

1 1913

TEN CENTS

VARIETY

VOL. XXXI. No. 9.

NEW YORK, FRIDAY, AUGUST 1, 1913.

PRICE TEN CENTS.





(Wilson Theatre, Chicago, Week July 21.)

NO REASON FOR IT—JUST A HIT
THAT'S ALL

BOB HALL

Every section of Chicago has found him entertaining.

You can't get away from figures and
Bob Hall has shown results.

HEADLINING for the next five weeks for JONES, LINICK & SCHAEFFER, then New York.

Playing continuously for the past six months in and around Chicago.

**A COMEDIAN WITH A DIFFERENT STYLE OF ATTACK
DIRECTION, "KING" LEE KRAUS**

ACTS WANTING CONSECUTIVE TIME NEXT SEASON

SHOULD BE REPRESENTED BY

FREEMAN BERNSTEIN, Inc.

Putnam Building (Fifth Floor), Times Square, New York

SAM MIRBACH, Manager

"Keeping acts working" is what made Bernstein popular

VARIETY

Vol. XXXI. No. 9.

NEW YORK CITY, FRIDAY, AUGUST 1, 1913.

PRICE 10 CENTS

K. & E. TIE UP EUROPE FOR DESIRABLE PLAYS

Have Secured Options on the Works of Nearly All Noted Authors Abroad for Five Years. A Year to Accomplish. 14 Continental Shows Already Arranged for Within the Next Two Years.

(Special Cable to VARIETY.)

Berlin, July 30.

According to report here, Klaw & Erlanger have fortified themselves very strongly on the Continent in the matter of securing practically all the desirable musical attractions available for America for the next five years. Through a local representative aided by Marc Klaw on his visit to the continent recently, they have secured options on the works of nearly all the foreign librettists and authors of note. This has been no easy task, and it has taken them over a year to complete their connections.

At the present time the firm is said to have tied up for production in America within the next two years, some 14 continental musical shows.

This will be more or less of a surprise to the legitimate producers, who have declared the European market has nothing desirable to offer for American reproduction. K. & E. may have foreseen the present situation in the producing field and the possible timidity on the part of other musical producers who had in the past been wont to assist in filling the time on their circuit.

Their systematic securing of options on all the musical works of note by foreign composers is along the lines in vogue for many years by Charles Frohman, who for a long time held the refusal of practically every comedy and drama written by European authors.

DICKERING WITH NORDICA.

The United Booking Offices is still dickering with Mme. Nordica's representatives for the grand opera prima donna's appearance in vaudeville. This week she cabled from Sydney, Australia, saying she would consent to

play two-a-day at \$6,500, and the U. B. O. has countered with a proposition of twenty weeks at \$4,500. There is a possibility of a compromise contract at \$5,500, in which event she will begin her vaudeville route in January, 1914.

HEADLINING A FLIV.

Philadelphia, July 30.

Keith's theatre this week has a conceded flivver for its headliner, Marion Barnay and Co. in "Their Wedding Night." It is a dramatic sketch, and from advance reports as poor as anything of its sort ever put on the variety stage.

P. F. Nash of the United Booking Offices, New York, is sponsor for the piece and its booking here. The story now is that Nash must have an interest in the act to keep it at the top of a Keith big time bill.

Before first shown, Nash said he would stake his reputation "Their Wedding Night" would be the greatest dramatic sketch ever played. No one gambled with Nash, however, for no one would care to have his reputation.

ARMSTRONG IS TALKING.

San Diego, July 30.

Paul Armstrong, the playwright, motored to this city from San Francisco this week and arrived in time to announce he is at work on a new play to be called "The Pirate," and which will be used next season to exploit the acting abilities of Dustin Farnham.

Armstrong, after unloading this information, opined he was dickering with San Diego realty dealers for a site on which he will erect a stock producing house. He also claimed another theatre in Kansas City.

This California climate is funny.

PALACE WANTS \$750,000 LOAN.

The Palace Theatre Co. has been scouring the financial market the past few days trying to effect a loan of \$750,000 on the Palace theatre building.

Little hopes of ultimate success have been met with, according to reports. Banks, trust and insurance companies have closed their vaults to theatrical propositions, whether in realty or otherwise.

It is said the Palace people had only a building loan upon their property and now wish to take that up by placing a permanent mortgage.

CLIFTON CRAWFORD BOOKED.

Clifton Crawford has been engaged direct with the United Booking Offices for next season, opening at the Colonial in September. After playing the Percy Williams houses he comes to the Fifth Avenue Oct. 6.

FISKE'S SECRET.

Harrison Grey Fiske is keeping secret the name of the new Ferencz Molnar comedy he is about to produce with Julian L'Estrange and Rita Jollivet in the leading roles.

The name selected is "Masks and Hearts."

SUSPENDS PLAY READING.

No plays submitted to Charles Frohman's office for consideration will be read before October. The preparations for the autumn openings, and the continued absence from his desk through disability of Theodore Burt Sayre (the regular Frohman play reader), are the causes ascribed for the ruling.

LOWELL'S POEM IN PLAY.

"The Courtin'," an American comic operetta taken from James Russell Lowell's famous poem of New England life, will be dramatized this summer in time to open at the Boston theatre Sept. 15 to start a two weeks' engagement there. The libretto and lyrics are by Charles Felton Pidgin, author of "Quincy Adams Sawyer," and Justin Adams. The music is by George Lowell Tracy.

Charles F. Atkinson will produce the piece and will also have "Quincy Adams Sawyer" on the road for another season.

DILLINGHAM BACK.

Charles Dillingham returned to New York July 30 on the Olympic after a three months' stay abroad on a honeymoon.

Most of the new plays the manager saw in Paris, he said, should have been announced "For Men Only."

He reports that of about 70 new London play ventures during the past season but a few lasted long enough to cover the expenses of production. Berlin, he said, is mad about the turkey trot, and Vienna ditto.

He thinks all the big song and musical feature successes written and produced the past season in America must really be the work of foreign writers for the reason that the hit effects are seen in pieces over there almost before they are acclaimed here.

VICTOR HERBERT OPERA HOUSE.

Broadway is to have an elaborate temple of song and lyrical romance to be known as the Victor Herbert Opera House. Plans have been drawn and endorsed by the composer, and a program of bookings mapped out. A site within the shadows of the Metropolitan Opera House, with an entrance on Broadway, has been selected and approved.

The only other essential necessary for the immediate construction of the new auditorium is money.

Frederick Latham is the promoter of the project. So far, Latham's assets comprise the scheme, the plans, two new operas of Herbert's and \$5,000 of Herbert's money.

The site at the northeast corner of Broadway and 37th street, recently cleared for the erection of a playhouse was considered at one time as the possible home of the Herbert muse. The owners of the property at the last moment, however, decided they required more negotiable collateral than the Latham enthusiasm.

The promoter is now seeking to interest the owners of the Longacre theatre property, with the presentation there of the new Herbert works and the change of the name of the Frazee playhouse to the Victor Herbert Opera House.

ROYAL COMMAND PROGRAM FOR BERNHARDT'S BIRTHDAY

Sarah's 69th Will Be Celebrated at the Coliseum, London, Oct. 11. Greatest Entertainment Ever Put Together. Estimated Receipts, \$40,000, Will Be Turned Over to French Charities. Boxes \$500 Each.

(Special Cable to VARIETY.)

London, July 30.

Mme. Sarah Bernhardt's 69th birthday will be celebrated Oct. 11 by a Royal Command performance at the Coliseum for the King and Queen. It will probably be the greatest entertainment ever put together—greatest in point of importance through the list of artists that will appear.

Besides Bernhardt there will be Adelina Patti, Melba and Caruso representing the operatic portion of the program; a ragtime revel by England's foremost musical comedy artists, to include Joe Coyne, George Grossmith, Teddy Payne, George Graves, Phyllis Dare, Gertie Millar, Lily Elsie, Edna May and others. Twelve of the greatest English composers will occupy the conductor's chair for 15 minutes each.

Twenty-nine boxes will be placed on sale at \$500 each. The receipts are expected to total over \$40,000, which is to be turned over to the associated French charities of London. The President of France has purchased a box for the occasion.

The Coliseum, London, is a vaudeville theatre on the Oswald Stoll Circuit.

NOT ENOUGH FOR MONEY.

(Special Cable to VARIETY.)

At the Chiswick Empire "Cheyenne Dags" went well, but is not considered big enough for the money received.

AUSTRALIAN COMBINATION.

(Special Cable to VARIETY.)

London, July 30.

Sir Rupert Clarke and Clyde Maynell have formed a big legitimate combination in Australia, also including South Africa, taking over the theatrical holdings of the late J. C. Williamson and others.

The firm will be known as J. C. Williamson, Ltd.

SKETCH WITH WRIGHT.

(Special Cable to VARIETY.)

London, July 30.

Robert Hunter will produce Howard Talbot's musical comedy sketch at the Empire, Liverpool, Aug. 11, with Huntley Wright in the principal role.

STARS AT PALLADIUM.

(Special Cable to VARIETY.)

London, July 30.

The features of the Palladium's bill next week (Aug. 4) are Harry Lauder, Little Tich, Fred Emney, Wish Wynne.

OLD ONE STILL GOOD.

(Special Cable to VARIETY.)

Paris, July 30.

The drama "La Marechal" by Alphonse Lemonnier and Pericaud was revived by Hertz and Coquelin at the

Ambigu, July 26, and went fairly for an old one.

Of this class of work the revivals meet with more success than new dramas.

Jean Kemm plays nicely the principal part.

PARIS WEATHER REFORMS.

(Special Cable to VARIETY.)

Paris, July 30.

The weather at present is beautiful. As a consequence the out-door amusement places are once more coming into their own.

"MY HELLO GIRL" LEONCAVALLO'S

(Special Cable to VARIETY.)

London, July 30.

The Leoncavallo operette to be produced by Albert de Courville at the Prince of Wales' theatre will likely be called "My Hello Girl." E. Ray Goetz of New York is over here to supply the book.

The operette may be done in New York by Lew Fields. Irving Berlin secured the music publishing rights in America, for his firm, when the song writer was over here.

ALICE LLOYD ROAD SHOW.

(Special Cable to VARIETY.)

London, July 30.

There is talk around over here that Tom McNaughton is proposing to place Alice Lloyd out next season in a vaudeville road show on the other side.

The Orpheum Circuit is reported to have offered Miss Lloyd a return engagement over its time next season, at a salary of \$1,500 weekly. Miss Lloyd declined the offer.



LITTLE MARIE

And one of her seven Teddy bears. This week (July 28), New York theatre.

ARONSON'S ITALIAN HOUSE.

(Special Cable to VARIETY.)

Paris, July 30.

Rudolph Aronson, who is in this city, has secured the lease of the Theatre Cavour at Port Maurice (Italy), where next December he proposes to present a company in works by Italian composers.

While in Milan Aronson engaged Alice Cucini, contralto, for a season.

8,000 MARKS TOO MUCH.

(Special Cable to VARIETY.)

London, July 30.

A. Braff has been endeavoring to book Dorothy Jardon at the Berlin Wintergarten, quoting a price of 8,000 marks per month (\$2,000) for her services. The management has expressed a willingness to play the American woman, but not at that salary.

LONDON OPENINGS.

(Special Cable to VARIETY.)

London, July 30.

Van and Schenck are going big at the Holborn Empire.

Manny and Roberts opened successfully at the Alhambra Monday night and will become a part of the revue next week.

Du Calion has scored a hit at the Palace.

\$2,000 LONDON PRICE.

(Special Cable to VARIETY.)

London, July 30.

Eva Tanguay is willing to play in the London halls next December or January, at \$2,000 a week. Negotiations are said to be on for her appearance here then.

\$1,500 FOR DJELI.

(Special Cable to VARIETY.)

Paris, July 30.

An offer from New York for a production there has been made to Sahary Djeli, who is asking \$1,500 weekly to go to America. The price is preventing contracts passing.

MINTY AND HER "SPIDER."

(Special Cable to VARIETY.)

Paris, July 30.

Mado Minty opens at the London Opera House Aug. 11, but will probably not do her "Spider dance," as the Alhambra has a somewhat similar turn.

(Special Cable to VARIETY.)

London, July 30.

"The Spider's Web," a pretty, spectacular dance, is a success at the Alhambra. Although on late, Malaguinita, its star, is doing nicely.

HAS BELASCO CAMPBELL?

(Special Cable to VARIETY.)

London, July 30.

There is a persistent rumor that during his recent visit here David Belasco entered into a contract with Mrs. Patrick Campbell, by the terms of which the actress was to come to America once more, under Belasco's management.

David Belasco returned Sunday on the Carmania and gave out an interview to the newspapers, in which he refused to disclose his plans for the coming season.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Aug. 12, Adonis (Kr. Wilm. II.); Aug. 9, H. F. Ziegler, Four Vanis (Imperator);

Aug. 9, Palace Girls (Majestic); Aug. 7, Morton-Jewell Troupe (Baltic);

Aug. 5, Vamore and Collins (Campania);

Aug. 2, Mrs. Daniel Frey, Hazel Frey, Irene Miller, Willie Gardner, Ed. and Jack Smith (Olympic);

Aug. 2, Billy Van, Crawford and Montrose (Olympic).

(Special Cable to VARIETY.)

London, July 30.

Aug. 2 (for Johannesburg), Madge Lester, Jack Heath, Ronald George, Blake and Granby, Maggie Benson (Kildonon Castle).

Reported through Pall Mall Exchange:

July 26 (for New York), Burke Brothers (Philadelphia);

July 29, Ed Hayes, George Reiff (Cymric);

July 29, Geo. Reno Co. (Majestic); July 31, Kaufman Troupe (Imperator);

July 31, Ethel Rosebud (Adriatic). Reported through Daw's Exchange:

July 27, Fred Ward, Belle Story (Geo. Waah.);

July 31, Sam Weston (Adriatic); Aug. 5, Bowers, Walters and Crooker (Laconia).

Aug. 9, Tom McNaughton (Mauretania).

(Special Cable to VARIETY.)

Paris, July 30.

Aug. 15 (for Rio Janeiro—Pasquier-Cateysson Tour), Russian Ballet, 67 people, including Karsavina, Oblakova, Fedorova, Nijinski, Adolf Bolm, Fedoroff, Froman, Krenineo, Semenoff, Tschernicheva, Pflanz, Maicherska, Rene Baton (conductor), Serge Grigoroff (stage manager), Trubeeski (general manager) (Royal Mail steamer, Avon, from Southampton).

Aug. 14, Christian Flory, Neats Trio; Aug. 9, Roiss Duo; July 31, Les Stoe-wahs; July 26, Pillney; July 15, Ella Nanos, 4 Deltons, Parivol, Belle Sinaia (all for Buenos Aires—Seguin Tour).

Aug. 17 (for New York), Ussems Troupe (Aug. Vic.).

July 20 (for Buenos Aires—Segun Tour), Saschoff Troupe, Les Frascoja.

STOPPING O. H. SHOW.

(Special Cable to VARIETY.)

London, July 30.

Tucker, violinist and double-voiced vocalist, on between scenes at the London Opera House, is stopping the show.

Anna Held is out of the bill this week through illness.

HURGON FOR NEXT REVUE.

(Special Cable to VARIETY.)

London, July 30.

Austen Hurgon has been engaged to do the next revue at the Empire.

LESTER AT SHAFTESBURY.

(Special Cable to VARIETY.)

London, July 30.

Alfred Lester has been engaged for the new show to be produced at the Shaftesbury.

"TWO-A-DAY" OPPOSITION ANNOUNCED FOR MONTREAL

Mark-Brock House on Loew Circuit Installing New Policy at Opening Season. Bucking Orpheum, U. B. O. Booked. Small Difference in Costs of Bills, Big Difference in Prices of Admission.

Montreal, July 30.

When the Francaise reopens its season Aug. 11, under the direction again of Mark-Brock, the house will play two shows daily, of eight acts, booked by the Loew-Sullivan-Considine office in New York.

This will be direct opposition to the Orpheum, booked by the United Booking Offices of New York. The Orpheum also plays eight acts twice daily.

The Francaise weekly bill will cost around \$1,200; the Orpheum's, around \$2,200. The former charges 10-15-25, the Orpheum up to one dollar.

A VARIETY representative was informed by M. S. Epstein, general booking manager for the Mark-Brock houses, that other of the circuit's theatres might take on the two-a-day policy next season. Mark-Brock are now operating five houses.

NO A. F. OF L. DECISION.

Atlantic City, July 30.

A labor bulletin has been issued here containing the information that the Executive Board of the A. F. of L. had taken no action on the protest made by the Central Federated bodies against the White Rats Actor's Union.

It is expected that several decisions will be forthcoming after the next meeting, to be held in Washington Sept. 22.

BELLE BAKER'S INCREASE.

Detroit, July 30.

Belle Baker is at the Temple this week, at an increase in salary, somewhat over the amount formerly received by her.

It is being commented upon in town, owing to an act having its salary raised in the middle of the summer.

KAUFMAN GIRL WITH AHEARN.

Atlantic City, July 30.

Violet Strickland, from the Kaufman bicycle turn, has been engaged by Charles Ahearn to ride in the Ahearn comedy cycle act.

SITE IN NEWARK.

Newark, July 30.

A site at the corner of Broad and Market streets, on the corner where a United Cigar store is now located, has been secured by Max Spiegl of New York, Charles Robinson of Albany, and Edgar Allen of New York for the announced intention of erecting a vaudeville theatre capable of seating 2,000 people. It will be finished in December, according to claims made. The location is the best in town.

The Charles Robinson mentioned is interested in the Grand theatre, Albany, now playing big time vaudeville booked by the (Edgar) Allen-Epstein

agency. It opposes F. F. Proctor in Albany, as the proposed Newark house will also be opposition to the Proctor theatre there.

JONESES SELL ALHAMBRA.

Stamford, Conn., July 30.

The Jones Brothers have sold the Alhambra to Anthony Geronomo. The house played pop vaudeville booked by the Loew-Sullivan-Considine office. No announcement has been issued as to the future policy or booking agent.

GRAND BACK TO ACTS.

Commencing Aug. 4, the Grand theatre on Grand street, a Loew Circuit booking, will again play vaudeville, using eight acts on a split week.

FIELDS ACTS FOR PANTAGES.

Sollie Fields, a brother to Lew, is preparing several acts for the Pantages Circuit. They will have girls mostly in them. The first, "The Seashore Girls," is now ready for a break-in.

This time last year Lew Fields started on the "girl acts" he sent over the Sullivan-Considine tour under his name.

NO DISCHARGE FOR EDWARDS.

William H. Willis, appointed a referee in the bankruptcy petition of Gus Edwards, finds in his report the song writer-publisher-producer is not entitled to a discharge.

Willis decided Edwards had assigned five vaudeville acts to conceal them from his creditors and did not include them in his schedule of assets.

The referee also found that an assignment of songs was made to conceal them from the creditors.

DIDN'T HAVE TIME.

A team of German comedians in vaudeville called on their agents the other day. "Anything new in your act?" the agent inquired. "Nope," was the reply. "We have been so busy working, haven't had time to go around and see anything."

ALL-AMERICAN SHOW.

An all-American entertainment for England is proposed by George Beban, Jack Mason and Louis Nethersole, for a London West End theatre next year.

Mr. Beban's recent success over there in "The Sign of the Rose" (in the halls) suggested to the three men while they were on the other side that the Beban piece, with the principal, together with an American revue, of all Americans, would just about fit in. Accordingly, negotiations are on for the theatre.

Before producing his playlet as a part of the show, Mr. Beban will play it on the Moss (England) time next spring, at \$1,250 weekly. Messrs. Mason and Beban returned to New York last week.

MANAGERS' MEETING.

The big time vaudeville managers connected with the United Booking Offices commenced meeting once again Tuesday last for the avowed purpose of routing acts.

The agents are hoping for the best, especially since marooned in the Palace Theatre building. It's becoming an irksome job for the "Palace agents" to run over to the Longacre building and back again several times a day, while all the small time agents are in their former offices under the U. B. O. suite.

It's tough on the goats, but most of them wouldn't breathe for 24 hours if ordered not to. The agents have their machines nearly paid for, a couple of hundred in the bank, and making enough money to leave an insurance policy for the wife, so their future is protected.

WHAT DAINTY MARIE SAID!

Dainty Marie is now a full-fledged vaudevillian. She has attempted to do business with the United Booking Offices and encountered the usual result.

Last winter Marie played a week at Hammerstein's during her regular season with "The Yankee Doodle Girls," a burlesque organization, managed by T. W. Dinkins. A strong hit was registered, and she was told she could secure a vaudeville route.

But Marie was under contract to Dinkins for another season and lived up to her contract all last winter.

A few weeks ago she played Henderson's on her own account, when Dinkins seized her plush curtains and everything except her trapeze (Marie's personal property). Nothing daunted, Marie continued without the curtains, returned once more to Hammerstein's, and is now held over for a second week.

Vaudeville, in the form of the U. B. O., once more beckoned. "Everything will be all right," said the U. B. O. "You play the Union Square and later we'll give you Union Hill." But Marie is wise. "Not me," she said. "These vaudeville guys can go plum to h—," she declared. "I'll go back to burlesque. Even Dinkins and his plush curtains are better than that kind of stalling!"

"TENDERFOOT" AND "TWINS."

When Boyle Woolfolk quit New York for a flying trip to Detroit he took back with him full permission to use "The Tenderfoot," the former Richard Carle show, as a tabloid. Rehearsals will start at once in Chicago, and the piece sent over the W. V. M. A. time with Will Morris (Morris and Thurston) in the Carle role.

Woolfolk also landed the "Three Twins" for a tab while here and may also use the former Phil Niven production.

G. Franklyn White will look after Woolfolk's interests in New York.

Detroit, July 30.

"The Time, the Place and the Girl," one of Boyle Woolfolk's tabs, closed here Saturday night and the company disbanded. The time laid out for this tabloid will be taken up by Woolfolk's new condensed organization playing "Three Twins."

CHICAGO DEAL PENDING.

Chicago, July 30.

Chicago has been upset vaudevilly this week through the rumors of the amalgamation of the Western Vaudeville Managers' Association and the Jones, Linick & Schaeffer Agency. The story has been in the wind for some time. Carl Hoblitzelle, managing director of the Inter-State Circuit, and the brains of "the Association," first conceived the idea some time ago but not securing the proper co-operation he continued looking after his own affairs, as all the other managers in the Association have been doing since the new regime took hold about a year ago.

The latest drawing together of the opposition forces is said to have been the work of Dave Beehler, of the Beehler Bros. Agency, although Mr. Beehler refused to talk when seen early in the week, stating he knew nothing whatever of the matter.

Nevertheless it is understood that he was instrumental in the bringing of Aaron Jones to New York last week, to confer with Martin Beck, Charles E. Kohl, Herman Fehr and Mort Singer. Mrs. Caroline Kohl, who was supposed to have sailed for France, was also in New York at the time. All returned to Chicago late last week.

The outcome of the conference which all admitted, was not made known, although it has been given out nothing definitely was accomplished.

Aaron Jones stated he made no proposition and none was made to him. He admitted the matter of getting together was discussed but also intimated that at the most only a booking arrangement would be reached, as Jones, Linick & Schaeffer intended to run their own theatres and book them from their own office.

All indications point to the Association as being the anxious party for some sort of an agreement, and this, regardless of the fact that they are claiming the J. L. & S. firm will not be able to secure attractions for their houses.

The protection sought by Martin Beck, Herman Fehr and Mort Singer seems to be for the Palace and Majestic theatres. They realize that cheap vaudeville at the Colonial and McVickers is not going to do the two big houses any good, and are anxious therefore for some sort of an amicable arrangement, through fear that big attractions will eventually be played in the houses also realize that a firm which can offer an act six weeks of time in Chicago will have no difficulty in getting acts once the season starts and they also know that it will give the act a more or less independent leg to stand on.

Charles Kohl is out of town at present and none of the managers in the Association know what is going on. They are obliged to allow Beck and several others with little or no real interest in the Association to run their business while they sit calmly by and do what they are told.

Mr. Jones acknowledged the deal is still pending. Mr. Beck will be in Chicago next week, when some result may be reached.

John Cort, now in Seattle, is due in New York Aug. 9.

WILD WEST SHOW DISBANDED; SOME PERFORMERS STRANDED

Attachment of \$60,000 Followed by Others. Two Bills' Outfit Goes Out of Business. Pawnee Bill Leaves Denver in Midst of Trouble, Buffalo Bill Remaining Until Matters Straighten Out. Sheriff Advises Immediate Sale of Property.

Denver, July 30.

As predicted in last week's *VARIETY*, the Two Bills' Show (Buffalo Bill and Pawnee Bill), embarrassed by numerous attachments filed against the outfit for moneys due on lithograph accounts and loans, together with the meagre receipts of an exceptionally bad season, found sledding too rough for continuation, and under the watchful eyes of a score of sheriff's deputies pulled up the tent stakes and disbanded for the current year, after cancelling all dates ahead and confirming the report that every available piece of property belonging to the show, including advertising cars and live stock, had been attached.

The crisis came with the arrival here of Adolph Marks, attorney for the United States Printing and Lithographing Co. Marks, after investigating conditions, attached the outfit for the \$60,000 due his company, which, it is claimed, had not received one penny on account, although Major Gordon Lillie (Pawnee Bill) had made several promises to liquidate the debt. It is understood Mr. Marks has also begun attachment proceedings against some of Lillie's property in Oklahoma and elsewhere to cover endorsements and accounts Lillie is personally responsible for.

In the disbanding of the show many performers were stranded. The working men were cared for by the sheriff, and the cook tent was kept open for that purpose. Of the 114 Indians, all but two have been sent back to the Pine Ridge Reservation. The two exceptions are held as government witnesses against men, who it is claimed, sold them liquor. The feature acts left town for the east, many having procured engagements with other shows. Ringling's Circus, which played here last week, engaged a number of the working men and drivers.

There has been 250 suits, more or less, started against the Bill shows by attorneys for salaries due. Pawnee Bill promised repeatedly he would properly care for those to whom he owed salaries, but when the blow-off came he left town without doing so.

Thomas Smyth, of Tarrytown, Pa., now claims he is the owner of half the plant and that he purchased Major Lillie's other half since the attachment was made. Smyth has filed suit for \$50,000 in the Federal Court against the Sheriff of Denver.

The U. S. Tent Co., of Chicago, has replevined the canopy tent, claiming it is the owner of it. William P. Hall, of Lancaster, Mo., is represented here by an attorney, through whom he claims the four elephants, now housed at the Sells-Floto winter quarters, where all the other animals are being carefully looked after. Sideshow Manager Harry

G. Wilson alleges he owns all the wild animals in the side show.

The sheriff has requested the district court to make a speedy sale of all the circus property. Three advertising cars are being held under garnishments at Portland, Ore.

Major Burke was in Boise, Idaho, when the trouble broke and immediately returned to Denver. Louis Cooke is now in Portland. Col. Cody (Buffalo Bill) will remain here for some time, perhaps until the difficulties have been ironed out.

Last season Col. Cody made capital out of the announcement it would be his last in the saddle, billing the tour accordingly as a farewell trip. This season the ex-scout appeared regularly at each performance and in a lengthy speech announced that while it was in fact his last in the saddle, he would remain in the business tent to see that the public got their money's worth, at the same time introducing his successor and business partner, Major Gordon Lillie, who, after a few gallops around the ring, also bowed out to count up the house. Aside from the opening, nothing was seen of either Lillie or Cody in the regular performance.

The idea of sending the show into Birmingham and Atlanta in June, entirely out of season, especially with the Southern railroad's excessive rates proved a fatal blow to the Two Bills outfit, for the railroad fares amounted to an average of \$1,000 daily, totaling up the complete expense in the neighborhood of \$4,000 per day. The Chicago date hardly averaged \$1,500 daily which proved another financial setback. Aside from this, poor routing is given as part cause of the blow-off.

It is said that Cody and Lillie held a conference with Edward Arlington before the season opened with a view to coming to some routing arrangement, but as the "101 Ranch" had already beat the Two Bills aggregations into Washington and Baltimore, the latter show had nothing to offer and the expected working agreement failed to materialize.

The "101 Ranch" is running along nicely to large profits averaging around \$25,000 weekly gross. It costs about \$12,000 a week to operate the Miller Bros. and Arlington outfit.

Trenton, July 30.

D. Clinton Cooke has been named by Samuel D. Oliphant, referee in bankruptcy, as receiver for the Two Bills' Show. He will file ancillary proceedings in Denver and take charge of the entire property. Three buffaloes and several wagons, now held at Tullytown, Pa., are within the jurisdiction of the U. S. Court for this district.

COURT UPHOLDS BOYCOTT.

Judge Goff, in the Supreme Court Tuesday, handed down a decision in the application of Modeste Altschuler against the Musical Mutual Protective Union and others, for an injunction restraining the various unions from interfering with him in the pursuit of his occupation as a musician and from issuing orders to their respective members prohibiting their playing in any orchestra where he may be engaged as a player. Plaintiff also asks for a revocation of the resolution expelling him, and for restoration to membership.

Justice Goff's decision, a very lengthy one, is, in part, as follows:

For many years plaintiff has been a member of the Musical Union, an incorporated society, which is affiliated with the American Federation of Musicians. In 1910, 1911 and 1912 plaintiff managed the Russian Symphony, an orchestra of sixty musicians. He met with financial reverses which prevented him from discharging his liabilities to two members of the orchestra, amounting to \$532.57. These members complained to the union and as a result he was under its by-laws expelled. In August, 1912, while he was playing in an orchestra, the other musicians were informed by defendants of such expulsion, and they thereupon refused to play unless he was discharged. Indeed, there is no question raised as to the regularity of the proceeding, nor is there dispute of the facts on which it was founded. In assuming the obligations of membership he acquired also its advantages. Were he a stranger, a question of abuse of power in depriving a man of the means of earning a livelihood might arise, but when he joined the union and subscribed to its constitution and by-laws, he helped to build up the power which now oppresses him. For years he enjoyed the safety and benefit of its protection, and now that through his own actions he is made to feel its weight, his cry for relief cannot be heard in a court of equity. Injunction should be denied.

HAGENBACK-WALLACE INC.

Peru, Ind., July 30.

Articles of incorporation of the Carl Hagenbeck and Great Wallace shows have been filed with the Miami County Recorder, the company being capitalized for \$300,000 with 2,000 shares of common stock at \$100 and 1,000 shares of preferred stock at \$100 the preferred stock to pay six per cent. interest per annum.

Three names are mentioned in the papers, John Talbot of Denver, Chas. Corey of Peru, and Edward Ballard of West Baden; but it is understood three others play prominent parts in the transaction. Chas. Hagaman, the show's "fixer," R. M. Harvey, a Davenport hotel man and the show's agent, and a Mr. Rice are said to be in on the deal.

Five directors are named in the articles of incorporation. John B. Warren is one of them.

MARINELLI FREE LANCING.

The H. B. Marinelli New York agency commenced free lancing in its bookings this week, having stopped its exclusive dealings for vaudeville acts with the United Booking Offices, as reported in last week's *VARIETY*.

There was a general feeling of satisfaction along Broadway when Marinelli's decisive step became known. Managers and circuits having occasion to use foreign acts seemed quite pleased over the foreign agent's open door proclamation.

The talk over the affair drove the U. B. O. into issuing a statement Monday, announcing it would allow all foreign agents to book with it and did not intend to take dictation from Marinelli. The statement was a very silly one to those who understood, and sounded foolish enough to have been drawn up by Walter Kingsley, without assistance.

All foreign agents, excepting Richard Pitrot, have had access to the U. B. O. for years, but, like Marinelli, found the big time agency merely a time waster through its stalling tactics. Percy G. Williams was the single United manager who would do business properly for turns from the other side.

It has been the practice of the U. B. O. or its principal officers, those who are interested in an "outside" booking agency, to attempt the theft of acts imported here by or through foreign agents. These were generally stolen for the benefit of the "agency downstairs" (now in the Palace theatre building). A recent instance was the Evelyn Nesbit Thaw case. Miss Thaw cabled Albee, Weber & Evans if they did not stop using her name in their business dealings, she would hold them for damages. That agency announced itself as the exclusive American representative for Miss Nesbitt. Marinelli hooked the act at Hammerstein's and represents her here and abroad. Another instance of act-stealing was that of Doris Wilson and Co., an American turn handled by the Marinelli agency, taken away from it last week.

Other than big time vaudeville, the Marinelli agency reaches into the small time circuses and has been mainly instrumental in bringing over the several attractions that have appeared in musical comedy on this side.

The U. B. O. may attempt to form a foreign connection, despite its statement, but this will be very difficult for it to obtain anywhere near the service Marinelli furnished.

BUCKLEY WITH THOMPSON.

Buffalo, July 30.

Dr. E. L. Buckley, for 17 years employed by F. C. Bostock, remaining with the animal king up to the time of his death last October, has made connections with the L. A. Thompson Scenic Railway Co. here, and has assumed personal charge of their big plant at Carnival Court.

GERMAN CIRCUIT NOW 14.

A. H. Woods received a cablegram this week from L. J. Goldsoll, his partner in the German circuit of pop vaudeville theatres, stating a house in Breslau had been added to the chain, giving the Woods-Goldsoll firm 14 houses in Germany.

SALARIED CENSOR COMMITTEE FOR NEW PROGRESSIVE WHEEL

**One Man Not Connected With Circuit to Report on Shows.
Routes Given Out Do Not Mention Northwest.
Six More Towns May be Shortly Added.
Watching Shows Rehearse.**

The Progressive Burlesque Circuit, composed of many of the managers who were not included in the merger of the Columbia Amusement Co., with the Empire Circuit last winter, will make its initial bow to the public Aug. 25 with a line-up of twenty-one shows and as many houses. After circling the new wheel once, the shows will be brushed up for a second trip. This is the plan for the first season. It is expected by those behind the move that next season will see the Wheel sufficiently equipped with houses and shows to permit a continuous routing of forty odd weeks without repeating.

As previously announced, the Progressives will shun the "death trail" of the northwest, which includes Minneapolis, St. Paul, Duluth and Milwaukee, the latter city being the starting point for the northwest country. It was at first planned to locate a house in Milwaukee and for a while the circuit negotiated with the Saxe Amuse-

ment Co., but nothing materialized. The extreme western point of the chain will be in Chicago, where the Haymarket, Englewood and possibly one other house will be utilized. Kansas City and Omaha are also left out.

ment Co., but nothing materialized. The extreme western point of the chain will be in Chicago, where the Haymarket, Englewood and possibly one other house will be utilized. Kansas City and Omaha are also left out.

Six other towns not included in the list printed below are being negotiated for, the existing differences being a matter of percentage, but it is thought they will fall in line either before or shortly after the season's opening.

A censor committee composed of one producing manager not connected with the Wheel may be appointed immediately after the season opens, this individual being placed on a salary, with full power. At present Charles Robinson is acting as a sort of supervisor, inspecting the costumes, scenery, etc., at rehearsals. Robinson is not a censor. His report as to the condition of equipment is made direct to the board.

The inauguration of the new Wheel brings May Howard back to burlesque after an absence of several years. Miss Howard, at one time the most popular leading woman in this particular brand

of amusement, complained repeatedly that she was unable to secure a franchise on either of the old wheels, although no one doubted or denied her drawing abilities as a burlesque attraction.

Miss Howard will open the Haymarket, Chicago, her home town. She was with Marie Dressler's "Tillie's Nightmare" last season.

The route as given out appears on this page.

AGENT FEEDS BOOKER.

Eddie Darling, the booker of the Keith New York houses in the United Booking Offices, hardly had time to touch land last week before Max Hart rushed him down to Freeport for a free feed.

Mr. Hart is an agent. He didn't feed Eddie because he is a booker, although Hart doesn't throw food at every theatrical person returning from Europe. But Eddie is different, even

BERLIN'S POPULARITY.

The popularity of Irving Berlin on both sides of the ocean came to the surface when Mr. Berlin opened for a week at the London Hippodrome on his recent visit to London. So many wires were received by him, says Irving, he could not reply to each and did not answer or acknowledge any.

Berlin returned to New York last week with considerable justifiable elation over his London stay. In relating how he happened to compose "The International Rag," Mr. Berlin mentioned the cause of the unusual quantity of publicity he received. The London papers, said Mr. Berlin, were arguing in type whether he could or could not write good lyrics and compose songs quickly. Irving supplied the material for the arguments daily, but he did not forget to mention that the English people were all there in every way.

Berlin and Cliff Hess were to open at the Hippodrome Monday matinee. Mr. Hess is Berlin's accompanist at the piano. At four o'clock Monday morning, Irving could not decide upon his opening song. Feeling there was none that would suit, he sat down and wrote "The International Rag" (second time for that title, Mr. Watterson), singing it the same afternoon.

Irving was engaged for the Hippodrome for four weeks under a previous optional contract. He says after he got in, got over and was satisfied, he thought it would be good judgment to get out just as quickly. The next time Irving goes to London it will be to write the lyrics and music for the revue at the Hippodrome de Courville will follow his next one there with.

The latest Berlin rag goes into the Fields show on the 44th Street Roof this week.

TABLOID OPERAS.

Chicago, July 30.

Now it is tabloid grand opera. Monday night, at Ravinia Park, Jennie Dufau sang in "Lucia" in a version including the sextet and the mad scene. Tuesday night, Lois Elwell was heard in "Madame Butterfly."

Other operas announced for the week are: "Tales of Hoffman" and "Thais."

The Chicago Symphony orchestra furnishes the instrumental background, with Attilio Parelli of the Chicago Grand Opera company conducting.

S-C OPENINGS.

Reopenings for the coming season on the Sullivan-Considine Circuit have been set for Aug. 24 at the Empress, Ft. Wayne, and Aug. 31 at the same titled theatres in Cincinnati and Milwaukee.

WHITNEY TABS EAST.

Several B. C. Whitney tabloids will come east under the booking direction of Irving Cooper, who also has the handling for the several Menlo Moore "girl acts" now in the west, but which will be headed eastward.

The Whitney tabs are more closely regular vaudeville turns, running around 25 minutes, with from 12 to 15 people. Craig & Davis in Detroit are turning the tabs out from the former Whitney musical successes.

TRAINOR INVESTIGATING.

Val Trainor seems to be doing a little investigating on his own account, in the complications that have arisen between himself and the White Rats. This week Guy T. Murray, Trainor's attorney, subpoenaed to the District Attorney's office three men familiar with White Rats affairs. The inquiry is on, according to report, for the purpose of ascertaining whether anything illegal was done in connection with the election of White Rats officers last year. It was alleged by Trainor Tuesday of last week in his protests to the Board of Directors of the Rats (against his trial by it) that there were members present not legally elected to office. An indictment for forgery in the third degree is the object of the inquiry, according to report.

One of the witnesses was accompanied by William Cahill, of the O'Brien, Malevinsky & Driscoll law firm, representing the Rats. Mr. Cahill is said to have advised the witness not to answer any questions. The other two men are reported to have made incriminating affidavits. The hearing was adjourned until Aug. 4.

Wednesday Mr. Murray, on behalf of his client, obtained an order to show cause why an injunction should not be issued against the Rats, restraining the organization from refusing Trainor the full rights of a member until a decision had been reached on his trial. The order is returnable in the Supreme Court to-day.

Tuesday, before Justice Guy, the motion made by Trainor to punish the Rats for contempt was dismissed without costs. The attorney for the Rats when asking for costs was informed they would not be allowed, as the court did not approve of the "strong arm methods" employed by the Rats in the Trainor reinstatement. The motion for contempt was based upon the opinion of the Court of Appeals, affirming the decision of the lower courts in ordering Trainor reinstated in the order. This, Trainor claims, had not been complied with in the intent of the high court's decision.

ARLINGTON ENJOINED.

Leon Laski, acting for Jacobs & Jermon, Tuesday secured from Justice Guy in the Supreme Court an injunction restraining Billy Arlington from appearing under any other management than the managers of "The Golden Crook" company.

Arlington's principal defense was that he was unable to perform in burlesque houses owing to the smoking which affected his throat. He has been playing in "smoke places" for years. This week he is at Brighton Beach, where smoking is also permitted, and was booked for next week at Henderson's. On receipt of the injunction Henderson's was cancelled. Arlington expected to sail for Europe Aug. 7.

Arlington's contract with Jacobs & Jermon, Inc., has about six years longer to run.

ELLIS AND McKENNA PART.

Ellis and McKenna have dissolved their vaudeville partnership. Tom McKenna will join a burlesque show. Harry Ellis has not yet settled for next season.

TOWN	THEATRE	SHOW	MANAGER
Philadelphia		"Tango Girls".....Chas. Taylor.	
Wilkes-Barre & Scranton		"High Life Girls".....Frank Calder.	
Penn Circuit		"Fay Foster".....Joe Oppenheim.	
Cleveland		"Girls of Polite".....	
Cincinnati		"Blanche Baird Show".....Wm. Dunne.	
Indianapolis	Colonial	"Monte Carlo Girls".....Tom Sullivan.	
St. Louis	Gayety	"Reid's Beauty Show".....Jack Reid.	
Chicago	Haymarket	"Girls of All Nations".....May Howard.	
Chicago	Englewood	"Mirth Makers".....	
Open		"Dolly Dimple Girls".....	
Detroit	Cadillac	"Follies of Pleasure".....Rube Bernstein.	
Toronto	Star	"Robinson Crusoe Girls".....Chas. Robinson.	
Buffalo	Garden	"Sunshine Girls".....Wash Martin.	
Rochester	Cook's	"Mischief Makers".....Jean Bedini.	
Utica & Schenectady	Bender, Van Cutler	"Honey Girls".....Bernard & Zelsler.	
Boston	Howard	"Parisian Beauties".....Sim Williams.	
Lynn & Lowell		Eva Mull's "Beauty Show".....	
Boston	Grand	"Panama Pansies".....Max Armstrong.	
Lawrence & Holyoke		"Rector Girls".....M. Wainstock.	
New York	Gotham	"Cabaret Girls".....Chas. Cromwell.	
New York	Olympic	"Stars of Burlesque".....Wm. Bentley.	

ABARBANELL A HIT.

Milwaukee, July 29.

Lina Abarbanell whose name became a theatrical household word with the success of "Madam Sherry" made her debut in vaudeville this week at the Majestic, Milwaukee and scored a decided success.

Miss Abarbanell will probably tour the Orpheum Circuit houses.

TRYING NEW SKETCH.

Edgar Allan Wolf is writing a new act for Lulu Glaser and Tom Richards. They will present it on the second week of their engagement at the Orpheum, San Francisco.

It is being produced to try out the characters for a three-act version in which Miss Glaser is to be starred the following season.

DESPERATE STRAITS NOW FOR POP MUSIC PUBLISHERS

Ten-Cent Stores Driving Wholesalers of Popular Music Distracted. No Money in Five and Six-Cent Music. Publishers Can't Pay Royalty and Other Obligations. Most Said to be In Bad Way, Through Poor Business This Summer.

July 1 has come and gone, and most of the song writers are still hovering around the music publishing concerns awaiting their royalties due on that date.

The music publishing business is in a really serious condition. That is to say, the publishers are unable to meet their obligations. This condition is due, in the main, to the attitude of the ten-cent stores, which now control the bulk of the sales of sheet music. As long as these large selling syndicates were willing to pay seven cents per copy for sheet music, the publishers managed to continue at a profit. The prices are now being cut to five and six cents, leaving no margin for the publisher with which to pay his honest obligations, such as royalties, printing, office expenses and "plugging."

As a result of this serious price cutting the publishers are in a frenzied state of stampede, rushing to and fro, in an effort to find a way out of the dilemma. Their only chance of securing ready cash is to sell the ten-cent stores. Their orders are good as "May wheat." It is "spot cash" business, and hence highly desirable. But the ten-cent store buyers also know this and are not loath to take advantage of the situation.

A more or less careful canvass reveals but one big publisher, who is also interested in a number of smaller concerns, who insists that he will shut down rather than cut below the seven-cent rate. As a matter of fact, there is no great demand for sheet music at this season of the year, but the publishers must have money to meet their expenses. The printer doesn't care for notes; he has had them before. The song writers cannot cash them for food and lodgings. Both are becoming bothersome.

The situation is becoming more and more tense each day.

ROUND 2, TRIGGER VS. NEFF.

The moving picture men's meeting, held at the Union Square Hotel July 28, proved but another phase of the kindergarten politics that has marked the organization of the film men of the country from the start. Called by the supporters of M. A. Neff, president of the Motion Picture Exhibitors' League of America, for the purpose of drawing back into the original body some part of the revolutionaries who walked out of the Grand Central Palace convention during the recent movie exposition, or filling the places of the seceders with new timber, the Union Square Hotel meeting resolved to the farce that the most jejune of parliamentarians could have predicted, once the call for the meeting got to the ears of the opposition body.

The Neff meeting hadn't been called

to order before its promoters knew the objects designed by the gathering were impossible of attainment then. The opposition packed the meeting with supporters ready to espouse from the drop of a hat to an ambulance every angle of the opposition's side.

Nothing actual was accomplished. Every time an advocate for the side of Neff arose to show why the Neff organization was the simon pure article, and all others cross breeds and superfluous, one of the champions of the Motion Picture Exhibitors' Association representing the new standard of the Samuel Trigger faction, would obtrude his business-blocking presence, and the motion, whatever it would have been if completely expressed, died on its way to a period. Save at the packed meeting of the Public Service Commission in the auditoriums of the city's fathers, some time ago, there never was a meeting of an organized body in this city where the motions were so remarkable for comas. The Trigger faction had successfully checked every move of the Neff crowd to pass a single motion when the first half of the session adjourned at noon and in the afternoon again succeeded in pulling the plug every time the Neff adherents tried to put any legislation over.

Neff, at the G. C. P. convention, showed the Trigger crowd some of the fruits of his own parliamentary training in the Ohio Foraker high school, thereby winning his re-election, and Trigger, at the Union Square pow-wow showed that he's fast learning the other fellow's way of fighting. But for the manner in which the meeting illustrated this fact, and gave the embryo politicians opportunities for practice, the gathering might just as well not have been held.

KINEMACOLOR ALL OVER.

The Kinemacolor company is rapidly extending its service throughout the country. During the recent moving picture exposition they closed for North and South Carolina, with a guarantee of 15 houses, and this week they signed a contract with A. H. MacDonald, in the film business in the northwest, and who owns theatres in Portland and Seattle, for Washington, Idaho, Oregon and Montana, covering about 25 houses, the service to begin Sept. 15. At the present time Kinemacolor is practically represented in all parts of the country.

The Melles players and camera experts, now encircling the Globe on a movie-making excursion, have completed an interesting stay in the Dutch East Indies. The company got out of the romantic treadmill long enough to turn out an educational film showing the culture of rice in the Far East.

Sidney Olcott is directing pictures for the Gene Gauntier Players who are now working on their new studio site in temporary quarters near New York.

ALMOST A MURDOCK.

Chicago, July 30.

It is reported here that Frint George, who recently made several fruitless endeavors to hitch the far west fast to the "Association" has given up all hope of converting that territory, and is now en route to New York.

George originally went west in the interests of C. E. Kohl, who had a peculiar notion that anyone could bottle up the Pacific Coast, but once in California the travelling missionary found to his dismay that one Bertram Levey was safely entrenched in the expected territory, and try and promise as he may, George could swing nothing outside of a few "shooting galleries."

Morris Meyerfeld, Jr., put a damper on Frint's work in the northwest when he sent out a statement that George had no authority to promise Orpheum bookings. It seems George had carelessly made such promises to several prospective circuits. His latest fliv was staged around Denver, where the "Association" since Kohl's debut as a managing director, has not stood any too well.

If George has really buried his ambition to iron out the small time situation on the coast and Kohl has conquered his desire to ride all over the western plains, it will be a good thing for all concerned, for Frint merely annoyed the western agencies and his attempts came perilously near electing him to Murdock's class, Murdock, of course, having the edge on him by several hundred for clean failures.

PICTURING THE POPE.

Arrangements have finally been completed whereby the Kinemacolor Co. will shortly produce a series of reels depicting scenes of the Vatican, together with glimpses of the daily habits of His Holiness, Pope Pius the Tenth. A variety of cognate subjects will be included in the releases, among them being the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and the Papal Benediction to the People.

Charles Urban has supervised several picture entertainments given before the Pope, who was unusually interested.

As stated sometime ago in VARIETY, James Slevin made a visit to Rome in the interests of Kinemacolor for the express purpose of securing the Pope's permission to take a series of reels dealing with life at the Papal palace.

LAST "RAISE" OF SUMMER.

By Darl MacBoyle.

'Tis the last "raise" of summer,
My stuff is all gone;
It has joined its companions,
They are all in pawn.
So rest thou in camp,
'Till winter is nigh.
Until I redeem you,
Friend "Benny," good-bye.

I'll not leave thee loved one
To mold on the shelf.
I'll cherish the ticket
While cooling myself
Where the breakers are breaking
On one who is broke,
I think of you "Benny,"
Though you are in soak."

I'll try to retain you
Though friendship decay.
Though the plush on your collar
Is wearing away.
When wintry winds caper
Where wintry winds do,
My troubles are trifles
When embraced by you.

BERNSTEIN IS HAPPY.

"Sam, keep all those guys penned in out there and no one is to get to me unless you see the color of his dough. Now don't forget that. Since I printed your name in my ads, you seem to be getting all swelled up. I hate to call you before company, but I have to speak while my mind is on it, Sam."

"Yes, sir," said Freeman Bernstein, as he tossed one of his worst cigars to a VARIETY representative, "if it weren't for certain things in sight this summer, I don't know what I would have done. You can't imagine the worry I have had. Besides people pickin' on me, May had to buy a new house up in Westchester and I have had to find the money to feed an automobile."

"But I am happy. You know me, kid. Even booking with Sheedy is all right. I don't want to say that I am happy because May left for Seattle last night, but as a little inside info she gave me a power-of-attorney before getting away. Perhaps you don't know May has a bank account, but I do."

"Gee, Steve, do you remember that summer Frank Keeney gave all those signed checks to me when he started for an outing. Little did I think his father would leave him all that coin. \$15,000,000 they say, and me with his blank checks thrown right in my fist. Oh, Lordy, Lordy."

"No, I can't say the coin is very fluent these days. The boys are sticking, but there's very little work doin'. Yes, I put over something here and there, but it's hard scratching for a man of my age. How old am I? Are you kidding or is this serious? You don't care how old I am? I am still there. Is that enough?"

"Wait until next season. If you ever see me fall again for any outside deals like that fancy suit factory on Canal street or a Bender theatre at Utica just tell them to take me away, that I am through. After this, me with a shovel and a pick every night, right in May's back yard, burying the coin I have picked up during the day. You know that I am some little picker when the pickin' is good."

"May and I are not partners in business. That's a little graft of my own that I don't brag about. You see I booked May 44 weeks last season, never under three hundred, and I didn't charge her a cent. You know how a three-hundred dollar salary and me split. Well, you can figure what I passed up. Anyway, the graft is this: when I got any dough I hid it, then cried around May until she dug down to assist me. I couldn't cry with May though after six hundred for someone must have tipped her, but that six hundred wasn't so bad, was it, in your own family, where they all know you."

"Yes, tell the boys I'm happy. I don't care. And don't pan that cigar. For Heaven's sake, is that real coin, Sam? Who is the guy with all that money? Shall we lock the door on him or do you think he'll come back? All right, kid. So long. Keep away from chickens."

The Pathe Co. now employs 24 camera men to collect the pictures for the two films showing the current happenings of the week.

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A new act from the Cabarets will be Eddie Van Schaick and Sid Gibson.

Kibble & Martin's "Uncle Tom's Cabin" opened July 21 at the Bijou, Mt. Clemens, Mich.

Billy (Grogan) Spencer and his stock burlesque company closed the season at Erie July 12.

Brook's "The Town Marshal," after 12 week's summer season in New England, closed July 18 in Westport, N.Y.

Moe Block, manager of the Greeley Square, is spending a fortnight vacation with his wife at Block Island, L. I.

Arthur Klein thinks Adele Ritchie and Pauline would be a good vaudeville road show proposition.

Harriet Rempel was operated upon at the Polyclinic Hospital, New York, last week and is in a critical condition.

The Four Vanis will open Aug. 15 at Brussels, booked by the Marinelli agency.

"The Girl and the Tramp" is being reorganized for a road tour by E. C. Rockwell.

Robert Campbell's "The White Slave" opens its season Aug. 9 in Pittsburgh.

Wilda Mari Moore is playing the maid in "Peg o' My Heart" for a short time.

The Jefferson (14th Street) is using the rebate ticket policy for the summer.

Helen Stuart (Stuart and Hall) was successfully operated upon by Dr. Max Thorek at the American Hospital, Chicago, this week.

The Comstock & Gest vaudeville road show with the three stars is due to open Sept. 22 at Washington.

"The Battle" is the piece this week at the B. F. Keith Harlem Opera House, where a stock company hangs out.

Joseph Granby has engaged with H. H. Frazee's "Fine Feathers" to play the Wilton Lackaye role with the "No. 2" show.

Vinie Daly (Mrs. Jack Kohl) has announced her retirement from the stage through declining an engagement abroad.

Joe Wood reached town Monday, after spending some time in Harlem. Joe looks natural and has an act working.

Andy Rice is rehearsing a new single act, with material furnished by Aaron Hoffman. That's why he left the College Inn, Coney Island, says Andy.

Frank Jacobs is building the new Palace at Saratoga Springs, N. Y. It will play pop vaudeville when completed, and seats about 900.

The "Princess Caprice" show, with De Wolf Hopper, Geo. MacFarland and May De Sousa among the principals, started rehearsals Monday.

Ah Ling Foo is engaged as a special attraction next season with "The Honey Girls" on the Progressive Burlesque Wheel.

Neff and Starr and Grigoletta's Aerial Ballet open on the Loew Circuit next week, booked in the Loew-S.-C. agency by Jule Delmar.

"A Day in Court" ("Irish Justice") with ten people is on the Proctor small time. Tom Kyle and Co. and William Morrow and Co. are playing new acts on that circuit.

Emily Lee leaves "The Purple Lady" at the Casino Saturday. After a rest of two weeks Miss Lee will start rehearsing with Arthur Hammerstein's new show, "High Jinks."

Flavia Arcaro is trying out a new act this week at New Rochelle. She has appeared in vaudeville with Leo Edwards at the piano. That wasn't so long ago.

Roy S. Ewer, a dramatic actor, who recently appeared in vaudeville with his wife (Christine Ewer) has been sent to the West Side hospital in Chicago to undergo a serious operation.

The Barney Ferguson mentioned in last week's VARIETY as the new stage doorman at the Cort, San Francisco is not the Barney Ferguson of "McCarthy's Mishaps" fame.

Laura Laird, last season with Gladys Alexandria in "Broadway Love," has abandoned vaudeville and opens next Monday in Boston with Philip Bartholomae's "Kiss Me Quick."

Joe Schenck failed to return to the Loew Circuit booking offices last week, leaving Jack Goldberg still on the routing job. Mr. Schenck will be there before the week ends.

The Six Brown Brothers have had their foreign time postponed for one year. The postponement was at the request of the act, engaged for a show over here this season.

W. L. Lawrence, who has played Uncle Josh in "The Old Homestead" (Western Co.) for the past nine seasons has been engaged to play the squire in the William A. Brady roadster, "Way Down East." A route of "one nighters" has been arranged.

Ika Diehl, who closed with the "One Day" company last season and was unable to take up any summer stock work owing to illness, is convalescent at her home in Cleveland.

Fred Dupres, who met with an automobile accident Sunday, sustaining a broken nose, was about Monday with his proboscis in splints. He declares he will work next week in spite of the "occurrence."

Burdella Patterson arises to remark that, despite her photos appear regularly in the billing of Jesse Lasky's "Visions d'Art" she has not been a member of that act since last February.

Bertha Steiner, soprano, a pupil of Prof. Padjevin, and prominent in Schenectady, N. Y., musical circles, has been tendered a contract calling for her appearance with the Hammerstein Opera Co.

Minnie Palmer's Three Marks Brothers Tabloid Co. has been routed over the Pantages time again. After playing the circuit, the western producer will have the piece rewritten and introduced eastward.

Chas. Terriss, just returned from a trip abroad, will open a four weeks' engagement on the Proctor time next week with his vaudeville vehicle, "The Preacher and the Man." Percy Denton will be in the cast.

The H. B. Marinelli office in New York received a cable Monday from the Paris agency of the firm, saying the Golden Troupe, McLaughlin's Dogs, Primrose Four, and Lasky's "Hoboes" were successful upon opening at the Tivoli, Sidney, last week.

W. B. Bentley will manage "The Stars of Burlesque" listed for a Progressive tour. In his company will be Teddy Evans, Lew Hoffman, Arthur Mayer, Willard Lavender, Babe Mills and Lillian Emmerette. Bob Gordon has been engaged as business agent.

A fire that destroyed a stable at Hoosick Falls, N. Y., last week took with it two ponies belonging to the dog and pony act of William Bristol. The fire started during a matinee. The animals were understudies and not insured.

Sadie Kussell, the Chicago agentress, is taking her initial peep at Broadway this week, accompanied by her brother, Milton, who, when not penning manuscripts, keeps busy around the Chicago Shubert offices. Up to Wednesday Sadie had not seen Grant's Tomb.

A benefit entertainment will be given at the Arverne Pier (Long Island) theatre Aug. 17 for the benefit of the Hebrew Children of Nassau County. Herman L. Roth will direct the entertainment and has secured the services of a number of stage celebrities who will appear.

George R. Hobbs, the Boston horse trainer and "millionaire cowboy," has lost "Grey Eagle," the famous high school horse. The animal died of pneumonia at Attleboro, Mass., July 18, after an illness of one day. The horse was valued at \$10,000. Hobbs' loss is covered by insurance.

Bernard Zeisler's new show will be styled "The Honey Girls." Hughey Bernard is principal player, Patsy Barrett, Chas. Dunn, Tom Barrett, May Belle, Flossie McCloud, Carrie Wung, Marie Revere, also are engaged. Henry Wolf will travel ahead. The musical director is Jack Early.

The Long Acre Square Producing Co. has completed negotiations with Selwyn & Co. for the eastern rights of "Paid in Full," and are now organizing a company to present the piece. Eileen O'Connor, a western actress, will be featured. August 11 is the opening date for the eastern aggregation.

"Seven Hours in New York," Wee & Lambert's musical piece, opens July 31 at Yarmouth, N. S. Those engaged are Irma Croft, Dottie Layton, Edythe Edwards, Fred Bailey, Henry Alexander, Fred Wright, Will Hebert, Harmony Quartet, Fred Fleming (musical director) and a chorus of boys and girls. Only eastern time will be played. Harry Meyers will manage the show, with Palmer Kellogg, business agent, and William Sharpe, assistant agent.

The two Whites met last week for the first time. They are Al. B. and Al. Al is from Philadelphia and Al. B. belongs to Broadway. Whether either owns his name is immaterial; both have used "Al White." Their friends told each what the other had said about him, and although the other never said it, both Whites swore nothing but death would do when they met. The fatality time was Monday. Al. B. went down to the Union Square theatre where Al had an act working. They looked at one another, decided the other fellow seemed alright, and when parting at 5 a. m., Al B. had introduced Al into the latest styles in men's dress, hatless head and the sockless foot. Even Charlie King has fallen for the sockless foot, a pretty little innovation by Al. B. You wear the socks hanging over the tops of low shoes, then cross your legs in the street cars and watch the people stare. You have to be a good entertainer to do it properly, but Al. B. is a good entertainer and doesn't say so himself.

\$82,000 FOR BOSTON THEATRE ON KEITH'S HANDS AFTER FEB.

Present Tenants Will Not Renew Five-Year Lease Then Expiring. House Too Big for Money Maker. Klaw & Erlanger, Charles Frohman and Rich & Harris Now In Possession.

Boston July 30.

B. F. Keith's Boston theatre is for rent, after February, when the five-year lease issued to Klaw & Erlanger, Charles Frohman and Rich & Harris expires. The rental is \$1,000 weekly the year round, with taxes, etc., additional, making the gross rent about \$82,000 annually.

The present tenants do not want a renewal, from all accounts, as the theatre at the expense involved is not a money maker.

SHOWS IN CHICAGO.

Chicago, July 30.

Business last week took a big jump in the downtown theatres. At the Garrick, where "When Dreams Come True" is now in its seventeenth week, the receipts reached almost \$10,500 for the week. Over at Cohan's "The Tik Tok Man of Oz," the matinees were so big they taxed the capacity of the house, and the night business also picked up. The show has been a splendid attraction for children.

At the Fine Arts "How Much Is a Million?" has been pulling in good houses. "The Blindness of Virtue," at McVicker's, has also felt the impetus on account of cool weather. The show closed Saturday night.

"The Ginger Girls," at the Columbia, have been drawing well, and the engagement will probably last until the regular burlesque season opens.

The Majestic, Colonial and Great Northern Hippodrome have been jammed to the doors at nearly every performance.

The summer parks have not done so well, but they have been getting a fair share of the business.

FIRST IN BOSTON.

Boston, July 30.

"Kiss Me Quick" with Helen Lowell will open the new season at the Shubert Aug. 4. The town has been placarded with bills, giving only the title of the show. Boston is without a legitimate show at present, and "Kiss Me Quick" should do good business.

Olive Wyndham in "What Happened to Mary" will open at the Majestic Aug. 18.

GIRL'S ASSASSIN SENTENCED.

Los Angeles, July 30.

James L. Murphy, convicted of murder in the second degree for the killing of Irene Smith, a chorus girl, was sentenced last week to serve twelve years in the San Quentin penitentiary.

Murphy's niece, Steele Moore, charged with being an accomplice, was discharged.

CHAPPELL MOVING.

Chicago, July 30.

Harry Chappell, for the past two years business manager and treasurer

of Power's theatre here, will make his residence in Madison, Wis., during the current season, where he has been engaged to manage the Fuller Opera House and the Orpheum theatre.

Chappell was formerly a Madison university student and consequently is well acquainted with his new field.

MOHAWK WITH S. & H.

Schenectady, N. Y., July 30.

Stair & Havlin will play their attractions at the Mohawk the coming season. It is L. Lawrence Weber's theatre.

The Van Curler has been mentioned in connection with the new Progressive Burlesque Wheel, but no decision has been reached, according to understanding. The Van Curler was to have played burlesque three days, with the combinations occupying the remainder of the weekly period.

CONNOR'S QUICKSANDS.

W. F. Connor, who doesn't care any more for money than Abe Thalheimer, is out with an offer of a certificate of character to anyone who can make a good, big man's size quicksands behave. The quicksands is over under the foundation of a Woolworth office building that Connor has been trying to make obey the building laws for the past two years. The building contractors have succeeded in lassoing the quicksands as often as Oscar Hammerstein has been in court, but at the first sign of relaxed vigilance on the part of the constructors, the subterranean sandbank is up and away and off on an underground jamboree.

Men along Broadway who at different times in their career have had won his kind regards when they expected a piece of change, are chuckling over the report that all the money Connor has been making on Broadway is going out of the Fourth avenue end of his horn of plenty.

The Fritz Scheff contingent that expected to ride into Chicago, after their engagement at the Globe theatre, on a sharing basis at the Studebaker, which Connor at the time controlled, is specially ill-natured, for the reason than Connor, after Fritz's agent, Joe Drum, got into Chicago, wired the house manager that Fritz could have the Studebaker only on a rental arrangement a decision that forced the Scheff management at the last moment to surrender to Connor in New York Globe theatre receipts they had figured upon using to carry them over possible bad spots in Windytown.

Late reports from London say that the Gilbert of Gilbert and Sullivan combination never wrote the line, "Shake yo' feet," nor did he have any relatives in America who would use any but their own ideas.

ADVANCE FOR K. & E. TICKETS.

All the theatre ticket brokers in town dealing with the Klaw & Erlanger box offices must pay an additional tax of 25 cents on each seat purchased for successes in the K. & E. houses hereafter.

The new fiat went to the agencies yesterday, and the agencies are already paying the added impost on tickets for the Ziegfeld "Follies" at the Amsterdam. The added tax is not asked on attractions playing to but average good business. The new order means that all dealers in theatre tickets in bulk from K. & E. box offices must pay \$2.25 per seat, with no returns allowed. Hitherto the regular box office price obtained with the agencies, provided they signed to take blocks of tickets for each performance with no privilege of returns.

The Marks-Lange theatre booking agency with headquarters in the Heidelberg Building will operate the coming season without the arrangement hitherto in force with the Shuberts, whereby the theatre managers supplied the Marks-Lange combination, operating under the title of the United Ticket Agency, with the first four rows at all Shubert houses, a privilege for which the ticket distributors paid at the rate of \$25,000 per year.

Comstock & Gest are said to be negotiating for the canceled United contract. Tyson & Co. are also in the field for the privilege.

RUSHING "PRINCESS CAPRICE."

A hurry call was sent out during the week for immediate preparations for the production of "The Princess Caprice," the new Leo Fall opera, which the Shuberts will produce.

The booking of "The Purple Road" in cities outside New York, and the decision to start the Casino's new regular season with the Fall piece following the run of the Peters' opera, caused the summons to De Wolf Hopper, May de Sousa, Grace Fields and the others signed for the new work. Fred Leslie, the English comedian engaged, is on the ocean.

Get Jim Clancy before the summer fades. Pretty, pretty!



MAXINE BROWN

Discovered at Denver by J. J. Rosenthal for the ingenue roles in the Anderson Stock Co. Mr. Rosenthal has formed for the new Gaiety, San Francisco.

MEETING TODAY.

The committees representing the theatrical managers and the International Alliance of Theatrical Stage Employees are to meet today (Friday), according to the adjournment of the first proposed joint conference Monday. A wreck in the west delayed some of the I. A. T. S. E. members. The object is for the factions to reach an agreement.

The managerial committee, which comprises nearly all the prominent theatrical managers in New York, was to have met the committee from the Musicians' union yesterday. The Musicians' union appointed the following to be its representatives: Joe M. Weber, Otto Ostendorf, R. Oleson, D. A. Carey, Wm. Kerngood.

Chicago, July 30.

The Musicians' Union have jumped into the limelight here again with a demand for an increase in wages, supplementing it with another that the managers deposit \$3,000 to insure a complete season's employment.

The managers' association will undoubtedly oppose the union and a stiff fight is anticipated. The last wrangle between the musicians and managers was satisfactorily arbitrated with the musicians on the percentage side.

SARATOGA LIVING AGAIN.

Saratoga, July 30.

The Saratoga Pageant which took place this week, just prior to the opening of the racing season, was the most successful event of its kind ever attempted in this section of the state. The affair was presented under the direction of the Business Men's Association of Saratoga, and the thousand or more participants were all local residents.

The pageant was staged in Congress Spring Park and was given in three parts with a prologue, interlude and prelude. The theme dealt with the early days of Saratoga when inhabited by Indians, the purchase of the land from them, etc., right up to the present time.

Chauncey Olcott, on horseback, was prominent in the early section, accompanied by Mrs. Olcott.

"The Battle of Saratoga," "The Surrender of Burgoyne" and the review of the past and present were presented with exceptional care.

Margaret McLaren Eager arranged and directed the production.

"MARY'S LAMB" SOUTH.

David Pfirrmann has completed arrangements for the coming production of Richard Carle's "Mary's Lamb," which he will tour through the south. Dan McGrath will handle the principal role, supported by Bertha Yeoman, Florence Guise, Violette Reo, Doris Mann, Henriette Hausen, Jerry Hart, Arthur Bell, Sydney Algier and John F. Adams. Wm. Miller will handle the business end of the outfit.

Pfirrmann will also produce "The Power of the Press," once the Carle piece is well on its way. Nat Royster will be the company manager.

The Carbondale (Pa.) Opera House has been given up by the Reis people and will hereafter be booked by the Eastern Managers' Association.

WOODS PRODUCING FAR APART: PROFITING BY EXPERIENCE

Taking Plenty of Time Between New Shows. Will Have Three Out by New Year's. Had 12 During Same Period Last Season. Each Piece Must Receive Individual Attention.

A. H. Woods has arrived at the conclusion there is a limit even to the capacities of a producing manager. He says that in order to properly put out new attractions it is necessary to give them undivided individual attention and not only cannot a manager do two things at once, but he cannot even prepare more than one show at a time.

Following very much along the lines of David Belasco, who probably has a larger percentage of successes to his credit than any other producer in America, Woods will hereafter make his productions months apart in order to give them what he considers the proper attention. When he will have launched "Potash and Perlmutter," Woods proposes to turn his energies to Julian Eltinge's new piece, "Miss Swift of New York," which is to have 40 people. He will follow that with "The Grass Widow," a musical farce by Channing Pollock and Renold Wolf, starting with the last named piece in November.

Last November Woods had 12 shows on the road and in New York, but he feels that this was a mistake, and says now that if some of them had been properly casted and the books more carefully studied some that were failures might have gotten over.

Woods' views on this matter do not coincide with those of Charles Frohman, who annually puts half a dozen pieces into rehearsal at the same time. It has been no unusual stunt for Frohman to attend four different rehearsals in a single day.

"Potash & Perlmutter" as a play will have its premiere at Atlantic City Monday night. It is in three acts and carries the principals from the down-town establishment of the firm to a modern uptown office and workshop and then to the home of the Potash family. The advance billing describes it as "an up-to-date garment in three pieces." The cast complete is Alexander Carr, Barney Bernard, Lee Kohlmar, Joseph Kilgour, Albert Parker, Leo Donnelly, Stanley Jessup, Edward Gillespie, Arthur J. Pickens, Russell Pincus, Dore Rogers, Louise Dresser, Elita Proctor Otis, Gertrude Millington, Margherite Anderson.

"TIK TOK" STAYING OUT.

Chicago, July 30.

"The Tik Tok Man of Oz" will not go into the Lew Fields 44th Street theatre, New York, during August, as previously announced. It will remain here until the end of the month, then go on the road, reaching Broadway in November or December.

With the bulge in theatrical trade last week, "The Tik Tok Man" at Cohan's Grand drew in \$8,500.

Adele Rowland will step out of

"The Tik Tox Man" at Cohan's Grand next Sunday and will be replaced by Ilon Bergere.

C. F. REHEARSING "DOLL GIRL."
Charles Frohman is personally directing the rehearsals of "The Doll Girl," which will be the opening attraction at the Globe theatre, with Hattie Williams and Richard Carle chief among its cast.

CLUB VS. SHUBERTS.

Certain members of the Treasurers' Club of American aren't going to let the Shuberts annihilate the calling of men theatre ticket sellers, if they can help it. At a meeting at the Knickerbocker Hotel last evening, a number of members of the box office men's club threshed out the possibilities, pro and con, of the recent move of the Shuberts in placing women ticket sellers in several of the Shubert playhouses.

The Knickerbocker meeting got down to brass tacks, and adjourned with a motion to bring the subject up at the next meeting of the Club in August.

Among facts brought out at yesterday's discussion was the discovery that the gradual weeding out of box office men from the Shubert box offices has now reached a stage where not a single member of the club is employed in a Shubert house.

James Scullion, business manager of Wallack's and the dean of the treasurers' guild was the optimist of yesterday's conference. While assenting to the wish of the majority of members present to bring the subject up for general discussion at the next meeting of the body, he pooh-poohed the possibility of women generally superseding men as ticket sellers. He admitted the greater native patience of women, but pointed out that being a box office ticket seller was an art as fine and exacting as the calling of salespeople of peculiar wares.

All opinions to the contrary notwithstanding, Mr. Scullion maintained that one alert man ticket seller in a box office during a window sale before a performance, when the line must be kept moving, the house "dressed," and the worst seats sold first at the highest prices, was worth more than any dozen women. Handing out tickets and making change, he urged, was the least of the requirements of the theatre ticket seller. The man who wished to pay \$1 would often feel grateful to the box officeman who could swiftly show him the better wisdom of paying \$2. He had seen instances where particularly gifted box office salesmen had added as much as several hundred dollars a night to the receipts by knowing just how to address the prospective patron.

SHIFTS IN NEW SHOW.

"The Passing Show of 1913" was materially changed about in its running order at the Monday night performance, this week. The show opened the Thursday before at the Winter Garden.

"The Old-Fashioned Cake Walk," the number hit the opening night, was moved from the second scene to the finale of the first act. "Capitol Steps," the scenic hit of the piece, was taken from the position of closing the first act to become the big finale of the performance.

Other changes of scenes and numbers also occurred, to more evenly balance the show, Ned Wayburn directing them.

This Saturday Tony Hunting, Corinne Frances and Lew Price will leave the Garden show.

Business at the Garden has not been as big as expected. Some blame the hot weather this week and others blame the show.

COMBINATION ROUTES.

Jealously guarded broking sheets of Klaw & Erlanger and the Shuberts covering attractions dated up for presentation at the theatres of both factions in New York city and throughout the country for the coming season confirm all the rumors of a steel-clad joint booking agreement, whereby each side is free to book in the theatres of the other.

The first substantial sign of this beginning of the end of the long-waged war between the two syndicates is offered in the bookings of the N. Y. Grand opera house, hitherto a sealed door to Shubert attractions, where the attractions of the Shuberts, W. A. Brady, the Lieblers, Comstock & Guest and others of the Shubert contingent will this season be found sandwiched between the shows of K. & E. and their allies.

The crisis in the show game due to the devastating inroads of the movies, surplus theatres and the decreasing ranks of producers, is ascribed as the swaying influence that made the coalition not only possible but immediately imperative in N. Y. City.

"RED CANARY" FINANCED.

"The Red Canary," the new musical piece by Wm. Le Baron and Alex Johnston, with music by Harold Orlob, for which Clyde Rigby of the Dillingham forces is engaging the people, is not a Dillingham production but an enterprise promoted by a combination of moneyed men whom the authors have interested.

EVA TRYING ONCE MORE.

When Charles Frohman revives "The Sunshine Girl" at the Knickerbocker next month Eva Davenport will not be in the cast.

She is to have another try at vaudeville, this time with a four-people sketch by Edgar Allen Wolf.

STEGER PLACES PLAY.

Julius Steger has submitted a new play to the Shuberts, and the managers have accepted it for production. Steger himself will not appear in it, but will assist in its preparation for the stage.

A cast is now in process of selection.

"LAW" RETURNS TO CHI.

Chicago, July 30.

"Within the Law" opened Sunday night at the Olympic to \$800. The show, not new to Chicago, went over big. The play was offered at the Princess last season, where it did not register as a big success.

Now, with Margaret Illington in the cast the show is much improved, and promises to have a good run at popular prices. Miss Illington is convincing in the role played here before by Emily Stevens. Hilda Keenan (daughter of Frank Keenan), is the "tough" girl, and making a big personal hit.

The piece was received with great enthusiasm Sunday. The advance sale indicates good business for the week.

George C. Warren, recently appointed manager, has arrived and is directing the house.

\$1 MUSICAL COMEDY CIRCUIT.

A one-dollar musical comedy circuit is the plan of George M. Anderson and J. J. Rosenthal, his general theatrical manager. Mr. Rosenthal is finishing up the details for the opening of the Gaiety theatre stock company at Cohan's Grand Opera House, Chicago, Aug. 24. "The Tik Tok Man of Oz" is expected to leave there the Saturday before.

After playing in Chicago, and reaching the Coast in time to open Anderson's new Gaiety about November, Messrs. Rosenthal and Anderson will watch the result. If wholly satisfactory, they will secure theatres in New York and Chicago. A New York house is understood to have been already offered them. With the arrangement reached between the Gaiety people and Oliver Morosco in Los Angeles, whereby the Gaiety shows will move down to the latter city regularly, the proposed popular-priced circuit of musical comedy stock companies would reach a total of four towns.

The Gaiety, 'Frisco, will seat 1,741 people when completed, 900 on the lower floor. Sidney Harris will be manager of the Gaiety; Eugene Quigley, formerly treasurer at the Colonial, Chicago, in charge of the Gaiety's box office, and Charles Harris, of the Globe New York, assistant treasurer.

"OTHER GIRL" NOW MUSICAL.

Hyams and McIntyre have secured the rights to Augustus Thomas' comedy, produced at the Empire about ten years ago under the title of "The Other Girl," which has been transformed into a musical comedy, book by Thomas, lyrics by Earl Carroll, music by Alfred G. Robyn.

WALNUT REOPENING.

Philadelphia, July 30.

The Walnut Street theatre will reopen as a popular price legit house. In accordance with the city's specifications, many improvements will be made. Louis B. Mayer and Ben Stern are the new lessees, and W. Dayton Wegfarth, the resident manager. Sept. 1 is fixed as the probable opening date.

"The Thief" revival starts Aug. 3 at Michigan City, Ind., under the direction of C. S. Trimrose.

WITH THE PRESS AGENTS

Blanche Ring will open her season in "When Claudius Smiles" at Asbury Park, Aug. 25.

Nolan Leary who has been vaudevilleing with Rosalind Coghlan for the past season has been engaged for stock at Lynchburg, Va.

Victor Sutherland, starring in "Granstar" and "The Goose Girl," will play Prince Paul in "One Day," an attraction routed over the Blair-Havlin time. Jack Lewis and Jesse Mae Hall have also been engaged for the same place.

"A Rolling Stone," by Herbert Hall Winslow, is the piece selected by Ben Stern and Louis B. Mayer, for Al H. Wilson's coming tour. The piece is a comedy drama written especially for the German comedian who will be supported by Thomas Wood, Harry West, Leona Wood and Lenore McDonough, among others. Opens at Red Bank Aug. 30.

"A Lady of Long Ago," a romantic melodrama by J. P. Drayton, a new writer, has been accepted by William A. Brady. The atmosphere of the piece suggests the time of Louis XVI. William Morris has been engaged by Brady to create one of the leading roles in "The Family Cupboard" to be produced shortly at the 48th St. theatre.

R. Voelckel will pilot the Black Patti Co. again this season, his 18th with the organization. The company will make its initial appearance at Goshen, N. Y., Sept. 8 and will continue for a season of 40 weeks through the principal one-nighters of the south. Madam Jones (the original Black Patti) will head the outfit, supported by Julius Glenn and Will Cooke, who will collaborate in writing the vehicle, a sequel on "Captain Jasper," the piece played last season. Turkey Trot and Tangles will be features of the production.

Harrison Grey Fliske has engaged Rita Jolivet, the past two seasons with Otis Skinner, for the principal female role in the new Melnor drama which opens the season at the Lyceum, New York, in September.

H. H. Frazee has engaged Mary Mallon to replace Florence Malone in the venue role of "The Silver Wedding."

Cohan & Harris will make their first production of the season Aug. 18 at Asbury Park, when they present "Nearly Married," by Edgard Selwyn. The piece is slated to open the Gaiety, New York, Sept. 2. Bruce McRae will head the cast, which includes John Westley, James C. Marowe, S. Bayler Ladd, Mark Smith, Virginia Pearson, Jane Grey, Ruth Shepley, Georgie Lawrence.

Adolf Philipp will open his 57th Street theatre with "The Midnight Girl," musical piece.

Ada Dwyer and Fuller Melleish have signed with Maryaret Anglin for her Shakespearean revival. When Miss Anglin produces "Electra" at the Greek theatre, Berkeley, Cal., Sept. 6 Miss Dwyer will enact the role of the mother.

Alfred Szendrei, with the Chicago Opera Co. for two seasons as assistant conductor, will be principal conductor of the Aborns' Century Opera Co. for the coming season.

Corse Payton got his name in the dailies last week on the announcement that he is to build a theatre in Bedford avenue, Brooklyn, not far from Fulton street, at an estimated cost of \$300,000, where the usual brand of Corse Payton stock will be permanently installed.

Herman J. Garfield, head of the Garfield Amusement Enterprises, has returned to Cleveland, where he will send out road shows of "The Last Days of Pompeii" and "The Streets of New York," special picture films.

David Phirman will manage the road tour of "Marry's Lamb," which the Phirman Brothers will produce Sept. 1.

Harry Lambert, who has been missing from Broadway, is in the west where he's doing some talk managing of a "talking picture" show. When he played Rantoul, Ill., he asked the hotel keeper if he had a humidifier in his car case and the innkeeper replied that the folks there did not smoke that brand.

Bert St. John is the general manager for the Bert C. Whitney shows with headquarters in Detroit.

Harry Fitzgerald, noticeably improved in health, has come to Detroit to take up the management there of the new William Morris house.

James Robbins will do the advance work for the "Count of Luxembourg," which opens Sept. 1. Robbins is at Luna Park, Coney Island, for the summer.

Theodore Mitchell will blaze the trail for the "Oh, Oh, Delphin!" show this fall.

Katie Vraey has been added to the support of Christie MacDonald in "Sweethearts."

The Louis B. Mayer Co. Inc., directed by Ben Stern, will star Al H. Wilson next season in a new play by Herbert Hall Winslow, entitled "A Rolling Stone." It opens in Red Bank Aug. 30.

The Henry B. Harris Estate has postponed the opening of Bayard Veiller's "The Fight" in New York from Sept. 1 to Sept. 2, so as not to conflict with a large number of premieres scheduled for Labor Day.

Gladys Royall has been engaged by Thomas Dixon, Jr., for a role in his forthcoming production of "The Sins of the Fathers," which has just gone into rehearsal.

Dallas Welford and Crawford Kent will be in "Adele," scheduled for the Longacre Aug. 28.

Allan Pollock has been engaged by Harrison Grey Fliske to appear in the new American comedy by Hutcheson Boyd and Rudolph Bunner, which is to be produced in October.

Emile Laschelle, musical director of the Folies Bergere, Paris, will come over with Mlle. Polaire to act in a similar capacity during her American tour in conjunction with Gertrude Hoffman and Lady Constance Richardson.

William A. Brady has added Olive Harper Thorne and Forrest Wynant to the cast of Owen Davis' "The Family Cupboard," to be presented late in August.

The press department announces that there are 500 loads of scenery now in storage to be used in the next Drury Lane spectacle "Hop o' My Thumb," to be presented at the Manhattan.

Winthrop Ames will open his new Gotham theatre in West 4th street Sept. 1 with the first American showing of Arnold Bennetts' "The Great Adventure," with Janet Beecher, in the leading role.

Rehearsals have begun of "The Midnight Girl," the new musical farce comedy which Adolf Philipp has adapted for the German-American stage from the French of Paul Herve and Jean Bréquet. It will be produced Sept. 1 at the comedian's playhouse on East 57th street. Mr. Philipp will play the leading male part supported by Gretchen Werhoff, Emil Paris, Dora Bragawka, Marie Geralt, Ernst Neumann, Flora Arnold, Ilsechen Schumann, Karl Steindler, Jacob Brust, Otto Meyer, Little Eckert, Hans Kinsling Dobers, Emily Daesking, F. E. Kaldisch.

Katie Vraey, from England, has been added to the Werbs & Lusher to the cast supporting Christie MacDonald in "Sweethearts."

Rob Irwin has gotten out the first issue of The Academician, a weekly press sheet devoted to the Academy of Music and its present stock company. Rob has been very much on the job since he took the Academy management.

Klaw & Erlanger have announced a new play from Glen MacDonough entitled "The Merry Widow," based on Leo Blininski's comedy "Narrenfanz." The music is by Huro Rosenfeld. The leading role will be created by Maclyn Arbuckle.

PRESS OPINIONS.

"PASSING SHOW."

"The Passing Show" is about the biggest and busiest show of the season. There is a constant change of brilliant stage pictures, continuous kaleidoscopic changes of rich costumes for the chorae, a steady whirl of dancing, a patter of jokes, such as they are, and a succession of musical specialties of more or less excellence.—Sun.

No use trying to tell what it all about. For particulars of who are responsible for the production see the cast preceding. They call it a Kaleidoscopic Review of some of the past season's successes, topics and events. Guess it is.—Herald.

But by way of compensating merit the fact is to be emphasized that the show is itself so large and varied that elimination and rearrangement will make it more enjoyable. Which is a thing one may not say of every musical meane.—Times.

The Winter Garden opened the new season with the biggest show it has ever presented, bigger, indeed, than anything ever attempted outside of the Hippodrome.—American.

PICTURE MAN'S ROMANCE.

Boston, July 30.

Warren Chandler Brown, treasurer of the United Motion Picture Corporation of Boston, figured in a romance that would have made a good film for his concern. He is the son of a wealthy Salem shoe manufacturer and eloped with a waitress of the Hotel Needham, Lawrence, after a courtship of five weeks. She was Florence Wright.

Brown went to Lawrence to superintend the making of some films and while there met Miss Wright. They were married in Salem, N. H.

PERCY HAMMOND IS INFORMED.

Chicago, July 30.

The new musical comedy to open the La Salle theatre the latter part of August will probably be called "The Lone Star Girl," although the title has not been decided upon. Rehearsals are now in progress and the show will be tried out in Milwaukee. Rapley Holmes has been engaged to play the role of Brander, originally played by Tim Murphy, when the piece was called "A Texas Steer."

Percy Hammond, dramatic editor of the Chicago Tribune had the following comment on the cast in his column recently:

A recent program of the Majestic theatre had among its contributors a "team" announced as Halligan and Sykes, neither being provided by the play bill with a pronomen, while it was further noninformative as to the respective identities of the two. A report of that week's program in the Tribune contained praise of the two performers with special appreciation of the lady and an added expression of hope that she would not be subjected to the spilling process of being taught how to "act" at the expense of her agreeable and distinctly gimp personality. She and her associate have been engaged by Henry Askin for the musical play which Henry Blossom has made from "A Texas Steer," and it is now possible to say that the lady was the Sykes of the "team." Furthermore, that she possesses that useful attribute of a musical comedy actress, an unusual "given name"—Dema. She is known when not performing as Mrs. William Halligan, and is a sister of Mrs. Arthur Greiner, wife of the automobile rarer and board of trade man. She will have at the La Salle the part of Dixie Style, the "Indiana orphan," who gives to the ruleless Brander of Texas a lesson in Washington finance. Mr. Halligan will have the part of the well informed, worldly, and cynical secretary—a part originated nearly twenty-five years ago by Julian Mitchell.

Others engaged for the La Salle's new season are John Daly Murphy, George Trimble and Samuel Sandgren, who are classed as "character actors," and Ada Meade, who will be the Roney Brander. She sang here in "Three Million Dollars" and in the second engagement of "Madame Sherry." As yet an actor for Brander has not been engaged, although negotiations are on with three players of prominence as comedians and the management and Mr. Blossom have not yet reached agreement as to a title for the new guise of Hoyts play.

TERRE HAUTE SWITCH.

Terre Haute, July 30.

A complete change in the local theatrical situation has taken place. Jack Hoeffler, part owner and manager, is entirely out and T. W. Barhydt, Jr., has taken over his holdings in the Varieties theatre. In turn Barhydt disposes of one-half interest to Marcus Helman and W. S. Butterfield. The entire program is to come twice a week from the Grand, Evansville, and the same five acts will then go to the Orpheum, South Bend. T. W. Barhydt, Jr., is to be general manager and Ross Garver house manager, Carl Brentlinger stage manager, H. Reynolds assistant, and Will Bryan orchestra leader.

The plans for the Grand are still uncertain. Barhydt declined to pay an increased rental and the lease has passed into the hands of E. F. Carruthers for ten years at a rental of \$10,000 per year, which includes light and heat—\$3,000 over what Barhydt paid. The house is to be remodeled. Carruthers has not yet arranged for the Klaw & Erlanger booking franchises held by Barhydt, but it is understood they are to meet in New York. Barhydt left for there early in the week.

It is said Carruthers will play vaudeville Fridays, Saturdays and Sundays of each week and reserve the remaining four days for legitimate attractions.

TOMMY'S TATTLES.

By THOMAS J. GRAY.

It's tough on the Mexican song writers. Can you imagine the awful time they must have rhyming those Mexican names when writing a war song?

Why—
Are Scotch characters always called MacPherson?
Dutch characters Schultz?
English butlers Jenkins?
Tough kids Patsy?

This is the time they all say "My part looks great."

Johnny Stanley has a new partner who owns a theatre. Johnny says he has the right idea now; he's sure of one week anyhow.

A female impersonator on the small time carries his mother with him.

What the orchestra says:
"Well, how did you like your music?"
"Those orchestrations are awful; why don't you get new ones?"
"An act did that song here two weeks ago and flopped."

"We play it as it's written. Don't blame us."

"We play it our own way, never mind how it's written."

"I think the song is rotten myself. Say, I wrote a song you could do great."

"The boys here are all good musicians. Of course someone is bound to kick."

"We added a few things ourselves."

A lot of prisoners in Sing Sing kicked about their spot on the bill, and all the shows they had to do in the workshops. They were transferred to Auburn prison. They say Auburn is worse, because you have to do a breakfast and supper show.

These new "visible dresses" now being worn by the fair sex may hurt the business of the burlesque shows.

If you don't think most theatrical photographers are wonderful look at the photos outside of any theatre and then wait at the stage door.

Shakespeare says the world's a stage. And we're all actors in its pageants. Seems to us old "Shake" was wrong. For all the actors are now agents.

It's pretty near time for the "anniversary weeks" at the theatres.

A man found starving in a New York hotel turned out to be an out-of-town author who was trying to place some original ideas with Broadway musical comedy managers.

Tom-Boys: Tom Barnes, Tom Dugan, Tom Fitzpatrick, Tom Maloney, Tom Moore, Tom McKenna, Tom Penfield, Tom Ryan, Tom Lewis.

Frank-Men: Frank Jones, Frank Bohm, Frank Lawler, Frank O'Brien, Frank Bush, Frank Chance, Frank Smithson.

OVER THE BUMPS

With
EDDIE CORBETT

My word! but ain't the producin' managers confidential this summer?

Queen Mary in London t'other day got her first peep of the Gaby and the Pilger, following the report that the pair had been wed. "Which is the bride?" asked Mary.

Oo! Oo! (meanin' an 'untsman's call). Who wants a nearby beach vaudeville theatre? Oo! Oo! Who wants two?

Fred Lenox says it looks like he'd take another year's lease on his office on the Criterion esplanade.

Frank Rowe, the inventor of the refrigerator, once of Boston that he called a coaling station, and now of Edmonton, Canadian country, that he refuses to give any name to, says the Canadian northwestern route isn't the Calgary circuit, but the Calvary! etcetera.

George Bronson Howard in a recent Green Book tells us how to write a successful play. Roy McCardell, to whom Nosegay Harrison showed the article, said, "Let George do it."

Some folks don't care where they spend the summer. Here's Walter Lawrence in a running bulletin of cards in a local sheet tellin' us he's "On Tour with Weber and Fields' Jubilee!"

Ehrich House echoes: "I don't know what kind of a dog it is; it belongs to my husband!"

Macey Harlan says married Lambs who stay at the 44th street bowling alley after hours have cut out slit skirts as a subject for nocturnal marital discussion. They always get it Schlitz.

So many English actors gettin' jobs before home talent that at a meeting of the American Survivors' Club, held in the rehearsal chambers of Fred Lenox's Criterion suite, all the native actors named Smith, Jones and Brown voted to change their cognomens to Smythe, Broughne and Joughnes. Frank Doane decided to change his to Doughnut.

Barnes House Barnies: "Membah the time Edward Epsom Rice up in Canada in the winter run against a streak of bad business, and hung the notice on the call: 'Summer salaries begin next Monday?'"

From Sidney Harris: Jake Rosenthal t'other day hired for his Anderson Gaiety theatre organization in Frisco a well-known leading man. The leading man before signing says: "But, you've gotta sign my wife!" "All right!" said Jake. "And her sister!" "All right!" said Jake. "And her brother!" "I'll engage your sister's brother, too," said Jake, "but I warn

you before you go any further that this is no Leonzo Brothers' show!"

Shakespeare McCarthy says the season's at hand for the appearance of the Guddamyou stage producer and the "Louder! Louder" Ibsen producin' fellow.

Fudge Hildebrand says the way some press agents hate themselves, and talk about it makes one wonder how Napoleon and Shakespeare ever got their nerve up to keep on livin'!

Mutt McGee says the Palace theatre is to have a check-your-valuables checking booth for U. B. O. visitors when the vaudeville theatre reopens. Mutt says they'll use the same system so popular so long on the dome floor of the Putnam building.

Ehrich House Echoes: "Yuh see the other guy in the sketch was makin' a play for her all the time, but the husband wasn't on. The Sir Francis Levison used to call her pretty names right under the husband's nose, or, rather, ear, by striking certain keys on the piano. You see the lovers had a code. For instance, he'd strike A C F, and she'd know it meant, 'Ah, Consuming Flame!' Then she'd plink back to him on the mandolin A B E F, meaning, 'Adorable Bewitcher, Ever Fond!' "Finel but how did it end?"

"The husband got suspicious and took charge of the bank roll, and now Sir Francis is doing a single over the Gus Sun time."

Margaret Marlow has recovered from her recent illness.

Marie Fanchonetti, a dancer, is about to try vaudeville, assisted by Murray Harris and six singing and dancing girls.



EDWARD ARLINGTON
Of Miller Bros. and Arlington's "101 Ranch" Wild West Show.

STOCK

ENGAGED FOR PROVIDENCE.

Homer Barton, John A. Preston, Machalai Kelly and Thomas Mulgrew have been engaged by Spitz & Nathanson for the Empire theatre stock company at Providence. The season opens Sept. 1.

LEADING AT DETROIT.

Connie Lehr Fuller will be the leading woman with The Folly Stock Co. at Detroit this season. Miss Fuller was of the "Talk of New York" when that play was Broadway.

AT THE AMERICAN.

Philadelphia, July 30.

Drew A. Morton has been engaged for the American Theatre Stock Co. Ray Phillips, juveniling at the Prospect, Bronx, will also go to the American outfit, which starts Aug. 16 with "Girls."

HELPED BUSINESS.

Henri Bernstein's play, "The Whirlwind," presented by the Rusk-Bisbee Stock Co. at Auburn last week, provoked an editorial on the subject of immoral plays from the editor of the Auburn "Citizen." That helped business considerably.

SPECIAL ENGAGEMENT.

Margaret Lee, who recently sprained her ankle, has been engaged to play a three weeks' engagement with Vaughan Glaser at the Temple, Rochester.

FOR FOUR WEEKS.

Cleveland, July 30.

Comstock & Gest have secured Sydney Shields for four weeks to play leads with their Colonial stock company, commencing Aug. 11, and replacing May Buckley. Tully Marshall is leading man.

FAIRBANKS REASSIGNED.

Douglass Fairbanks is not to appear in "Cooper Hoyt, Inc." after all. Cohan & Harris arranged upon his return from abroad for him to star in the renamed "520 Per Cent." piece, which is to be heralded hereafter as "Something for Nothing."

Fairbanks will have the role Robert Ober played when the piece was given a tryout in Atlantic City. Ober has been engaged by William A. Brady for his "Ready Money" company.

SPECIAL ENGAGEMENTS.

William J. Kelly, who is playing a special two weeks' engagement at the Academy of Music, New York, while the regular leading stock man, Theodore Friebus, is on his vacation, expects to return to Salt Lake City next fall to resume his stock engagement there.

Maude Fealy, who is playing picture roles, goes to Denver next month to play a special stock engagement with her husband's (James Durkin) company at the Lakeside theatre. Theodore Roberts has been a "special" with Durkin for two weeks.

SHUTTING AND OPENING.

Providence, R. I., July 30.

Allbough's stock company, at Keith's all summer, will close Sept. 6.

Spitz & Nathanson are getting things in readiness for their regular fall stock opening at the Empire Sept. 1.

O. K. IN PORTSMOUTH.

Portsmouth, O., July 30.

Louise Kent, who brought her own company of stock players here from Roanoke, is meeting with success on the local engagement at Millbrook Casino.

GOING TO JAPAN.

San Francisco, July 30.

Jack Belgrave and Inez Ragan, prominent Coast players, sail the second week in August for a pleasure trip to Japan. The latter has postponed her trip to New York.

BACK TO DES MOINES.

Des Moines, Ia., July 30.

The Princess Theatre stock company will get in the running again early in September with a brand new company, engaged in New York.

OBITUARY

Henry B. Emery, for a long time identified with theatrical business, and in recent years a member of the firm of Martin & Emery, died on his farm near Benton Harbor, Mich., last week. He is survived by his widow, formerly known on the stage as Katie Putnam.

Adalbert Mercier, composer, aged 36, who wrote "Elsen" and other operatic works, died in Paris July 14.

Jean Cateysson, for some time manager of the Municipal theatre, Rio de Janeiro, and recently a partner in the firm of G. Pasquier & Co., Paris, died at Buenos Aires July 11 after an attack of apoplexy. His death will make no difference in the departure of the Russian ballets and other troupes already engaged for that country.

Denver, July 30.

Crawford Coleman, a wire walker, while performing at an outdoor resort, sustained a fall July 25, which proved fatal. Deceased hails from South Bend, Ind.

Marie Magnier, a famous French comedienne, died in Paris July 18, aged 65. She debuted at the Gymnase in 1867, and was appearing last month at the Varietes, Paris, in "La Dame de Chez Maxim."

Charles Lovell, of Meadville, Pa., ticket agent for a traveling wild west show, died at St. Mary's hospital July 25 from injuries received July 5 when he fell from a platform at Northwestern avenue and Rice street.

May Rose is doing a single, and opened last week at Detroit.

Lucy Harvey has joined the Selig Polyscope company.

Dick Rider, an old timer, has been appointed manager of the Star and Garter (burlesque) on the West Side.

F. J. Dolan has been engaged to go out ahead of Bernard Daly in "The Rose of Kildare."

Bert Hier will do the advance work for "Fine Feathers" on the trip of that show in the west.

Menlo Moore has sent his "Summer Girls" out over the Pantages time. The act opened in Fargo, N. D.

Fanny Ward will play in "Mme. President" at Power's, opening the season about Sept. 1.

Will J. Block is making active preparations to revive "My Lady from Lanes" and take the show to London.

Harry Clinton Sawyer is in the city after a trip to the Pacific Coast to visit his mother.

Bert Jacobi, well known as an advance man, has been made advertising manager for the Olympic.

Eddie Marsh and Genevieve Victoria (Victoria Sisters) were parted by the courts two weeks ago.

Jacob Abrams will be the advance man for A. G. Stern's "Officer 666" company.

Essanay Film Co. is to have a new studio, its third, and will be located somewhere in the east. The present studios are at Chicago and Pasadena.

The Star and Garter will open Aug. 9 with "American Beauties," and the Folly will open Aug. 17 with "Midnight Maidens."

Charles Wirtz passed through Chicago last week on his way to the Pacific Coast, where he will boom "Quo Vadis" pictures.

David Olmsted, formerly connected with the Hotel Sherman, and later with the Saratoga, has taken the management of the Planters' Hotel.

W. A. Doyle, father of Frank Q., William, Claude and W. A., Jr., died at his home at 503 Central Park avenue July 23.

Guy Lee, for some time connected with the Chicago Tribune in different capacities, is now Sunday editor of that paper.

William Hodge will come to the Garrick Aug. 24 in "The Road to Happiness." This will leave the house dark two weeks.

Doris Mitchell has joined the Essanay eastern stock company in Chicago. She was formerly a member of

the Marlowe stock company in this city.

Aaron Jones when in New York made an offer for Evelyn Thaw who will open at Hammerstein's next week. Mr. Jones offered \$5,000 for four weeks in Chicago.

Walter De Oria, a Kansas City agent, has shaken the dust of that city from his feet and is now looking about for a place to locate a branch office of the Skaggs Agency.

The Clark Sisters and Mr. and Mrs. Young will be in the cast of "The Girls from Starland," the burlesque show now in preparation for next season.

Marie Stephens, formerly in musical comedy, and J. B. Dunn were married last Friday at the Bismarck Hotel. They will be partners now in "Woodland Memories."

Art Hoffman, who piloted one of the "Shepherd of the Hills" companies last season, will be the advance man for one of Primrose's companies playing "The Thief."

Diamond and Diamond, who have been playing as a team for the past season after a separation of several years, were once again married July 18 at Washington, N. C.

James B. McKowen, known as the "Adonis" among agents, has a new Overland roadster and has been doing the boulevards with the racing model for the past week or so.

The opening bill at McVicker's under the Jones, Linick & Schaefer regime will be: Ameta, Ernest's Bears, Boromere's Arabs, Jewel's Mannikins, Gilmore Corbin, Bush and Shapiro.

John Lancaster, leading man here with the Selig company for the past 18 months, this week started for the Coast, where he will play the leads with the company's Los Angeles outfit.

Mary Danie was operated on July 25 at the American Hospital by Dr. Max Thorek for appendicitis and other complications. Seven different operations were necessary. The patient is doing well.

Kibble & Martin's "Uncle Tom's Cabin" opened at the National Sunday afternoon, but the heat wave kept people away. The house was small at both afternoon and night performance. The show is up to scratch, however. Popular matinees at 10 cents are given.

Business at the Majestic has taken an upward bound since the closing of the Palace. The past season has shown a marked advance in the business at the Palace, while the Majestic,

due to the booking of inferior bills, has had a marked falling off.

Mort H. Singer, manager of the Palace Music Hall, who has returned from New York, announces that he will make a trip to Europe some time this fall. It is possible upon his return that the long-delayed "The Widow's Honey-moon" may be produced.

A strong report is circulated the White Rats is about ready to give up its club rooms in Chicago. It is said the Rats will establish merely a business office in Chicago, confining the club room idea to New York City alone.

Dan Cotter, chief box office man at the Garrick, will spend his vacation cruising on the lake. Herman Fuchs, in the same office, will make a trip to St. Paul and Minneapolis and other points. "When Dreams Come True" will close Aug. 9. It is possible the house may remain dark for two weeks.

Harold Heaton, cartoonist on the Chicago Inter-Ocean, has completed a vaudeville act, called "Dressing for Dinner," shortly to be produced. He has also written a three-act play which will probably be produced this fall. Heaton is the author of "Lady Jim," shown some seasons ago.

Mary Hastings, a chorus girl with "When Dreams Come True" at the Garrick, left the show last week to join "Kiss Me Quick," opening in Boston the coming week. This is Mary's first appearance as a principal, although she has acquired some fame for her proficiency in the art of self defense.

The latest combination to produce tabloids is Ned Alvord, Izzy Weingarten and Art Clamage, incorporated as Alvord-Weingarten-Clamage Co. Harry Munn, of the S. L. & F. Lowenthal offices, attended to the incorporating and had a very pretty set of papers as evidence that the new concern meant business.

Merle E. Smith, now in the Chicago office of George Kleine, and looking after the business end of the "Quo Vadis" pictures at the Victoria and the Imperial, announces the pictures will open at the Warrington, Oak Park, Aug. 4, for two weeks; at the Evanston, Evanston, Aug. 11, for one week, and at the Whitney Aug. 3, for an indefinite run.

Ellis F. Glickman has obtained the Globe, which is now being remodeled and made ready for a season of Yiddish star attractions. Mr. Glickman formerly managed the Globe and is one of the best known managers in Chicago. He owns the Bijou, the Palace, the Wabash (formerly Webber's) and the Globe.

Contrary to all reports, the Colonial,

variously rumored as going back to K. & E. and changing its policy and several other things, last week played to the biggest receipts which the house has gathered since opening. The exact amount could not be learned, but Gene Green held the record of the house up to then, playing to over \$6,500. The house will show a profit on much smaller receipts than that.

Francis Gilmore is now in Kansas City looking over the agencies there and with the express purpose of installing the White Rat contract in that section. There have been many complaints from artists recently, caused by the slack methods employed by some of the Kansas City agencies. Texas may also receive a visit from Gilmore before his return. The Tuttle time down in that section is to be looked over.

McVicker's opens as a popular-priced vaudeville house Monday. This will be watched with considerable interest. When Jones, Linick & Schaefer took over the Colonial and McVicker's everyone agreed McVicker's was sure-fire, while most doubted the success of the Colonial. McVicker's will follow the Colonial policy excepting that the acts will play the full week there. Willard reopens Aug. 25. The Crown opens with pop vaudeville Aug. 18.

Charlie Rose, brother of Joe Adams, and known to three-quarters of the theatrical profession by his first name, returned from Montana this week, being unable to stand the altitude, and will summer at Atlantic City. Joe and Sam Adams will remain at the mine through the coming winter. It is almost a certainty that the boys have hit it off in their western venture. They have just installed \$75,000 worth of machinery and will be shipping away pay dirt within the next three months.

Manager John J. Garrity was compelled to go to the police last week in order to stop a bill-posting graft some one had devised in order to get admissions to the Garrick; 14 orders came in asking for seats on account of bill posting. Those who brought them said they had purchased them from a man in overalls, who said he was a bill poster. They paid \$1 apiece for the tickets.

This form of order has been cut out at the Garrick for a long time, and the police are looking for the perpetrator of the scheme.

Walter Keefe doesn't know whether to be happy or sad. He has always placed vaudeville shows in the Hamlin theatre, on the West Side. The house has met with only mediocre success, and this summer pictures were tried without any better results. Lately one of the Keefe Humphries Bartola attachment pianos was placed in the theatre. Business took a jump, and the management has concluded pictures with the Bartola featured has vaudeville trimmed. The house will continue the picture Bartola policy throughout the coming season. In the meantime Walter is busy figuring whether the commission on ten acts a

week would not in the course of a few years yield him a bigger profit than the margin on one Bartola attachment. Tink Humphries says he is perfectly satisfied that the house should continue with the pictures and Bartola.

Chicago, July 30.

The Jewish players are in a quandary over the Chicago situation. Early in the summer it was practically settled they were to have the former Western Wheel Burlesque house, the Empire, but recently complications have arisen which now make the house an uncertain quantity.

It is understood that every effort is being made to bring the deal off. At the same time Ellis F. Glickman is negotiating for the Palace theatre (12th street and Blue Island avenue).

Jacob P. Adler, who has been spending his vacation on the Coast, is expected in Chicago in the near future, and something of importance will probably happen at that time.

Boris Thomashefsky, now in Europe, will not return until the fall but expects to play his usual Chicago engagement this winter.

Tom Shaw, who owns a couple of animal acts, has a grievance and also a case against the Wells Fargo Express Co. While in St. Louis a couple of weeks ago Shaw bought a white mule and shipped the animal by Wells Fargo to Chicago. The mule was crated and started on its way July 8. It did not arrive in Chicago until July 11. During this time the officials of the road overlooked the fact that white mules are expected to eat once in a while. The mule did not forget. When hungry he started to kick his way out of the box car. After a two days' battle the car was declared victor, with the white mule taking the count. He was pretty well all in when Shaw came to collect him and has been under the care of a veterinary ever since. The absence of the animal caused Tom to lose a week's work. He is suing the express company for the amount of salary. The mule had recovered sufficiently this week to state that, although he was knocked out, he would like another chance at the box car.

At the Walter Keefe offices, where Dave Russell, booker for Frank L. Talbot, now has his headquarters, they are making arrangements for the booking of the Garden, Kansas City, the coming season. So many rumors are around regarding the house during the past season everyone is skeptical over its new lessees Russell is responsible for the statement the apron of the stage is now to be enlarged so that there will be room enough for the playing of the large circus acts that appear at the Hippodrome, St. Louis. The K. C. house will be called the Talbot Hippodrome and will follow the general policy of the St. Louis house. The shows will be sent intact from St. Louis. The jump is about seven hours. A policy of ten acts, three shows a day, with four on Saturdays and Sundays, in Kansas City next season. If present indications hold, there will be no less than five houses playing a good grade of vaudeville without counting the many playing the smaller time. Sullivan-Considine, Pantages, W. V.

M. A., Orpheum and the Garden will have a lively time of it. The general opinion is that the town will not be able to stand one-half the number. The Garden has always been able to offstage the shows of the Orpheum.

The bookers of the Association got together this week and behind closed doors began signing acts for the coming season. Within the next four weeks many of the houses on the Association time will be opened. The usual "giving routes" was acclaimed all over the place, but up to date anything more than an acceptance has not been thought of. Routes with each manager booking for himself and each having a different idea of an act and its value are nothing short of impossible. The Association has no head and has been drifting along this way for the past year. Anyone connected in the office is ready and willing to admit this. Many are not a whit backward in telling so on the outside. The word "Association" has gotten to be a joke for it does not extend beyond each manager having his office in the building. All book independently, one paying an act \$25 or \$50 more than another, without knowing it. The inability to give turns a route will undoubtedly keep many acts from going into the office, while the outside agencies continue to grin and wait until the acts are submitted to them or come of their own accord. An example of what may happen was illustrated last week when an act was given a five weeks' route by the John B. Simon Agency (of which Charles Kohl, the nominal head of the Association, is the chief person in interest) and told that the jumps would not be more than \$5. The act played the first week and found the next jump would cost something like \$16. It threw up the remaining time and returned to Chicago. When the act saw its agent and asked why, it was informed he was just kidding about the \$5 jump. The Association seems to be badly in need of a head, and, while it may be able to go along with the present methods and ideas for a season or two, it can't last. The managers themselves as soon as they begin to feel a little burning in the pocket will break it. One or two are ready to take action now, but the distrust of each other is the savior of the Association. If the managers could trust each other they would get together and form their own booking office, sharing in the profits now paid into an association, which returns them nil.

NEW WEST SIDE HOUSE.

Chicago, July 30.

The American Theatre Co. has been organized by George Lomax, Frank A. P. Gazzolo and Robert E. Rickson, and will have the theatre in the four-story building being erected by the first named at the northwest corner of West Madison street and Ashland avenue.

The theatre will be ready for use Oct. 1, 1914. Lomax will have 50 per cent. of the stock in the company, and Gazzolo and Rickson 25 per cent. each. Rickson was formerly at the Crown. and Gazzolo is interested in the Imperial and several other theatre properties.

LONDON

VARIETY'S LONDON OFFICE

15 CHARING CROSS ROAD

(CABLE "JESSEFRE, LONDON.")

JESSE FREEMAN, Representative.

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

London, July 23.

Bert Earle is figuring on a night Cabaret in London in the near future.

Rene Parker is rehearsing here with George Grossmith for an act they will do in Deauville, France, this summer.

Maidie Scott was divorced from her husband, Alfred Dodd, an agent, this week.

Anna Chandler opened at the Metropolitan last week for her first London appearance in two years.

Joe Schenck looked around London for a few days this week before sailing back home on the Olympic.

Thomas Gardner Hales, known as an animal trainer, and an attendant of the Drury Lane for many years, died here last week.

The Three Rubes, who cancelled time in South Africa lately, will sail for America Aug. 3. The act will sail from New York for Australia some time in December.

Seymour Hicks and Ellaline Terris are playing another vaudeville version of "David Garrick" at the Coliseum this week. The new version gives them a fine chance. The act is going very big.

Edmund Payne will be in George Edwardes' new show at the Adelphi in September. The cast will also include Joseph Coyne, Gracie Leigh, Phyllis Dare, and Ina Claire (from America).

Taylor Granville's "System" showed the sketch producers a few things about detail work when they saw his act at the Palladium this week. The police sketch caught on from the start.

Vic Hugo and his brother, Charles, are in London for a week or two, fixing up their world's tour of a big magical show. They will return to America soon.

It is understood Harry Lauder has practically given up booking future dates in England, offers from provincial circuits being thrust aside at every attempt.

Bransgrove and Slaughter have a few legitimate plays around the Gibbons Circuit playing twice a night. "Jane" and "Ready Money" have been cut down for that purpose.

W. C. Fields has been approved by Sarah Bernhardt to appear on the bill with her at the Coliseum here when she plays there in June, 1915. Fields worked with Bernhardt at the Palace, New York.

A stereopticon act at the Palace this week quite places the rest in a very different class. Rene De Bauga with her screen shows many new and novel effects in beautiful slides, with very clever backgrounds. On early the act is causing quite a stir.

Perle Barti, after a row at the Opera House, tried injunction proceedings against that theatre for using her name last week, but it was refused. Miss Barti left in a rage a couple of weeks ago on account of Cleo Merode being introduced in one of her scenes.

"The City of Yesterday" was booked over here, opening for Moss Empires a few weeks ago, and cancelled after two nights. The act had three of the Moss halls booked and a week with the Variety Controlling Co. All the time was taken away. A law case seems imminent.

Gene Hodgkins, who originally came over to play at the London Opera House, put on a "girl act" this week at the Palladium. It is called, or, rather, the rest of the act consists of Irene Hammond and Four American Beauties. Hodgkins himself is a good performer, but in the act's present shape The Great Santell couldn't hold it up. (Santell is a strong man.)

An English manager stated this week that the many failures of acts booked from America on the word of the agents will put a severe crimp in the booking of American acts in the future. More by far than in any year this one breaks the record for cancellations, whether the acts' contracts contained a clause to that effect or not. In some cases the acts that failed could not be cancelled, so they were played. This, however, did not tend to make the managers who play them very liberal in booking more American acts they have never seen. Another point that should be brought to notice is that there have been many claims by English agents and managers that in some cases acts coming over are not the ones booked or a member or two have been changed. This alone gives a manager a reason to cancel. The Three Leightons, booked over here by Wolheim, it is stated, switched a comedy man, and from all reports they are going to have difficulty as far as any more bookings are concerned.

ROBINSON TWIN ELOPES.

Cincinnati, July 30.

Eleanor Robinson, daughter of John Robinson, of Robinson's Elephants, was married last week to Robert E. Papworth, of Cleveland. Miss Robinson evidently figured on interference, for the couple crossed the lake here in a fast motor boat and quickly obtained a license. Members of their family vainly pursued.

BILLS NEXT WEEK (August 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)—"B-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Craw." O. T. Crawford (St. Louis)—"N-N." F. Nixon-Nirdlinger (Philadelphia)—"BL." Bert Levey (San Francisco).

New York.
HAMMERSTEIN'S (ubo)
 Thaw & Clifford
 Winsor McCay
 Ahearn Cycling Co
 M Montgomery
 May West
 3 Ambler Bros
 3 Varsity Fellows
 Harvey-Devora Trio
 Wilbur Sweatman
 Three Gerts
 Lawrence
 Need & Betz
FIFTH AVE (ubo)
 Corse Payton Co
 Belle Adair
 "Prince Florio"
 Albert Hart
 Cole & Denahy
 Bud Fisher
 Great Tornadoes
 LaFrance & McNab
 "3 Kids from School"
 Sidney
UNION SQ. (ubo)
 Seymour Brown Co
 Eva Taylor Co
 Mure & Stanley
 Florence Family
 The Astaires
 Herrmann & Shirley
 Frawley & Hunt
 Jack Mooney
PROCTOR'S 125TH
 5 Masons
 Gertrude McGinn Co
 Rice Bros
 Wm Morrow Co
 Chas Ferris Co
 Julia Hilton
 Wheeler & Wilson
 Wier & Sheldon
 Rachael Gualano
 Juggling Labels
 Leroy & Paul
PROCTOR'S 23D
 Harmony Beane &
 Boys
 Harry Rose
 Tom Klye Co
 Stevenson & Nugent
 Smith & Farmer
 Billy Kinkaid
 Fanner Duo
PROCTOR'S 58TH
 Arlington &
 Mark Sullivan
 Florence & Wynne
 "Reno & Return"
 Dunbar's Goats
 The Menards
AMERICAN (loew)
 Kitty Flynn
 Burton & Lerner
 Mile Marguerite
 Lewis J Cody Co
 Dave Ferguson
 Carl Daman Troupe
 (Three to fill)
 2d half
 Kaiser's Dogs
 Anthony & Ross
 Venz & Starr
 Mile Marguerite
 Zingal Sisters
 Dave Ferguson
7TH AVE (loew)
 Dancing Mars
 Anthony & Ross
 Bruce Duffett Co
 Leon Rogers
 Mareno Nevato & M
 (One to fill)
 2d half
 Shirk & Walsh
 Lawrence & Edwards
 Lewis J Cody Co
 Ernest Dupile
 Aerial Ballet
 (One to fill)
 NATIONAL (loew)
 Sprague & McNeece
 Neff & Starr
 Wilf Clarke Players
 Murray Bennett
 Aerial Ballet
 (Two to fill)
 2d half
 Geo De Alma
 Rienz 3
 "Trap Santa Claus"
 Lorenz & Gallagher
 Mareno Nevato & M
 (Two to fill)
YORKVILLE (loew)
 Wilson & West
 Ben Lewis

"Country School"
 "Broadway Love"
 Lorenz & Gallagher
 Three Pappas
 2d half
 Wilson & Washington
 Sa Heras
 "The Pardon"
 Neil McKinley
 3 Emersons
LINCOLN (loew)
 Ernest Dupile
 Love & Haight
 "Trap Santa Claus"
 Perry & Wilton
 King & Oscar
 (One to fill)
 2d half
 Gerard & West
 "Camping Out"
 Wilf Clarke Players
 Murray Bennett
 4 Nelson Comiques
 (One to fill)
GREENEY (loew)
 "Camping Out"
 Rienz 3
 Clem Bevins Co
 Neil McKinley
 4 Nelson Comiques
 (Three to fill)
 2d half
 Sprague & McNeece
 Dancing Mars
 Apollo 4
 "Stick Up Man"
 Warren & Blanchard
 3 Falcons
DELANEY (loew)
 Kaiser's Dogs
 Onri & Dolly
 (6 to fill)
 2d half
 Onalpe
 Frank Bros
 Alice Hanson
 Aerial Budds
 (4 to fill)
GRAND (loew)
 John Zimmer
 Wilson & Washington
 Apollo 4
 Sa Heras
 Ruth Becker
 "The Pardon"
 Weston & Lee
 Grey & Peters
 2d half
 Moore & Moore
 Rag & Classic Duo
 Willie Smith
 Perry & Wilton
 Herbert & Hayman
 (3 to fill)
PLAZA (loew)
 Willie Smith
 Gerard & West
 Moore & Moore
 3 Emersons
 2d half
 John Zimmer
 Manley & Walsh
 Arthur Geary
 Clem Bevins Co
Brighton Beach
HENDERSON'S
 Nance O'Neill Co
 Will Oakland Co
 Merrill & Otto
 Violinsky
 Moore & Young
 Adele Oswald
 Leo Zarell 3
 Val Veno & Lamore
 (One to fill)
BRIGHTON (ubo)
 McIntyre & Heath
 Henshaw & Avery
 Old Soldier Fiddlers
 Eddy Howard Co
 Mosher Hayes & M
 Monkey Hippodrome
 Sue Smith
 Walter Percival Co
 Picciani Troupe
 Linton & Lawrence
 Louis Stone
 Bell & Caron
 West & Van Sicien
MUSIC HALL (ubo)
 Odile Clegg
 Howard's Animals
 Fred Duprez
 McRae & Clegg

Hal & Francis
 (Others to fill)
Rockaway Beach
MORRISON'S (ubo)
 Juliette
 J & B Thornton
 Tempest & Ten
 "Lambert Blonde & B"
 Wm Hawtrey Co
 Trovato
 (Others to fill)
Paisades, N. J.
 (loew)
 Great Johnson
 DeLesso Troupe
 3 Newmans
 (One to fill)
Brooklyn
FULTON (loew)
 Felix
 Frank Bros
 "Bower of Melody"
 Warren & Blanchard
 Herbert & Hyman
 (One to fill)
 2d half
 Haskall & Weimans
 Dixon & Dixon
 Love & Haight
 Dick Bernard Co
 Burton & Lerner
 Dunedin Troupe
SHUBERT (loew)
 Geo De Alma
 Shirk & Walsh
 Berry & Wilhelm
 Dick Bernard Co
 Brady & Mahoney
 Dunedin Troupe
 (One to fill)
 2d half
 Onri & Dolly
 O'Boyle
 "Country School"
 Molly Wood Stanford
 Bruce Duffett Co
 Brown & Randall
 Carl Daman Troupe
BIJOU (loew)
 Dixon & Dixon
 Brown & Randall
 Walsh Lynch Co
 Alice Hanson
 Oberetta Sisters
 (Two to fill)
 2d half
 "Broadway Love"
 "Bower of Melody"
 3 Pappas
 (Four to fill)
COLUMBIA (loew)
 O'Boyle
 Lawrence & Edwards
 El Mino Eddy
 (Two to fill)
 2d half
 Ruth Becker
 Gaylord & Herron
 Weston & Lee
 Flying Mars
 (One to fill)
LIBERTY (loew)
 Molly Wood
 "Behind Footlights"
 Sam Harris
 3 Falcons
 (One to fill)
Brighton Beach
SAVOY (ubo)
 Nance O'Neill Co
 Will Oakland Co
 Merrill & Otto
 Violinsky
 Moore & Young
 Adele Oswald
 Leo Zarell 3
 Val Veno & Lamore
 (One to fill)
BRIGHTON (ubo)
 McIntyre & Heath
 Henshaw & Avery
 Old Soldier Fiddlers
 Eddy Howard Co
 Mosher Hayes & M
 Monkey Hippodrome
 Sue Smith
 Walter Percival Co
 Picciani Troupe
 Linton & Lawrence
 Louis Stone
 Bell & Caron
 West & Van Sicien
MUSIC HALL (ubo)
 Odile Clegg
 Howard's Animals
 Fred Duprez
 McRae & Clegg

Hessemer, Mich.
TEMPLE (wva)
 Warrells
Billings, Mont.
BABCOCK (s-c)
 (6-7)
 (Same bill as at Miles City this issue)

Boston
ORPHEUM (loew)
 Karlton & Kilford
 Granville & Mack
 Snyder & Hall
 Harry Leighton Co
 Telegraph 4
 Juggling Jewells
 (Two to fill)
 2d half
 Marshall
 Dotsen & Gordon
 Tom Mahoney
 Helen Pingree Co
 Hurling's Seals
 (Three to fill)
ST JAMES (loew)
 Marshall
 Dotsen & Gordon
 Tom Mahoney
 Helen Pingree Co
 Hurling's Seals
 (One to fill)
 2d half
 Karlton & Kilford
 Granville & Mack
 Snyder & Hall
 Harry Leighton Co
 Telegraph 4
 Juggling Jewells
Brooklyn, Mass.
CITY (loew)
 John Higgins
 Evers Wisdom Co
 Clipper Quartet
 2d half
 Harry Gilbert
 Aveling & Lloyd
 Mysterious Edna

Butte
EMPRESS (s-c)
 La France Bros
 Hurst Watts & H
 John P Wade Co
 4 Society Girls
 Watson's Farmyard
 (Two to fill)
Calgary, Alta.
EMPIRE (m)
 Moore's Girls
 James Brockmann
 King Thornton Co
 De Von Sisters
 Musart 3
 Aerial Bartlett
Chicago.
MAJESTIC (.rph)
 J. Abarbanel
 Hazel Weston
 Lambert & Ball
 Ota Gysi
 Valmont & Raynen
 3 Collegians
 Andrew Kelly
 Alexander Bros.
EMPRESS (s-c)
 Halsted St
 (Open Sun Mat)
 Belmont & Harl
 "In 1890"
 Wm Cahill
 Spirit Paintings
 Lillian Pleasants
 "Cupid's Syndicate"
WILSON (jls)
 Hildebrand & Delong
 Rudolph & Lena
 La Forge Andrews
 Opera
 Hayden Stevenson Co
 2d half
 Diecks Bros.
 Lillian Steele
 City Quartet
 Flo Adler & Boys
 "Country Cabaret"
COLONIAL (jls)
 Lillian Steele
 Calvera & Co
 Johnny Ford
 Diecks Bros.
 Marco Twins
 "Country Cabaret"
 3 Ameres
 Johnny Ford
 Great Hermann
 Smoky City 3
 Elsie Strick Co
 Almorin & Jones

Denver
EMPRESS (s-c)
 (Open Sun Mat)
 Alvin & Kenney
 Julia Rooney
 Archer & Belford
 Del Adelphi
 Bowman Bros
 "Boarding House"
Detroit.
TEMPLE (ubo)
 McFarland & Mm
 Ball & West
 3 Ellisons
 Helen Page Co
 Chinko
 Minnie Kaufman
 Miller & Lyles
 Billy & Edith Adams
BROADWAY (sc)
 (Open Sun Mat)
 Lowrie & Gardner
 Smith Volke & C
 W Lawrence Players
 Derkin's Circus
 Dubois
 (One to fill)
Edmonton, Alta.
PANTAGES (m)
 Ryley's Girls
 "Throbs of City"
 Connolly Sisters
 Ruppel
 Allen & Lewis
Gary, Ind.
ORPHEUM (wva)
 Bill Dooley
 Laura Roth
 Skippy
 Kelley & Golden
 Princess Bonita
 2d half
 King & Brown
 Beryl Gray
 Burke & Rosa
 Musical Barkers
 (One to fill)
Harrisburg.
PAXTANG PARK
 (n-n)
 Dubois
 Patterson & Titus
 3 Musketeers
 Calioke
 Power's Elephants
Hoboken, N. J.
LYRIC (loew)
 Manley & Walsh
 Gaylord & Heron
 Arthur Geary
 Flying La Mars
 (One to fill)
 2d half
 Little Gerlie Rose
 Laylo & Benjamin
 (Three to fill)
Hutley, Wis.
TEMPLE (wva)
 Halton Dean & Han-
 ley
Ironwood, Mich.
TEMPLE (wva)
 Wentz & Smalley
 Magley & Bingham
Ishpeming, Mich.
ISHPEMING (wva)
 Barret & Bain
 2d half
 Morton & Roy
Jacksonville.
ORPHEUM (inter)
 (Open Sun Mat)
 Dolan Lenhart Co
 Myles McCarthy
 Elsa Ward
 Lefel 3
 The Randalls
OSTRICH FARM
 Fred Owens
 Chas W Ritchie
 Frank Glendon
 Mabel Paige
 Leslie Glendevore
Kansas City
EMPRESS (sc)
 (Open Sun Mat)
 Van Cleve & Denton
 Fred H Elliott
 Vincent & Lorne
 4 Melody Monarchs
 Hal Stephens Co
 Nathal Trio
Los Angeles
ORPHEUM
 Mack & Rambeau
 Theo Benedict Players

Ida O'Day
 McIntyre & Hardy
 Harris Boland & Holtz
 Moran & Wiser
 (Two to fill)
EMPRESS (sc)
 Marcou
 Lightner & Jordan
 "The Trainer"
 Raymond Teal
 Exposition 4
 White's Animals
PANTAGES (m)
 "Bulgarian Romance"
 Jos E Bernard Co
 Billy Dodge
 Sylvester & Vance
 Great Mars Duo
Marquette, Mich.
MARQUETTE (wva)
 Wentz & Smalley
 2d half
 Electric
Miles City
LIBERTY (sc)
 (5-5)
 Lee Bros
 Pringle & Allen
 "When Women Rule"
 Bysal & Early
 7 Bracks
Minneapolis
MAJESTIC (craw)
 Joe Welch
 Robert Haines Co
 Deleon & Davies
 Ed Wynn Co
 Little Lord Robert
 Clara Inge
 Equill Bros
 Hoan Trio
Minneapolis
UNIQUE (sc)
 (Open Sun Mat)
 Norton & Earl
 Gerard
 Gypsy Countess
 Moffatt Players
 Hastings & Wilson
New Rochelle, N. Y.
LOEW
 "Stick Up Man"
 (Two to fill)
 Cogan & Cox
 Belle Oliver
 Florenz 3
Oakland, Cal.
PANTAGES (m)
 (Open Sun Mat)
 Arday's "Hiram"
 Olga Samaroff 3
 Roy La Pearl
 Howard & Dolores
 Lesters Bros
Philadelphia.
KEITH'S (ubo)
 Cecil Lean Co
 "Arcadia"
 Philopatra Players
 Paulhan Team
 Kennedy & Rooney
 Ward & Webber
 Claude Golden
 Kramer & Morton
 Fred & Albert
BIJOU (ubo)
 "Mother Goose"
 Cantwell & Walker
 Miller & Mack
 Dorothy Randolph
 Black & McGone
NIXON (n-n)
 Price & Price
 Ballo Bros
 "Louie's Christmas"
 Neil McKinley
 Louise Mayo
 3 Emersons
OPERA HOUSE
 (loew)
 Zingal Sisters
 Laylo & Benjamin
 (Four to fill)
 2d half
 Leonard & Louie
 Leon Rogee
 Walsh Lynch Co
 Oberetta Sisters
 (Two to fill)
Portland, Ore.
ORPHEUM
 "Kingdom of Destiny"
 4 Vanlers
 Du Four Bros
 Williams Thomp & C
 Fiddler & Shelton
 Robins
 The Cronwells
EMPRESS (sc)
 Harry Leander Co
 Hal Merritt
 Roberts Haves & R
 "Night in Chinatown"
 Grace Cameron
 Dorothy's Playmates
PANTAGES (m)
 "8 English Roses"
 Victor 4
 Chas Lindholm Co
 Tyler St Clair 3
 Dilla & Templeton
 Edith Haney

Pueblo, Colo.
EMPRESS (sc)
 (4-6)
 The Wheelers
 Barnes & West
 Charlotte
 Agnes Lee Co
 Jimmie Britt
 "Piano Bugs"
Rockford, Ill.
ORPHEUM (wva)
 Ross & Sherman
 Burk & Rosa
 Willard Bondy
 Murray Hill
 Klutings Animals
 2d half
 Avon Comedy 4
 Cornelia & Wilbur
 Mitchell Girls
 Kaufmanns
 Howard Langford
Sacramento
EMPRESS (sc)
 (Open Sun Mat)
 3 Bennett Sisters
 Joe Birnes
 Georgia Trio
 "Passenger Wreck"
 Palace Quartet
 The Cavaliers
Salt Lake
EMPRESS (sc)
 (Open Wed Mat)
 Wilton & Merrick
 Elliott & West
 Gilmour & La Tour
 Hugh Herbert Co
 Dolly & Mack
 Models de Luxe
San Diego
EMPRESS (sc)
 (Open Sun Mat)
 Emma Francis Co
 Morris & Beasley
 Hibbert & Kennedy
 Porter J White Co
 Pisano & Bingham
 Booth Trio
SAVOY (m)
 Alisky's Hawaiians
 "Police Inspector"
 Cogan & Cox
 Belle Oliver
 Florenz 3
San Francisco
EMPRESS (sc)
 (Open Sun Mat)
 Golden & West
 Walter Daniels Co
 "Easy Money"
 Sampson & Douglas
 The Savoy
PANTAGES (m)
 (Open Sun Mat)
 Emma Carus
 Hill Cherry & Hill
 Nichols & Croix Sis
 El Cota
 Alfred La Tell Co
St Louis
PENROSE GARDEN
 (m)
 Busse's Dogs
 Waldo Whipple
 2 Specks
AUBERT GARDEN
 (m)
 4 Marvelous Mells
 Chappie O'Donnell
 Doyle & Elaine
CALIFORNIA GAR-
DEN (m)
 Doyle White & De
 Juggling Mathieu
 Stewart & Mercer
St. Paul
EMPRESS (sc)
 (Open Sun Mat)
 Kelly & Galvin
 "Village Choir"
 "Who Was He?"
 Schreck & Percival
 Ahearn Troupe
Seattle
ORPHEUM
 Mayhew & Taylor
 W L Arlingdon Co
 Kenney Nobody & P
 Alma Youlin
Spokane
ORPHEUM
 (Open Sun Mat)
 Blanche Walsh Co
 Flanagan & Edwards
 Redford & Winchester
 Charlotte Ravenscroft
 Winslow & Duffy
 Fers 3
 Gene Muller 3
EMPRESS (sc)
 Malvern Troupe
 Melnette Twins
 Dorothy Rogers Co
 5 Merry Youngsters
PANTAGES (m)
 (Open Sun Mat)
 5 Musical Lassies
 Tilford
 Rondas 3
 Becker & Adams
 Four Victors
Tacoma
EMPRESS (sc)
 4 Readings
 Manning & Ford
 B Kelly Forrest
 Sager Mideley Co
 Mort Sharp
 Max's Circus
PANTAGES (m)
 (Open Sun Mat)
 Howard & McCane
 Velde 3
 Jack Taylor
 Lopez & Lopez
 Dixie Southern
 Courtney & Jeanette
Vancouver, B. C.
ORPHEUM (sc)
 The Lelands
 Mae Francis
 Coak McBride & M
 Walker & Il
 Evans & Vidocq
 La Sonambule
PANTAGES (m)
 Lottie Mayer & Girls
 Blumberg Marlon & D
 Tojetti & Bennett
 Billy Mann
 Clayton & Lennie
 Alfredd Marshall
Victoria, B. C.
EMPRESS (sc)
 Low Palmore
 Henry Frey
 Bernard & Scarth
 Chas Bowser Co
 Luciano Lucca
Washington, D. C.
COBOS (n-n)
 Farley & Blair
 Standing & Pauls
 Adair & Henning
 4 Girls of Mine
 (One to fill)
Winnipeg, Can.
EMPRESS (sc)
 Briere & King
 Geo Hall
 The Naglys
 Karno's Comedy Co
 "The Tamer"
Paris
ALCAZAR D'ETE
 (Aug 1-15)
 Hartley Wonders
 Zizi & Fifi
 Blond'hin
 Herollik
 Eddie Duo
 Lievin & Panser
 (Six local acts)

SHOWS NEXT WEEK.

New York.

"ALL ABOARD"—44th St. Roof Garden (10th week).
 "PEG O' MY HEART"—Cort (34th week).
 "THE GENTLEMAN FROM NO. 19"—Elliot (Aug. 4).
 "THE PASSING SHOW OF 1913"—Winter Garden (3d week).
 "THE PURPLE ROAD"—Casino (18th week).
 "WITHIN THE LAW"—Eltine (48th week).
 ZIEGFELD'S FOLLIES—New Amsterdam (8th week).

IF YOU DON'T
ADVERTISE IN

VARIETY

DON'T ADVERTISE
AT ALL

NEWS OF THE CABARETS

While the Gordon Highlanders Band is at Churchill's, Cap. Churchill might try out a dancing floor. He has a great rag playing band to start with, for the Highlanders do put the rag tunes over right.

The New York Roof is getting such a strong play the apron on the stage has been lopped off to use the space for visitors on that side of the dancing floor. There isn't as much paper out for the New York (Jardin de Danse) as formerly. The tables adjoining the stage are in big demand. They claim up there that tables have been reserved by parties guaranteeing \$5 a chair on their check for the evening. A colored orchestra (and the only one now) is cheating again on the music, but sometimes giving two encores. The New York looks good for next fall for William Morris and Carter De Haven. In this hot weather the ticket office is doing business oftentimes after midnight. Should the one o'clock order be released and the New York remain open until late, it will do a clean-up on every all-night place in New York. With the Roof giving restaurant service, it's covering the entire routine of eat, drink and dance your head off. Anyone who is curious over the hold trotting has obtained on the old as well as the young might look the bunch over on the Roof.

The New York Roof may have lively competition this winter if all the plans for up in the air dancing Cabarets go through. Besides Hammerstein's Roof, the present Fields' 44th Street theatre Roof may become a Danse de Something, with the summer season over. Then the Cafe Boulevard is moving up from 8th street and Second avenue to the remodeled Albany Hotel at Broadway and 40th street. This will happen about Sept. 15. All will go in heavily on the dance thing. Hammerstein's is not a certainty. There are several permits to be secured from the municipal departments before the Victoria Roof can be shaped into a dance hall.

The Cabaret singers and entertainers, among whom are a number of song writers, have been greatly interested in the attempts of the emulator of Irving Berlin to make good his threat of writing a song equal to any Irving has ever written, by "copying" or "stealing" Berlin's "Little Stranger" while the Snyder star was abroad. This the lifter has done, and at the same time sent himself away down to the bottom of the class, in the sub-cellar, where all bad boys should be kept. The "steal" has spread among the writers and singers until, it is said, the song-stealer is having great difficulty in persuading any recognized entertainer to sing any of his songs. One or two Cabarets are reported to have barred the fellow. When he does get a chance to sing in some out of the way place on a Saturday night it is said he sends one, two and three-sheets

ahead of himself, to be billed outside as "That clever author."

George Rector and Jos. Pile have taken the Folies Bergere at Broadway and 47th street. They will open it in the fall, with a dancing Cabaret attachment. The Folies will likely be renamed Rector's. The restaurant was thrown into bankruptcy some weeks ago. George Rector recently sold his restaurant at 62d street and Broadway to Louis Martin. Pile has Carleton Terrace, at 100th street.

Chicago, July 30.

Agitation against Cabarets is still going on. Mayor Harrison and the members of the City Council are working on an ordinance which will prohibit women in tights from mingling in audiences. The ordinance also proposes to exact a special license fee from restaurants giving vaudeville. Opposition has been shown to the provision which aims to prohibit patrons from dancing on the dining room floors of restaurants and cafes. There has been some talk of abolishing Cabarets entirely. The City Council will probably place many restrictions on cafes and restaurants.

San Francisco, July 30.

Pending the passage or rejection of proposed resolutions prohibiting dancing in all places in this city where liquor is sold, the granting of a license to "Red" Kelly, proprietor of the Midway dance hall and Cabaret resort in Pacific street on the "Barbary Coast," has been deferred for a second time. Kelly wishes to conduct a restaurant with dancing privileges in another place on Columbus avenue, near Kearney street. It looks to be a toss-up whether or not the resolutions will pass.

Boston, July 30.

At Paragon Park, one of the largest Cabaret shows in the country is being presented with unusual results. The company includes Mite Moree, Vera Sabrina, Pennecook and Rose, Dollie Clifford, Pendleton Sisters, Aerial Lancings, Rambolie Trio, Edna Leader, Art Spaulding, Louise Laurie, Marie Carmilla, Madge Hughes.

San Francisco, July 30.

If a drastic ordinance intended for the regulation of public dances, and now being considered seriously by the City Council of Oakland, is adopted, the Turkey Trot, Tango and other similar terpsichorean evolutions will be barred at all social functions held in the Twin Bay City. The measure appears to be in a fair way of passing, notwithstanding a stubborn antagonism from the various social clubs, saloonkeepers and dance hall proprietors.

Georgie Hall of "The Stars of Stage-land," and H. C. Warden of "Mutt and Jeff," were united in marriage July 29.

PARIS

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

Paris, July 23.

Vezzani, tenor, of the Opera Comique, Paris, has been engaged for New York by Oscar Hammerstein.

Yvette Guilbert has signed an engagement for three months' tour in North America from October, 1914.

"La Marechale," a popular drama by Alphonse Lemonnier and Pericaud, will be revived shortly at the Ambigu theatre, where it was first created about 25 years ago. It is somewhat similar in idea to "Madame Sans Gene," but was produced before that play.

Jean Victorien Sardou, son of the deceased playwright, has been placed by the Paris courts under a judicial guardian at the petition of his mother because of reckless extravagance. Although he inherited over \$50,000 from Sardou's estate, and had borrowed in two years a similar amount from relatives, principally from his brother-in-law, Count Robert de Fiers (a popular current comedy writer), he is at present penniless.

It is arranged that a new variety house, to be called the Alhambra, will be built at Lyons, ready next summer.

The Jardin de Paris, Cairo, is being demolished. A new stone building, in compliance with local regulations, may be erected on the site.

All variety theatres in Roumania are at present closed on account of the war. That the same conditions exist in Serbia and Bulgaria goes without saying.

Pasquier & Co., Paris, and B. Sherek, London, have made arrangements to represent each other in their respective cities.

The Six Kirksmith Sisters and the New York Ragtime Eight are booked to open this week at the Cindal Lincal Kursaal, near Madrid, Spain.

The new Paris house, Comedie des Champs Elysees, opened in May, intended for high-class plays, will mount a revue for the new season in September. Paul Ardor, who has been on the sick list for nearly a year, will reappear both as comedian and author.

Manager C. Bannel has engaged Regina Badet for the winter revue at the Folies Bergere, which will be by A. Barde and M. Carre.

It will come as a surprise to many to learn that the composer Vincent d'Indy, whose works are now being played in all classical concerts throughout the world, started his musical career as a drummer in the Colonne orchestra. He had a great liking for the tympanum sticks, and this may be the reason why there is a heavy drum part in most of his compositions. Meyerbeer also liked to play the drum,

but was no expert. When holding that instrument at a festival in Vienna, in 1913, he showed such lack of technique that Beethoven, who was conducting, became angry and instructed another man to beat the big drum in his place.

During next season the Olympia will mount an operetta, the music of which is to be written by ten different composers.

Felix Weingartner has been engaged for next season of three months, as a conductor at the Boston Opera.

The journals on this side carried the item last week that Alfred Butt and associates intend to build a music hall in the Rue Mogador, to be on the lines of the London Palace, confirming the detailed report given in VARIETY some weeks ago. But the house will not be ready for at least a couple of years, unless the present tenants, the Prin-temps stores, can be bought out before their lease expires.

The title of the summer revue at the Cigale is "N—n—Nu, c'est Connu." It is hoped to make a catch word of the phrase in Paris. The meaning is simple nonsense.

THREE-A-DAY AGAIN.

Eric, Pa., July 30.

Three shows daily will once again be the policy at the Colonial next season. It is supplied with vaudeville from the United Booking Offices, New York, and last season tried a big time policy, two performances a day.

OBJECTS TO CIGS.

Portland, Me., July 30.

Several women, prominent in local, social and philanthropic life, have issued an ultimatum to Manager Lynwood who is arranging the Kirmess, that cigarettes must be tabooed from the production or they will not participate. It was planned to use the pills in the Cigarette Girl's Dance from "Carmen." The society dames not only objected to this, but insisted that neither cigars nor cigarette be sold in the lobby during intermission. The Kirmess is being given for the benefit of the local children societies. Manager Lynwood advised the kickers that provided they contribute in cash the amount of money that would be lost if their suggestion were carried out, he would gladly dispense with the sale of tobacco in every form. He estimated this figure at \$300. Up to date the ladies have not answered.

Boston, July 30.

No licenses will be granted to picture houses, theatres or dance halls in Boston this season unless they meet the stringent requirements of the Commissioner of Buildings. For the first time proprietors of hotels will have to secure licenses if they wish to use their ballrooms for dances.

NEW ACTS NEXT WEEK

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

Corse Payton and Co., Fifth Ave.
Cole and Denahy, Fifth Ave.
Evelyn Nesbit Thaw and Jack Clifford,
Hammerstein's.
3 Ambler Brothers, Hammerstein's.
Three Varsity Fellows, Hammerstein's.
Three Gertz, Hammerstein's.
Leo Zarell Trio, Henderson's.
Val Veno and Lamore, Henderson's.
Seymour Brown and Co., Union Sq.
Herrmann and Shirley, Union Sq.
Frawley and Hunt, Union Square.
Jack Mooney, Union Square.

Helen Goff.

Songs.

11 Mins.; One.
Fifth Avenue.

Helen Goff made a picture on the Fifth Avenue stage Monday evening, with her rather pretty face above a blue gown. Miss Goff wore the same dress throughout her turn, consisting of four songs or so. The last was really unnecessary. While the audience was scanning the program for the next number, Miss Goff took advantage of it and slipped out once more, singing something about a mouse. The girl must have written the lyric herself. But what Helen sings will never make much difference in big time vaudeville. If Miss Goff doesn't buy another dress, the best comment will be "She looks nice." As a "straight" singer the girl is not big enough to stand up alone. When last near vaudeville Miss Goff was the "plant" for Kitty Gordon. Before that the two women were in "The Enchantress." While employed as a "plant," it was often remarked Miss Goff "made" Kitty's act. Kitty also sang. Miss Goff's voice by itself at the Fifth Avenue told an awful tale for Kitty Gordon and her voice. Helen is a production girl; that's where she belongs, in either legitimate musical comedy or a vaudeville singing turn with several people (often termed a production). *Simé.*

Lina Abarbanell.
Singing.

10 Mins.; One.
Majestic, Milwaukee.

Lina Abarbanell, making her debut in vaudeville, opened here Monday afternoon in the season's first bill at the Majestic and next to closing scored a distinct personal triumph, not being released in encores until she had sung a lilting song in German. Miss Abarbanell appears in a group of songs which give glimpses of her histrionic ability and personal charm as well as her exquisite voice, with a lurid appeal most captivating. There is just a bit of suggestion of the dancing grace for which she is famous, which makes her audience wish she would include more dancing numbers. A pathetic song of a poor match girl is rendered with a consummate skill and delicate artistry, almost foreign to vaudeville. Abarbanell makes no costume changes, but had a striking assortment of clothes for the engagement. Absence of jewelry of any kind is noted at once.

Morgan.

Hershel Hendler.

Pianist.

16 Mins.; One.

Union Square.

Vaudeville has annexed some queer attractions from the concert field, some with big names, big reputations and the capability of drawing a stadium full of classic worshippers at two and five simoleons a worship, but as a rule they measured less than 30 cents' worth as a vaudeville attraction. When Hendler walked out on the Square stage, piled his opera hat and coat on a rack and made eyes at the baby grand it looked like another Joe-Joe attraction, in fact, right through "The Rosary," his first selection, accompanied with a routine of variations, Hershel looked pretty blue for the general audience; but, after that—well, he simply stood the balcony prophets on their heads and walked away with the evening honors. Hershel plays with his whole body. His personality, and he certainly packs a bunch of it with him, is centered in his body attacks on the instrument. He bends his body double to listen to the sounds, does all that stuff with his hands and works himself into a semi-nervous wreck while he pounds out harmony. If he ever locates a stiff back, good-bye personality, for Hershel couldn't play "Yankee Doodle" with one finger without the aid of that acrobatic body. His dialect sounds like two weeks in America. The first impression he gives is that of a grandstand musician, but when finally tackling his closing medley, running the gamut between operatic selections and popular hits, you know you've heard a musician, despite that he sports the stereotyped musical hair cut. Hendler, from the vaudeville standpoint, is a mile ahead of his predecessors. He's a safe attraction anywhere, and what he could do as a headliner on the Orpheum Circuit is pitiful to think of. *Wynn.*

Baisden.

Comedy Cyclist.

12 Mins.; Full Stage.
Union Square.

Baisden is a comedy wheelist from the west or the middle-west, surprisingly clever, fast and graceful on the cycle and with a pretty good sense of humor. He held the stage at the Square Monday evening for 12 minutes with the tardy ones coming in, and, but for a slow finish, lived up to all expectations. His finish is necessarily slow, entailing an announcement that works the house up for a thriller, only to disappoint them with a comedy romp across the stage on a miniature tricycle. Baisden makes up in red, resembling an overgrown Brownie. He talks continually through his routine, calling attention in a comedy vein to his various stunts. He works exceptionally fast around the cycle frame for a man of his size, finishing with a unicycle ride, nothing sensational, yet proving entertaining. His present finale will flop unless he is elected to better than opening spot. As a starter for a big time bill Baisden measures up well with the others in his line, but should prove of more value as a small time feature. *Wynn.*

Moore and Young.

"Sister Act."

12 Mins.; One.

Union Square.

Two strikingly pretty girls of the light and dark brand, Moore and Young, have an offering that carries with it innumerable possibilities, but before they qualify for Easy Street they will have to start housecleaning. A short consultation with a reliable song specialist and a rearrangement of the routine should bring the proper value of the turn to the surface, for the pair are undeniably clever, but hampered at present by a few numbers that have long since outlived their usefulness—at least for this kind of an act. A general quickening of the action will send the girls several paces to the front. They open in cream colored outfits that show good judgment. After a few numbers and a dance off they go through solos, eccentric dancing, etc., during the action making a change to artists' costumes and finishing harem-dressed with a song and dance. The dancing, for girls, is all to the good, although nothing away from the ordinary. Moore and Young can sing well enough, dance well enough and look better than most "sister acts." With a little application of sound sense, some rehearsing, and hard work, they should become a big time fixture. At the Square they seemed to fit like a glove in second spot. *Wynn.*

Edna Showalter.

Songs.

8 Mins.; Full Stage.
Union Square.

Edna Showalter, reputation, voice and all, does not show enough vaudeville value to occupy the complete platform. She opens with a number at the piano, walks to "one" and renders two more. At best she is a good single, her high musical voice guaranteeing her safety, but she will be accepted for her real worth only at the better grade vaudeville houses. Miss Showalter pulled a big hit at the Square, an unusually severe test for a straight single. *Wynn.*

Mme. Helena.

"Great Women, Past and Present."

14 Mins.; Full Stage (Special Drop).
New York.

Mme. Helena's act is best described as a feminine imitation of the late Henry Lee's vaudeville presentment, even to the title. She makes her announcement in an evening gown and, with the aid of two maids, changes in the rear of the stage as did Lee—and others. First characterization is Lillian Russell in the race speech from "Wildfire"; then Queen Elizabeth signing the death warrant of Mary Stuart; Mary, Queen of Scots—her farewell speech before her execution; Martha Washington; Molly Pitcher (the last accompanied by a moving picture depicting a battle scene). She reads well and is an excellent protean actress, but is physically too large for sufficient differentiation of types. Besides, the idea is no novelty. Mme. Helena can only hope for the big small time with her present offering. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"The Gentleman from No. 19," Elliott
(Aug. 4).

Three Newmans.

Cycling.

9 Mins.; Full Stage.

American Roof.

The Lord could almost be thanked that a bicycle act has at last arrived with a novelty. In the turn of the Three Newmans it is the finish on unicycles, where the two boys box. Not alone is it difficult to manipulate the single wheels and give a semblance of sparring while doing it, but these boys really interject comedy into the bit. They work up to the boxing nicely, one apparently tipping the other over just previously. That brings about a quarrel. At the opening of the act the two young men and a girl did some straight riding. The girl could stand more attractive dressing; also a few lessons in making up. Opening the show on the Roof was the wrong spot for the act; downstairs they closed the performance, but the Newmans should be about "No. 3" on any bill to get the value of their novelty and comedy finish. The act came to New York from the west. It has something worth buying. *Simé.*

Ben Lewin.

Character Impersonations.

14 Mins.; One.

American Roof.

Ben Lewin is from England. He has been on the Orpheum Circuit. The present week at the American is his first New York appearance. Lewin impersonates. Tuesday evening he did three characters, Chevalier singing "Falling Star" and two from Dickens, Toby Beck and Fagin. Making up on the stage, seated at a small table, Mr. Lewin works quickly, creating an impression in this portion of his turn. Of the impersonations, that of Chevalier was the best. Mr. Lewin's Fagin was not impressive, and this, closing the act, was the lightest in make-up as well. Bransby Williams and Owen McGivney, other Englishmen, have done the Dickens thing pretty thoroughly on this side. Still Mr. Lewin will appeal to a pop vaudeville audience as "\$2 stuff." That will carry him along as it did at the American Roof. He is a young man, of pleasing presence. *Simé.*

Bush and Shapiro.

Songs and Talk.

12 Mins.; One.

Colonial, Chicago.

Joe Bush plays straight and Abe Shapiro is seen as a Hebrew comedian. The latter is rough but not vulgar. He does some very funny slides, and the act was the big laughing hit of the bill at the Colonial for the latter half of last week. While there is considerable slapstick stuff in the entertainment it is not offensive, and Mr. Shapiro's Hebrew caricaturing is not obnoxious. *Reed.*

Mazie King and Her Terpsichorean Beauties (9).

"The Spirit of the Spring" (Ballet). 15 Mins.; Four (8); Full Stage (Special Set) (7). Fifth Avenue.

Mazie King is doing a Turkey, Tommy and Tango on her toes. She is assisted in these special dances by some unnamed young man, an ordinary dancer in this class of work; but he also does pantomime with Miss King, while the latter is hiding behind a tree. As a pantomimist the young man is bad enough to take a speaking part in the Dorothy Richmond sketch on the same bill. Eight coryphees around Miss King do extremely well for ballet work, considering each is quite a good looking young woman. The first portion of Miss King's act is in a bare woodland set; later a spring is shown; but the "production" end is so skimpy, Mazie will not be able to claim anything in the way of salary for it. And as for the act itself it's not there for the big time. Why, just think, in a woodland, the girls with little muslin dresses on, and not dancing on their bare feet! Whoever heard of this, since the days of Gertie Hoffmann, and still of her day. Perhaps it's not the custom of the ballet to show your naked feet, but it's the custom of vaudeville to see them, and there you are. Mazie King keeps on trying in the varieties, but somehow always just falls short. You've got to bunk 'em, Mazie. Never mind the technique thing, just go out and bunk 'em, the managers as well as the audience. You can do it to both very easily. An elaborate setting, much dimness, incense and a good agent. If you know someone in the booking office you might even overlook all the rest. Did you hear about the sketch at the Fifth Avenue last week, Mazie? No? It's still working. You must have been rehearsing. Just stick around and pick up a few points if you want to remain on the big time. Never mind the act—get the inside line for sure bookings. *Time.*

Powder and Tapman. Singing, Dancing. 8 Mins.; One. New York.

Two men sing a couple of familiar publishers' songs and do some eccentric team stepping. With some special material would class above the average small timers. *Jolo.*

Melrose and Kennedy. "Slater Act." 12 Mins.; One. 125th Street.

A "sister act," weak in every department, even for wee small time. Opening with a double number the girls enter into a prolonged dance, followed by a few other numbers, dancing apparently whenever the notion strikes them. The routine needs fixing. It's poorly arranged for value in the present form. The singing is weak, and while they seldom offer anything except the stereotyped chorus steps they both appear limber-legged enough to improve this section. Their dancing finish brought them over nicely in Harlem. *Wynn.*

Cecil Cunningham and Co. (4). "The Married Ladies' Club" (Musical Satire). 17 Mins.; Five (Parlor) (12); One (5). Fifth Avenue.

"The Famous Blonde Beauty" must stand for a little pan, because she can stand it. If the remainder of her company, with an exception or two, received it instead, there would be some badly hurt feelings around the Fifth Avenue, where Cecil Cunningham and four other ladies are playing a singing sketch by Jean Havez and George Botsford. That's why Cecil must get her panning, because she selected her company. It can't be done, Cecil. You look too good yourself to be burdened with them, and you don't need these particular assistants to make you look any better. And, oh, their voices. Fine harmonizers, but as soloists, almost as bad as some of the principals in the new Winter Garden show. And the comedy! But, Cecil, whether her blonde hair is true to nature or not, is all there. She carried the act alone; did even more—surmounted her company. And Miss Cunningham can sing as pleasantly as she works. Messrs. Havez and Botsford have turned out a cute little words-and-music sketchlet. It tells in lyrics and melody of a women's club, where the temporarily deserted wives gather while their husbands are at play in the evening. A call from one to his spouse to come home for a kiss breaks up the party. They then go out in "one" to sing ragtime. Miss Cunningham can do that, even though her companions cannot. Cecil also has the most delicious Irish brogue, and she could easily attempt a single. It might be worth while if Miss Cunningham will not change the cast. But if the cast is altered with judgment Cecil Cunningham and Co. may remain on the big time as long as they are pleased to do so. For Cecil Cunningham is a corking good performer to have reached vaudeville from the operatic field. *Time.*

McLeod and Laird. Scotch Comedy. 14 Mins.; One. 125th Street.

Man and woman, both Scotch, working in kilts throughout, the woman only appearing at the finale to assist in a Scotch dance. Previous to that she occupied a frame in "two," illustrating a still picture of Annie Laurie. The man opens with songs and talk, playing a cornet and other instruments in between. Aside from his song attempts, he does very well. It's a good small time number, but lacks the class and strength to qualify for the better grade of houses. *Wynn.*

Kearney, Buckley and Co. Comedy Sketch. 16 Mins.; Full Stage. 125th Street.

Three people make up this company, offering a skit with a plausible complication, but poorly handled and with an impossible finish. It lacks a kick. Several laughs were provoked by the Irish comic, but there wasn't enough interest in the story to hold. At that the Irish character will carry the skit around the smaller houses. *Wynn.*

The Carl Eugen Troupe (9). Acrobatic. 10 Mins.; Full Stage. Fifth Avenue.

Some day all straight acrobatic acts containing more than three people will be placed in a palace setting. Until then they must do the best they can with scenery. The Fifth Avenue puts them in the woods. The Carl Eugen Troupe are here from Europe, nine males, ranging in size and weight down to a youngster, who does singles and doubles from two-highs. Then there are twisters and other things, which, with the slightly red tights the men wore, made a neat stage moving picture of action. The Eugens do a trifle too much ground work. It may be a necessary stall at present, but they should be flying through the air all the time, and the routine arranged accordingly. It is almost a relief to see a troupe of this size numerically without any "Risley" work. For a closing turn the Eugen Troupe suffices. If the running time is cut to seven minutes, the act will be even better liked. *Time.*

Anthony and Ross. Italian Conversation. 10 Mins.; One. Fifth Avenue.

In trying to follow Clark and Verdi, who were the first to do a double "Wop-act" in present day vaudeville, Jack Anthony and Harry Ross have cut out some task for themselves, for the big circuits. In everything Anthony and Ross do Clark and Verdi did it so much better there is little chance for comparison. The talk is not the same nor are the actions, but the idea of the turn is. Anthony and Ross could not be called a "copy act" any more than an Irish or Jew turn (two men) might be so designated. Probably on the small time Anthony and Ross will get along. *Time.*

Little Marie and Her Teddy Bears. 11 Mins.; Full Stage. New York.

A girl trainer, dressed as a child, with four large black bears and three cubs, in a huge cage. Puts animals through a routine of ladder climbing, plank walking, barrel rolling and kindred stunts. A good big small time act of its kind. *Jolo.*

Peters and Williams. Dancing. 5 Mins.; Full Stage. New York.

A colored team doing step waltzing, trotting and Texas Tommy. Violent workers, and any quantity of unique evolutions rapidly executed. Woman is lacking in style but long on energy. Excellent small timers. *Jolo.*

Mlle. Sahaya. Contortion and Rings. 10 Mins.; Full Stage. New York.

In Turkish garb, with burning incense, reclining on couch. Goes through contortion work after "atmosphere" is sufficiently established. Disrobes for ring stunts—a little more disrobing than is absolutely necessary. More stalling than actual work. Fair big small timer. *Jolo.*

Webb and Hope's Minstrels (7). Minstrel First Part. 20 Mins.; Full Stage (Special Set). 125th Street.

A turn with big time possibilities, carrying the usual interlocutor, two end men and the soloists. Everything is neat and trim, a special set giving the piece added value. The comedy is apparently original enough except the last piece of business, which entails several minutes of telling an old "gag" anent one-half a shirt being on a man's back, the other half on his chest. It's good for small time, but hardly modern enough for the other. The singing is passable, and one of the end men is a capable comedian. The other sings a comedy song that started well but finished with crude lyrics, killing the early impression. The dressing is above the average. With some better talk, this outfit would classify for a route, for they at least have an eye toward cleanliness. They were a big hit. *Wynn.*

Eilson and De Mott. Songs and Talk. 12 Mins.; One. 125th Street.

A man and woman and a garden bench. The talk is nifty, well saturated with laughs, and nicely delivered, although the man lacks a little in carriage. The theme suggests "Drifting" a big time number, but is told slightly different. The singing is a feature and did much to bring them over a hit. This couple, bench and all, look better than most of the big time acts holding down that second spot. *Wynn.*

Billy Shear. Songs and Talk. 10 Mins.; One. 125th Street.

Billy Shear was badly handicapped Tuesday with hoarseness. The greater part of his specialty is spent in singing popular songs. He is chuck full of confidence, works with a nice breezy style, and might have uncorked a big hit had he been in shape. His talk is weak, what there is of it, running mostly to "kidding" everyone in sight. Shear might do well to team up with a good looking girl. *Wynn.*

Dunbar's Goats. Animals. 10 Mins.; Full Stage. 125th Street.

The fact that Dunbar has trained goats instead of cats or dogs makes it a small time novelty. The routine, even for goats, is shy of anything beyond the ordinary course of animal training. It's a feature for the kids. *Wynn.*

TAKES CARL BRICKERT.

Springfield, Mass., July 30.

S. Z. Poli is retaliating upon the Broadway Stock company for taking Louise Randolph away from her place as leading woman of the local Poli stock company. Poli has induced Carl Brickert, leading man for the Broadway, to join his company.

While the report that this would happen was denied here yesterday, to-day it is unofficially confirmed.

FIFTH AVENUE.

The show this week and the show last week at the Fifth Avenue will probably start a discussion—which is the poorer of the two. If the current performance consisted only of the last three numbers [Cecil Cunningham and Co. (New Acts), Howard and Ratliff, and Carl Eugen Troupe (New Acts)] the evening would have been much more pleasantly wasted.

These summer shows in the Broadway vaudeville theatres will keep good turns out of them before long. The standard acts will not take a chance of becoming sandwiched into a dead playing bill. No comedy appeared before 10.17 and little life. The program up to then looked like a small time show booked for a yep town.

After the Dorothy Richmond sketch, "A Midnight Marriage," in the "No. 3" spot, little hope was left. Edgar Allan Woolf should either take his name as author away from this piece or take the piece away from Miss Richmond, who may have been a good vaudeville agent and, if she was, should have stuck to it in preference to acting. Whatever small merit the sketch possesses is utterly lost in the playing. The single member of the Richmond cast who seems to have an idea what she is doing is Nellie Crawford, who plays a French maid. Perhaps having been an agent in vaudeville or an agentress explains how Miss Richmond remains on the big time with this act.

Just before her was Hong Fong, a Chinaman. The program says he sings in six different languages, and perhaps he does; but it all sounds Chinese. Hong remarks, "If you (audience) don't like me, I'll go back to the laundry"; not a bad thought at all. Kinzo, a Jap juggler, opened the show. With the foreigners closing the bill, and the poor acts in between, the Fifth Avenue displayed much versatility Monday evening.

After a long wait, Count Beaufort, with magic and disappearances, came on "No. 6." He is termed "The Protean Wizard." One of his disappearances Beaufort claims originality for. It is being tied to a stake in the cabinet, with a substitution. The tying and untying consume too much time. Speed is the thing. Beaufort worked under a disadvantage and did fairly. His turn is not big. If it becomes that he must make it himself. Upon first appearing when underdressed it makes Beaufort's evening clothes look awkward, against him from the start in the bigger houses.

Charles Howard and Jos Ratliff have framed an act with Dorothy Hayden. Howard does his "drunk" as in burlesque and has a good finish in a Turkey trot, when Ratliff and Miss Hayden also dance. Some "imaginary" business is wholly a burden since a girl is in the act, and, while the turn was the single laughing number of the program, it still will have to be tried out in cold weather for the important spot given it this week. Only a week or so ago Mr. Howard appeared in the same act with Walter James.

Helen Goff, Mazie King and Co., Anthony and Ross—New Acts.

Sime.

HAMMERSTEIN'S.

It is the custom for roof garden managers to figure that a shower late in the afternoon (such as occurred Monday) has the effect of keeping a large number of people from dining at the beaches and hence create that many more ticket purchasers for their aerial entertainments. If that be so it didn't quite work out Monday evening at Hammerstein's, for the roof was only half filled by a quiet, well-behaved audience, which hesitated to make any noise by applauding.

True, there wasn't much call for violent approval, as most of the turns were far from entertaining. Such well-known entertainers as Mike Bernard and Willie Weston were utterly unable to lift the oppressiveness which prevailed almost throughout. After singing one song, Weston appeared for his second with the announcement: "My next flopping number will be," etc. As a piano soloist Bernard is a marvel; but when acting as accompanist his execution on the ivories is obtruded so far as to detract from his partner's vocalizing.

The artistic hit was Elizabeth Murray. Her wholesome personality and incisive enunciation carried every syllable she warbled clear back to the duck pond where a fair proportion of the audience stood and amused themselves throwing stones at the wooden decoy fowl. Her success was in striking contrast to Ernest Ball and Maude Lambert, who are not possessed of sufficient volume to fully qualify as roof entertainers. They got through with but one bow, due wholly to the fact that their voices didn't reach, although downstairs at the matinee they were reported to have been a big hit.

Chester and Jones, two youths, opened the show with a "hoofing" routine. Charlie Rossow did his old single, later participating as one of the Rossow Midgets. In third spot were four of the Five Mowatts with their club juggling specialty, which lifted the few already present from their apathy.

Mosher, Hayes and Mosher had considerable difficulty in landing the comedy, but landed substantially on the finish. Jesse Lasky's posing act, "The Three Beautiful Types," went well. In "The Dance of Fortune" Alice Eis doesn't disrobe as much as heretofore. There is really no legitimate excuse for it, as the courts have exonerated her, and it was a very oppressive evening, with absolutely no chance of encountering any chilling breezes. Come on, Alice, don't let Lady Richardson, Dainty Marie and all the others get anything on you.

Dainty Marie, Winsor McCay and Ching Ling Foo were the three closing numbers. Foo and his oriental organization are in their fourth week and going as well as ever—that is, he was not exactly a riot on Monday night because the house was only half full and nobody got excited. But, proportionately, he did as well as anybody. McCay was the third of the dark acts, the lights being turned down for Lasky's posing act, French and Eis and his number. Such things interfere with the sale of refreshments. *Jolo.*

AMERICAN ROOF

The booking men for the big time vaudeville houses are in danger of an eclipse. Some of these small time bills display a much keener sense of proportion and value than is evidenced in the layout of many programs in the large houses. Considering material handled, the small time certainly does better, relatively, than the big time.

The program the first half this week on the American Roof was a sample. It held little that could have stood analysis, but collectively made a first class performance. And it was all brought about by the distribution of the turns, although the Three Newmans (New Acts), opening the bill, should have had the opening-after-intermission position on it.

After the commencement came Spiegel and Dunn, in blackface, with a nice easy specialty, well handled. The boys' voices are a little light for the open air, but they did very well notwithstanding. "No. 3" was "Broadway Love," the former Alexander and Stewart big time piece, with two new women in it. They were billed as the Misses Hadley and Hoffman, probably assumed names. The principal player is said to be a Miss St. Clair. She is the actress who discovers former husband, Jack, is making love to her room-mate. In this instance the room-mated young woman could be greatly improved upon. She weakens the act perceptibly. Miss St. Clair will do. With the two women more evenly balanced in ability, the number should get over on the small time. It was never big time in subject matter.

Thomas Potter Dunne was "No. 4," also the hit of the bill. Mr. Dunne is a good performer, and in his character monolog does many things, each much appreciated. Closing the first half was "The Country School," a kid turn.

Ben Lewin (New Acts) opened after intermission, followed by the Banjophiends. It's summer now and the Banjophiends may be still using the routine of last season, but this is a big time act, nevertheless, needing only more judgment in selections. The gloom music now in use should be thrown out, also the old medley employed, and current rags substituted. That "Misery" or "Miserere" with "Silver Threads" and the Irish ballad are so much dinned around. It seems at present as though vaudeville's only object is to boost Ireland. A young woman who looks well and sings is in the turn. The act is all there excepting numbers. The idea of five banjo players not going very hard to the rag thing!

Brady and Mahoney captured the laughing hit, next to closing. Their "Hebrew Fireman and Foreman" is always sure-fire. The comedian has a good characterization, in clean face, and the "straight" is most excellent. Mareno, Nevaro and Mareno closed the show proper, with the New York Herald film instead of the Pathe Weekly at the finale. The Herald film is a regular Edison release of this week, showing the operation of the paper's plant on Herald Square. *Sime.*

128TH STREET.

Harlem, or at least that part of it in which Proctor's 125th Street theatre is located, seems to crave quantity, and Manager Leonhardt, obliging always, is certainly giving it to them; 12 acts make up the show this week, Kinemacolor at both ends. Harlem, in order to show appreciation, regardless of weather, is keeping the house well filled. Tuesday night, with the mercury doing an ascension, the auditorium was within two rows of capacity.

After Kinemacolor, Dunbar's Goats (New Acts) went through the routine and started the evening's show off with a mild rush. Then came a succession of new acts, including Billy Shear, Melrose and Kennedy, Kearney, Buckley and Co., McLeod and Laird, Eilson and De Mott and Webb and Hope's Minstrels (New Acts).

Claude Ranf, working on the slack wire, has perfected his specialty to big time calibre and really belongs in that class. Juggling knives, balls and paddling across on a unicycle are second only to his slack wire, a good finish, and one that corralled the expected applause.

Stevenson and Nugent could bolster up their talk to some extent. Stevenson's character would allow for some excellent material. Nugent's singing is off in spots. However, they pleased, more so because of Stevenson's dance than anything else.

The Ed. Zoeller Trio closed the show with an excellent table and ground tumbling, Janet Loudon appearing earlier in her comedy sketch.

Wynn.

NEW YORK.

Tuesday evening was just a plain swelterer—the kind of a night you would expect to rush home, take a bath and sit around in your pajamas fanning yourself in a vain endeavor to secure a modicum of comfort. And yet the New York was almost half filled with vaudeville patrons. Just to show that it had their interest at heart the management permitted the men to remove their coats in addition to the usual smoking and ice cream cone indulgences. Perhaps these people have no homes and the huge auditorium of the New York is much more comfortable than a furnished room. Anyway, there they were, a soggy mass of humanity on pleasure bent.

The usual black and white and Kinemacolor picture service. One of the colored films—"Tested by Fire"—came in for some genuine applause, and another showed a portion of a dress rehearsal of "The Daughter of Heaven" on the roof of the Century theatre.

Little Marie and her Teddy Bears, Peters and Williams, Powder and Tapman, Mme. Helena, Mlle. Sahaya—New Acts. The three other turns were Reed, St. John Trio, Payne and Lee, and Four Nelson Comiques. The first is a mixed trio (two women and a man) in an instrumental turn with Colonial trappings, a scrim drop, etc. Payne and Lee, a man and a woman singing and dancing act, a quite classy couple, who work with neatness and some originality. *Jolo.*

PASSING SHOW OF 1913.

Opening a huge attraction, such as the new "Passing Show of 1913" proved itself to be, at the Winter Garden (July 24), with naught but dress rehearsals for the preliminary work-out to a metropolitan engagement, was taking a long chance. That the midsummer musical melange held up as well as it did under the circumstances bespoke a good performance when finally trimmed and polished off.

The first part, of six scenes, ran through rapidly the opening night, to the big finale, "The Capitol Steps." It was likely this massive scene which prevented the show going on the road for a week or so. About 36 steps leading to the Capitol take up nearly the entire stage. It is a pretty and striking setting. Several numbers are done in this scene. Bessie Clayton secured one of the big hits by nimbly dancing up and down the stairs on her toes.

The first act was too speedy for the second. The final section floundered around, finally dying away, leaving a poor impression of the whole. With the show rearranged, "The Passing Show" will be in excellent shape.

Many things during the evening were superfluous. The entire Scene 5 of Act I. could have been thrown out. This was the George Cohan-Willie Collier theatre-song from The Friars, with a duet number by Charlotte Greenwood and Sydney Grant, and a single number by Miss Greenwood. Miss Greenwood also had a travesty ballet dance on Miss Clayton's work on the stairs, but Charlotte could not get it over.

Other than the individual dancers and Conroy and Le Maire, none of the many principal people made good the first night. The songs needed singers. There was no singer around. Either the Garden is too big or the voices were too small. Whatever went over the footlights in numbers came from the work of the chorus. The biggest singing number of the evening, "Good Old-Fashioned Cakewalk," the finale of the long second scene in the first act, was credited to the business. In this a foreign bit was borrowed, that of the scenery doing rag time. "The Cake Walk" was too strong for the early spot. Another bit from the other side is the black and white effect, called "Lights and Shadows."

A well set scene was Broadway, looking south from Times Square, with all the electric signs in action, particularly those of well-known advertisers. "A Railway Siding" had a moving picture effect. "The Phony Ballet" will take rank with the female impersonation from the Hoffmann show. "The Dance of the Perfume," led by Miss Clayton, scored by itself. The colorings in the costuming were often remarked, but nothing expensive came out in the way of dressing for principals or choristers. On the Capitol Steps, the girls were displayed in tights.

George Le Maire and Frank Conroy in blackface had the comedy department all to themselves and were easily the hit of the evening. While they were entitled to it, they could not have missed anyway, having nothing to beat.

In their "Bean Mine" and "Insurance" duologs the team held to the routine too long, instead of chopping for the meat. Later they were also concerned in a Mexican scene, getting a little comedy out of this, as they did with their work in "The Cake Walk."

Several "teams" are in the performance, mostly from vaudeville. Cross and Josephine, Hunting and Frances, The Kings, De Haven and Nice, Greenwood and Grant, Brice and Gonne, Conroy and Le Maire.

Harry Gilfoil had a role, doing an imitation or so each time appearing, with Laura Hamilton as his foil to bring them out. Miss Frances was the number leader, but her voice wasn't right. Tony Hunting had a part he made nothing of, or the part wouldn't permit it. Nice and De Haven scored with their dance on the Steps. Wellington Cross and Lois Josephine likewise suffered from a vocal handicap, but each presented a classy appearance, and Mr. Cross passed favorably as the straight. Charlie King was opposite Cross in the story, when not singing with his sister, Mollie. Mollie King was the plot. As "Peg o' My Heart," Joe Garson (Mr. Le Maire) and Conspiracy Bill (Mr. Conroy) were hired to abduct her, taking Peg over the Mexican border.

May Boley was the female comedian, doing her best as George W. Monroe in a number with the girls. Herbert Corthell was there, here and again, going through very well. Ed Begley and his weight were worked in for a laugh, but only in the moving picture, where Begley moved the train by pushing it. Swan Wood, a newcomer to Broadway, got over strongly with a half-cooch and a sword dance.

This "Passing Show" may be another performance by now. Up to the opening, Ned Wayburn had done the most for it. The staging kept the girls, a lively lot, working hard. The program featured no person, and there was no single big performer of note to watch. While this should have evolved a fine all-around performance, with nothing but team work, the opposite seemed to be the result.

The book, the usual sort, had a few good lines. Harold Atteridge wrote it. Jean Schwartz and Al W. Brown composed the music. It may sound better with regular singers handling it. The first night nothing among the melodies stood out. The opening of the first part was a wave of ragtime, and rag was intermittently prominent during the performance.

While the show is big enough to attract business, the opening may hold the box office receipts down, as a July indoor extravaganza needs a boom to send it off.

Time.

EDUCATIONAL FEATURE.

San Francisco, July 30.

There has been released here a total of 3,500 feet of picture film taken recently on the Solano Irrigated Farms in this state. The pictures are to be distributed through California and later sent into the middlewest and east. The views are both interesting and educational in that they illustrate how the work of clearing and developing the land of the far west is accomplished.

UNION SQUARE.

For an all around entertaining chunk of amusement, you couldn't expect better than the management of the Union Square is offering this week. There is plenty of comedy, a dash of class interjected here and there and to top the whole thing off, the show closes with a genuine novelty. And for a decidedly warm night, following a decidedly heavy storm, the house carried a decidedly big gathering Monday. Every turn from the opener to the closer worked through to an easy hit and it takes more than sympathy to provoke applause on a warm night.

There were four new acts on the bill, two coming at the beginning of the show, Baisdon and Moore and Young (New Acts). Both managed to get away with a flying start, giving the show some strength to turn on.

Kennedy and Rooney came third, moved up a peg on the program to allow the Sully Family a better spot. Unless it be that Miss Rooney's voice was a bit off, there is nothing discernible in this particular skit to create adverse comment. Kennedy's piano

work is a strong feature, as it has always been, and with the comedy, brought them over the mark with considerable to spare.

Duffy and Lorenze have one of those rustic bench acts with a drop, but it can hardly be classified with the cut and dried double turns in "one," or "two." Miss Lorenze is about as pretty as they come in vaudeville. They, too, hit, the mark with a wallop that spelled success and shared in the evening's honor grabbing.

The Sullys have gradually worked "The Information Bureau" into a speedy five-act with no drags or waits. One particular bit of business has been dropped without hampering the general action, leaving little room for improvement. As heretofore the dancing stands out.

Barnes and Crawford held the next to closing section and worked to a continuous laugh. Some new material has been added, but on the whole the act remains the same.

The Castillians closed with bronze and verdigris statue work.

Edna Showalter and Hershel Hendler (New Acts).

Wynn.

CORRESPONDENCE

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

CHARLES J. FREEMAN CHICAGO
(DASH)
In Charge

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Comedians prevailed this week in this bill. Sutton, McIntyre & Sutton started it off and nearly every other act in the bill had a few laughs. The Avon Comedy Four near the tail end stopped the show completely after a riotous exhibition of their usual stunts. Julia Nash and Co. were on at "D" in a sketch which elicited much laughter. It is called "Her First Case." Ed Wynn and his company followed, received with much favor from start to finish. He was seen recently at the Palace Music Hall in his act called "The King's Jester." He has improved upon it to some extent and has made it funnier in spots. Paul Seldom's poses won much applause. Walter De Leon and "Muggins" Davies were received with a nice little burst of applause when they made their appearance about the middle of the bill. They were at the Whitney a year or so ago in "The Campus," a musical comedy written by Mr. DeLeon and produced by him in Los Angeles. The show did not take in Chicago, and the excerpts given in vaudeville went over very well. All this team needs is the vaudeville manner. They are good dancers and sing well. Ralph Herz, headline, was called back for several encores. In third place was Jennette Franziska, a Dutch prima donna, who carried her own composer (John M. Schouten) with her. This singer offered a good routine of semi-classical songs and won serious appreciation. She has a good voice, but an awkward stage presence. The composer, at the piano, lent good support to the singer. Miss Martha and sisters brought the entertainment to a close. A big house Monday afternoon. Weather hot, and lines out front.

REED.

COLONIAL (George Harrison, mgr.; agent, J. L. & S.).—The show at the Colonial gets a thorough overhauling Monday. At 11 a. m. the jury is all in place and the entire program is run through, taking up about three hours and fifteen minutes. Starting away at 11 in the morning the house is very lightly populated, but around the noon hour the morning shoppers looking for a cool place to rest drop in and by 1:30 the theatre is pretty well filled. A few go in and out all the time, but by 2 o'clock the regular matinee time, the house is generally capacity. This Monday it worked out that way. Seven acts and six reels of pictures consumed a full three hours. While the acts may not have been wonders, the show is a big quarter's worth and no one could make a complaint. Starting the proceedings a school act, Hendrix Schoolboys and Girls, gave the show a fairly good send-off. There are seven in the act, three girls and three boys and the school teacher, a man who wields the stick at every turn. The act is fairly lively, but needs dressing and stage management. There is a good "bad boy" who handles the comedy. The teacher plays the straight for him and doesn't do so well. The girls lead a number piece and acquit themselves nicely. The bad boy and the rough neck should be dressed cleaner, and the whole act carried down front. They could work in "three,"

which would make the turn look bigger. On the full stage at the Colonial it seemed lost. For a bill of this sort the act makes a satisfactory opening number, but it will need much fixing to make it a passing school number for the pop houses generally. Empress Four, a quartet which sticks to straight numbers, are the same as many other turns of the same sort. The boys need new clothes and are lacking in stage deportment and class. The singing passers, Hayden, Stevenson and Co. played a well-worn comedy sketch which still seems to contain laughs for the pop audiences. It is fairly well played, but is a far fetched, poorly constructed vehicle that has about outlived its usefulness. Holland and Dockerill, an equestrian act with a man, a woman and four good-looking horses, made a great showing in the corks new hippodrome act that the house has lately installed. This made the act look like a million dollars. It is a good turn and looks big in every way. "Aviator Girl" still has enough novelty to interest. The girl first sings two no account numbers and then glides over the heads of the audience. The act is well known in all departments of vaudeville and only the new vaudeville patrons have not seen it. It was well worked at the first show and held the interest. Prince Ludwig, a self-assured midge, got in after being held up on the road. He made a rapid fire sketch that looked like anything you might want to call it and then rendered several selections on the xylophone. The assurance of the mite was the thing that struck most forcibly. Aside from his size he has very little to offer. He makes a good clean-cut appearance in natty evening clothes and his size alone is almost enough to carry him over. Bert Ross finished out the program. A series of good pictures helped the three hours to pass quickly.

DASH.

WILSON (agent, J. L. & S.).—The frame-up at the Wilson looked pretty light on paper and so it turned out, although the show played much better than it looked and afforded rather a good entertainment of the summer variety. The five acts consumed no more than an hour in playing, which does very well for a summer's evening, but in the regular season the show would hardly be considered weighty enough in the Wilson avenue district. The audience at the Wilson must be rated as the wisest in Chicago. The location is almost identical with that of the Alhambra, New York (when the Alhambra first opened). It is a discriminating audience and one that knows, from seeing, what vaudeville should be. Monday night, at the first show the house was nicely filled and the program went to the satisfaction of everybody. It got a great start with Flying Fishers, a three-act with one bearer, a flyer and a comedian. The act is too good to open a bill of the calibre of this week's Wilson's layout. It is strong enough to close any of the five-act bills played hereabouts and with the comedian cleaned up in a new suit and up and dress the act is strong enough to easily open the big time bills. The act is fast and the several casting frills performed are done in a clean-cut fashion. The Fishers started the

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show off to big applause and made the going for the following acts pretty soft. Murray K. Hill came along "No. 2" and the Fishers left the audience in great shape for his rapid fire nonsense. Murray K. has some new stuff mixed along with the old and runs through them all so quickly it is funny. He did very well and left them at the right moment. The applause under ordinary circumstances would have warranted the reciting of "The Death of Dan McGrew," but Murray just left them flat. Wise boy. George Lauder, billed as an Australian ventriloquist, did very nicely. Lauder is doing an old style ventriloquial specialty, using four or five dummies. He is all right as a ventriloquist, but lacks showmanship and personality. A woman assistant plays the piano and gives an imitation of a violin. The audience likes the act immensely. It is a small time number. Jeannette Dupree did best with the talk. Jeannette is one of the few women who can deliver a monolog and get away with it. Her songs, of which there are one too many, fill in nicely. A tight fitting white gown with a generous slit up one side, attracted a good deal of attention. Jeannette went over very big. Ameta, the feature attraction (playing the full week), closed the show, giving three dances in front of the mirrors. The fire dance got the most of the work well, but is not big enough to stand headlining a full week at the Wilson. Kinemacolor helped the entertainment with a very pretty picture, "The Angelus."

DASH.

HALSTED EMPRESS (Harry Mitchell, mgr., agent S.C.).—There was not a large audience Sunday afternoon, but that was the fault of the weather. Those who braved the heat were fairly well repaid, for the bill contained several features eminently worth while. Take the elaborate act "The Mission Garden," for instance. It had the place of honor at the close, and it went over with much vim. Cecil DeMille wrote the book. Robert Hood Bowers, the music, and Grant Stewart provided the lyrics. The company is headed by Nellie Brewster, who has a good voice and is possessed of acting ability also. There is a clearly defined plot running through the piece, and it has several features that were applauded vigorously. Clarence Oliver, formerly in the cast of "Officer 444," made his appearance in a bad spot. He was sandwiched in between two big laughing acts. His stories and songs were pretty nearly overshadowed by a blackface act on one side and a travesty on "Othello" on the other. Mr. Oliver has a good stage presence. Some of his stories are old and some new, but he tells them well and they get over. The Clayton & Drew Players have a burlesque called "Othello Outdone," with many good laughs in it. The laughing honors of the bill went to Al and Jack Gruet in "Sam at the Circus." They held up the show. Tom O'Brien and Madelon Lear displayed good voices. Their songs and chatter went very well. One of the novelties of the program was the opening number provided by Fountaine and Burger in a contortion act with scenes set in the everglades of Florida. The act opens with songs, with the girls in usual costumes. Then follows the Florida scene with the young women in the garb of frogs. Later there is another change and the act closes with some meritorious work. Much comedy in the bill was bunched, its only fault.

REDD.

COHAN'S G. O. H. (Harry Ridings, mgr.).—"Tik Tok Man of Oz," big matinee business.

GARRICK (J. J. Garrity, mgr.).—"When Dreams Come True," capacity most of the time.

OLYMPIC (George C. Warren, mgr.).—"Within the Law," with Margaret Illington, opened Sunday night.

FINE ARTS (Albert Perry, mgr.).—"How

A New Name Is Now Being Selected BY CONTEST FOR THE OLD PEOPLE'S THEATRE

LEAVENWORTH, KANSAS

Everything will be new, including the name. **NEW** Decorations, Carpets, Box Draperies, Scenery and New Owner—Hustler in Charge

WANT FIRST CLASS: Stock, Dramatic, Comedy, Burlesque, Minstrel and Musical Comedy Companies that we can guarantee to our patrons, and that we can be justified in getting out and hustling business for.

C. F. MENSING AMUSEMENT CO.

Much Is a Million?" fifth week. Business good.

NATIONAL (John Barrett, mgr.).—"Uncle Tom's Cabin," opened Sunday.

COLUMBIA (E. H. Wood, mgr.).—"Ginger Girls," meeting with success.

PRINCESS (Edward R. Doyle, mgr.).—Scott Antarctic pictures.

WHITNEY (Frank O. Peers, mgr.).—Pictures.

VICTORIA (Alfred Spink, mgr.).—Pictures.

IMPERIAL (Kilmt & Gassolo, mgrs.).—Pictures.

WHITE CITY.—The Great Raymond, band and ballet.

RIVERVIEW.—"Sinking of the Titanic," "Battle of Gettysburg," and rides.

BISMARCK GARDENS.—Ellery and his band.

SANS SOUCI GARDENS.—Creatore and his band.

RAVINIA.—Grand opera.

Vance Sykes has gone west to boom "Quo Vadis" pictures.

C. J. Allard is home after spending two weeks on a boat trip.

"The Shepherd of the Hills" will open at the Victoria Aug. 3.

George Lee, formerly of the Arlington Four, has joined the Four Marx Brothers.

"The Tik Tok Man of Oz" has four more weeks at Cohan's Grand Opera House.

T. C. Gleason's stock company opened Monday at the Evanston theatre, Evanston, Ind., for a week.

Lillian Steele, daughter of Ed Steele, formerly treasurer of the Colonial theatre, will appear at the Colonial shortly.

The Alvin, West Chicago avenue, near Ashland, opened last week as a picture house. A. L. Albert is proprietor of the house.

Harry Weber (Weber & Wilson), who has been laid up with a sprained ankle, is out once more. The act appeared in Milwaukee this week.

Jacob Paley is manager of the Bijou, formerly a melodrama house. He is offering pictures, and the house is crowded at every performance.

"Conscience" was billed at the Colonial the latter half. Walter McCullough has the original role and Edward Wynn and Grace Hale assisted him.

The Orpheum, Hammond, Ind., will open Aug. 17; the Lyric, Danville, Ill., Aug. 25 and the Orpheum, Racine, Wis., Aug. 25, Allard's houses.

"The Girls from Starland" will open at the Gaiety in St. Louis, and the "Star and Garter Burlesques" will open at the Gaiety in Minneapolis.

Norman Friedenwald has gone to St. Joseph, Mich., where he has a cottage and will remain there for the next two weeks. Mrs. Friedenwald accompanied him.

The Circle, 11th and Kedzie, has discontinued vaudeville. A \$5,000 organ is being installed. The house will open with pictures and entertainers later in the season.

William Levin is seeking a theatre for Edwin A. Reiker for a season of Yiddish plays. He wants a permanent location, where the best Jewish plays may be offered.

Wier, Cantwell and Shoaf, who have been at the Planter's Cafe for a long time, have gone to the Entertainer's Cafe for an engagement. They will go to the Bismarck Gardens later.

The Whitney is to have "Quo Vadis" pictures for a time (opening Aug. 3) before opening with Joe Howard's new musical show. Marie E. Smith has agreed to tout the pictures for this engagement.

The Playhouse, a new theatre owned by George Batts, has been opened in Oak Park. It seats 700, two floors. An immense skylight allows an open air effect and affords excellent ventilation.

The Gentry Brothers' dog and pony show opened Monday at Clark street and Leland on the North Side. The show will remain in town indefinitely and will move to the West and South Sides before leaving.

Halton Powell has engaged Jack Trainor to star in "Henpecked Henry." Earl Dewey and Mabel Rogers will be featured in "The Runaways." Hal Johnson, in "Oh, Look Who's Here," and Mark Woolley of Fields & Woolley in "The Telephone Girl."

A new picture house has been opened on Dearborn avenue and Division street and several more are contemplated within the next year. It is estimated that within twelve months there will be a motion picture capacity of 7,000 seats off Division street, between Sedgewick street and Dearborn avenue.

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"The Cavaliers," class of show. ORPHEUM (Martin Beck, mgr., agent, direct).—Standard bill. Edwards' "Kid Cabaret," entertaining; Jane Connelly & Co., good skit, capably acted; Watson & Santos, mediocre; Brent Hayes, delectable; Irene Franklin and Bert Green, veritable riot and could be retained six weeks without any diminution in popularity; Rooney & Bent, did big repeat; Miss Orford & Elephants, again successful; Lambert, successfully held over, making but one change in his act.

PANTAGES (Chas. L. Cole, mgr.; agent, Alex Pantages, direct).—Fred Ardath & Co., headline, played Sunday with his "A Night Out" sketch and replaced it on Monday with his old comedy hit, "Hiram," which made a good closer. Olga Samoroff, musical trio, real class; Roy LaPearl, "baritone blacksmith," pleased; Will H. Armstrong & Co., in "The New Expressman," a new act but an old vehicle revised, inclined to be weak; Willie Hamilton, amateurish and ordinary; Howard & Delores, pleasing; Lester Bros., comedy clowns, added, opened passably.

CORT (Homer F. Curran, mgr.; Shuberts).—John Mason in "As a Man Thinks," opened big and the advance sale is reported very heavy. The prospects are generally excellent for a profitable engagement. The receipts of the "Passing Show" at this house for the past three weeks totaled a gross of between \$48,000 and \$49,000.

ALCAZAR (Belasco & Mayer, mgrs.).—Besie Barriscale in "Mrs. Dot" (dramatic stock). Show is pleasing and drawing healthy patronage.

TIVOLI O. H. (W. H. Leahy, mgr.).—Fair business, rewarding the efforts of the comic opera stock in "The Pirates of Penzance."

COLUMBIA (Gottlieb & Marx, mgrs.; K. & E.).—Pictures; business light.

AMERICAN (Jas. M. Goewey, mgr.).—Chas. Alphonse's 20th Century Girls in "Peck's Bad Boy," "pop" burlesque stock in its second week, fair entertainment.

This is the final week of Kinemacolor at the Columbia. "Quo Vadis" next.

The Gaiety Musical Comedy Stock Co. of Oakland has lately been augmented by Billie Connors.

The announcement is made that Lillian Dolliver (Dolliver and Rogers), was married to Coogan (Coogan and Cox).

Nell Stewart has been succeeded as leading woman of the Dick Wilbur Stock Co. now playing Coast territory, by Lyda Powell.

Sam Blair did not sail for Honolulu, as reported. He cancelled his reservation on the Mongolia a half hour before sailing time.

It is rumored that another recruit to the "Mission Play" when it comes to the Columbia will be McKee Rankin, who is spending the summer in this city.

When the "Mission Play" comes to the Columbia in a few weeks the role of Father Junipero Serra will be essayed by George Osbourne, specially engaged.

Frank Hill, treasurer and assistant manager at the American when Ed Homan was in charge, is now holding down the assistant treasurership of the Columbia.

Robert Pitkin, comedian, closes this week at the Tivoli Opera House in this city. Leon Bergere, soubret, brought her engagement there to a conclusion last week.

Theodore Price, an old-time actor, is reported to have committed suicide recently in Tacoma, where for several years past he was an inmate of the King County Hospital.

Word comes from Tacoma, Wash., that Warda Howard, leading woman of the Princess Stock Co. in that city, has been chosen queen of the Tacoma Montanara Feste for this year.

Vardeman and George Rowley are two acts reported to have been booked by Representative A. R. Shepard for an early opening on the Brennan-Puller circuit in Australia. They sailed July 29 on the Sonoma.

Edward P. Temple has concluded his engagement as stage director at the Tivoli Opera House and started for New York. The name of his successor, while known to the Tivoli management, is withheld.

John K. Wilson, who returned here a short time ago from the Hawaiian Islands, where he was engaged in the business end of the tour of the Jim Post Musical Comedy Co. has been appointed treasurer of the new Wigwam this city.

Hugo Herts, for the last three years treasurer of the Orpheum, has succeeded E. O. Child as resident manager. The new treasurer is Frank Levy, formerly Herts' assistant, and the new assistant treasurer is Frank Pierce.

Hugh Davis, business manager of the Isabelle Fletcher Co., a new stock venture that opens Aug. 25 at the Imperial, in Vancouver, favored this city with a visit lately. Miss Fletcher is lately of the Walter Sanford Players.

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The Kinemacolor production of "Quo Vadis" will not be shown here at the Columbia theatre until Aug. 3. A feature film by that title being exhibited last week at the Savoy is thought to have been largely responsible for the Columbia postponement.

During the weekly "hike" of the Back-to-Nature Club July 20 across the mountains near Fairfax, Cal., Jules Simpson, chief of the clan, saw and killed his first rattlesnake. Uncolored the reptile measured within just a few inches of five feet in length and had 14 rattles.

The Columbia baseball nine was defeated here July 20 by the Chronicle team, an aggregation of players that heads the percentage list of the Pacific Coast Newspaper League. The score was 9 to 2. At the beginning of the ninth inning the tally was 8 to 1 in favor of Columbia.

The Moving Picture Operators' Union of this city have elected the following officers for the ensuing year: President, P. Boyle; vice-president, J. Morley; secretary, A. L. Noriega; business agent, Leslie G. Dolliver; financial secretary, M. P. Meyers; treasurer, F. Rhea; executive board, H. Lublin, Charles Sweeney, W. E. Butler, W. Lewis and N. E. Moynahan.

Another attraction recently signed for a tour of the Western States Vaudeville Circuit is Melbourne McDowell, who with Isabella Everson and a company of supporting players is scheduled to open Aug. 1 at the Republic theatre in this city, in a repertoire of Sardou's plays. The MacDowell contract calls for eight weeks with an optional clause for an extension of his time.

Adam Hull Shirk, newspaper man, and Edward Gage, a musical director, from Oakland, are credited with having written "Quarter to Four," a musical comedy that had its premiere July 21 at Idora Park, Oakland. It was produced by Ferris Hartman and very capably interpreted by his company of players, who include as prima donna Mindell Kingston-World. The piece is reported to possess considerable merit.

Georgia Snyder, known to local theatregoers as an actress or more or less ability, was married here July 23 at the St. Francis Hotel to Al Herbert, proprietor of a bachelor hotel on Powell street bearing his name. Father Stark of the Paulist Fathers tied the nuptial knot. The ceremony was attended only by the relatives of the contracting couple. Mrs. Herbert is the daughter of Mat B. Snyder and Rose Snyder.

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Frank Wolf, formerly with the Raymond Teal Musical Comedy Co., as business manager, has recently gone out of here ahead of the Ritchie-Rivers fight pictures. The difference between Champion Ritchie and his business associates in the pictures exhibition privilege appear to have been adjusted and last week the films were on view again here at the Empire movie theatre, but with the admission fee cut to ten cents.

Carnation Val, 19 years old, was granted an interlocutory decree of divorce July 24 in the Superior Court of this city from Alexander Val, a non-professional, who at the time of the decision was incarcerated here in the county jail on a charge of burglary. Cruelty was alleged in the complaint. The complainant is understood to have come to this country from Australia as a soubrette with the Pollard Juvenile Opera Co.

A couple of dramatic "rep" shows are organizing here to take to the Coast roads shortly. The first to open will probably be the American-English Play Co. with Raymond Whittaker heading the line-up. The repertoire will include "The Tenderfoot," "Witching Hour," "Third Degree" and "The Belle of Richmond." A few weeks hence, the Kirby Stock Co. is expected to make its appearance under the personal direction of M. I. Kirby, who proposes to feature John Bennett, an Eastern comedian, and Jenn Kirby, leading woman.

Henry Hadley, conductor of the San Francisco Symphony Orchestra, is reported to have returned lately from Europe with a trunkful, or partly so at least, of orchestral novelties for next season, that includes an unfinished score of an opera of his own and the theme of which is understood to be based on Justin Huntley McCarthy's novel, "Baphomet," a historical romance of the period of Louis XV. Writing from New York City, Director Hadley indicates that he is planning to spend the months of August and September at the home of his father on Martha's Vineyard, off Cape Cod, on the Massachusetts coast.

The directorate of the Panama-Pacific International Exposition announces that restrictions have been placed on sightseers and other visitors at the Exposition grounds, owing to the rapid extension of the work there and the interference from the visiting public. Commencing July 28, no visitors are allowed on the grounds except Sundays and holidays without a permit procured at the Service Building. From now until the opening of the Exposition, Feb. 20, 1915, all entrances to the grounds will be closed except at the foot of Fillmore street, near which the Service Building is located. The charging of an admission fee is said to be among the future possibilities.

The local concert season will be formally opened Oct. 5 (afternoon) by Gertrude Farrar, who is to appear here under the managerial direction of Charles A. Ellis, of the Boston Symphony Orchestra. This will be Miss Farrar's first public appearance west of Chicago. Ellis is also directing the tour of Fritz Kreisler, whose initial showing in this city will be Feb. 20 as soloist with the San Francisco Symphony Orchestra. Clarence Whitehill, baritone, is scheduled to make his first bow to San Franciscans on the afternoon of Dec. 5 as soloist with the local Symphony Orchestra. Mr. Ellis has entrusted the direction of all these artists locally to Frank W. Healy, manager of the San Francisco Symphony Orchestra.

After enjoying a farewell dinner July 22 in their old Market street quarters, the San Francisco Press Club vacated the following day and moved into the new clubhouse at Powell and Butter streets. The last dinner in the old home was considerable of a function, according to all that was subsequently told about it. W. W. McNaughton.



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the dean of Coast sporting writers, presided, and Edward F. O'Day was toastmaster. Others who contributed were W. H. Ahern, Tilley L. Ford, Charles Hanlon, W. C. Halloway, Captain Leals, William Woodhead, James Polk, Frank Thompson, Fletch Tilton. The new home of the club is conceded to be one of the finest structures of the kind to be found anywhere in the country.

Since the recent departure from these shores, it is understood that Priscilla Verne, who came here several months ago for the ostensible purpose of engaging people for a musical comedy company with which she proposed presenting "The Land of Nod," and a few other musical plays a few months in Australia, went away without signing up a solitary person. She is said to have engaged several people only in a tentative way, the understanding being, so it is reported, that contracts are to be mailed from Australia. Already the "tentatively engaged" ones are negotiating for engagements in America for next season, and it is believed, before or by the time the Verne contracts arrive the former will all be contented to remain in the "waterland." Miss Verne's proposition was for a season of musical comedy repertoire over the Anderson circuit in Australia.

For the last ten days an exciting battle is reported to have been in progress over in Oakland between a force of detectives and "strong-arm" men in the employ of Turner & Dahnen, of this city, proprietors of a chain of Coast picture theatres, and another crowd led by Emil Kehrlein, a third partner in the firm. The skirmish July 21 was the result of a second attempt made by the former to regain possession of the Lyric at 12th street and Broadway, after it had been captured the day before by Kehrlein, who, in company with his employees, proceeded to barricade himself in the building. Three arrests were made and one of the warriors went to the receiving hospital for repairs. Arthur Brown, Kehrlein's employee, was treated for lacerations about the head and A. P. Ade, chief of the detective agency employed by the same faction, was beaten and arrested, while two of his men met a similar fate. While Kehrlein held the fort at the Lyric, Turner & Dahnen continued in possession of the Photo theatre, which they succeeded in capturing from Kehrlein July 20. The latter claimed his partners have been endeavoring to "hog" the receipts of both resorts. A court adjudication of the differences is now expected.

Charles Alphin and his pop "burlesque" outfit, made their bow to San Franciscans July 20 at the American theatre in a tabloid piece entitled "The Follies of Paris," capably succeeding Nat M. Wagner's company, the stay of which was short-lived at the Market street playhouse. There is nothing much to be said of the piece except that it serves very well as an opening week's vehicle for the "20th Century Girls," as Alphin's combination is labeled. The chorus is not a bad-looking lot of youngsters and the wardrobe compares pretty favorably with the average line-up of other Coast pop burlesque organizations. The noticeable weakness appears to be in the voicing, lamentably shy of anything like real music, and the conspicuous lack of training in the drill work. These defects should be speedily remedied and then the new Alphin frame-up ought to be some show, so far as can be reasonably expected for the prices of admission. The principals are experienced and fairly competent, including Ed S. Allen, leading comedian; Billy Morton, comedian; George Ford, Lou Davis, George Clayton, Alf Winstock, Francis White, Bessie Allen, Clara Star, Olive Morgan. The latter is a recent importation from Chicago by Lester J. Fountain, and featured several weeks in the "revue" at the Portola-Louvre. In the Alphin offering there were a total of a dozen catchy musical numbers. While the attendance the opening week was at no time what might be termed big, it was nevertheless encouraging. If Alphin sticks until he can make 'em like the show, he may be able to accomplish what a lot of other Coast impresarios have failed to do, viz.: chase away the jinx at the American.

San Francisco again has a Wigwam theatre in the "Mission" district. The location is on

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the identical spot where the Wigwam tent was pitched shortly after the earthquake and which was succeeded later on by a wooden structure that served to entertain the denizens of the Mission district until last year, when it was torn down to make way for the present fine edifice. The formal opening of the new Wigwam occurred July 24. A couple of thousand people were able to secure seating accommodations at the premiere, but several times that number were unable to gain admission. Joseph Bauer and Ralph Pincus, who represent the ownership of the Wigwam, caused to be erected a playhouse that is a credit to all Frisco. The announced

cost of the theatre is \$150,000, which probably includes the value of the land. For a playhouse situated so far away from the main business and theatrical centre of the city, it is unusually magnificent and mute evidence of the great faith promoters and builders have in the future of the Mission district. While the regular policy of the house is two shows a night and daily matinee, the opening night was necessarily limited to one performance. It was an attentive and appreciative first night audience. The program consisted of five acts of Bert Levey vaudeville, a dramatic playlet of a serious nature entitled "The Hypocrite," in which Florence

Bell, Norman Fusler and William Brewer took part, and a tabloid version of Balfe's almost prosaic opera, "The Bohemian Girl," in which the players were Robert D. McLure, Edith Mason, Amy Lester, Joseph Fogarty, Fred Kavanaugh, Thomas Ferriss. The variety turns were June Roberts and Co. in "The Dollmaker's Dream"; Dreano and Goodwin; Great Huntress; Midgee and Kerry, and Valentine and Bell. In addition to these, a couple of interesting films were shown and a set of lantern slides were exhibited. Admission is 10-15-25. Orchestra of eight pieces; Edward E. Ferriga, leader.

A. R. Shepard, the new American booking representative of the Brennan-Fuller Australian circuit, and who is now located temporarily at the Hotel Stewart in this city, shipped away his first installment of acts July 19 on the Sonoma of the Oceanic line and declares that he is here for the specific purpose of booking a total of \$125,000 worth of vaudeville material to cover a period of the next 50 weeks. This means much to variety artists in this country, as does also the immense amount of vaudeville attractions that will be sent away to Australasia during that time by Governing Director Hugh D. McIntosh of the Harry Rickard circuit, and his American booking representative, Jules Simpson. Mr. Shepard modestly claims his circuit is indisputably the largest in the Antipodes, a contention that seems to successfully forbid dispute. By way of explanation of this, Shepard says that his people control and operate 19 theatres of their own in addition to a conjunctive booking arrangement with the 10 houses on the Birch-Carroll circuit. He is prepared to offer suitable vaudeville acts a minimum blanket contract of 20 weeks, with an optional clause of 30 weeks additional; the actual time played depending almost entirely upon the ability of the act to eventually make a change of routine. The old policy of eight shows a week, consisting of six night performances, two matinees and no Sunday shows, is still in vogue on the circuit except as the Gaity in Melbourne, where the two-a-day is being tried out as an experiment. So far the daily matinees have proved successful there and for the reason chiefly that the location of the theatre is central. Mr. Shepard announces the National, Sidney, is to be rebuilt shortly at an estimated cost of \$250,000 and when completed will very likely be the scene of another "two-a-day" experiment. Work on the reconstruction, he says, is to begin early next October, the commencement of the Australian summer, and they are planning to reopen the house at Eastertime next year. During the interim the Brennan-Fuller attractions are to be housed in some other local theatre, the name of which is unannounced. Mr. Shepard says that his circuit has just recently leased the Elton, an upstairs house over the Gaity, Melbourne. It gives them three theatres in that city.

LOS ANGELES

By GARDNER BRADFORD

ORPHEUM (Clarence Brown, mgr.).—Week 21. Norton and Nicholson, big hit; "A Persian Garden," with Kathryn Osterman, hold-over, divides first honors. Coombs and Aldwell, sweet voiced and clever. Remainder of bill held over. Good hot weather diversion.

EMPRESS (Dana Hayes, mgr.; agent, S.C.).—Week 21. "A Son of Solomon," big feature; Dolly and Mack, blithe performance; Gilmour and La Tour, excellent. "The Craig & Davis Living Models," pretty, but without sensation. Witton and Merrick, and Elliott and West, completed good bill.

PANTAGES (Carl Walker, mgr.).—Week 21. Harry Fisher & Co., good; Ed Vinton & dog, good; Adair and Hickey, charming girls, seem best liked, with the Cora Corson Sextet nosing in. Gilbert Lossee, inspiring voice. Four Kids, excellent.

REPUBLIC (Bob Cunningham, mgr.; agent, Bert Levey).—Week 21. The Woods Musical Trio, real headline; The Dohertys, clever; Lewis and Abbott, good; Two Stuarts, the wire girls; Ballard & Alberts, and Walter LaMar, all travel in the high.

The big event was the hit made by Selma Paley in the first stock production of "Madame Sherry" at the Burbank. The whole show, staged by James Darling, was immense, but the Paley girl, just turning 19, was a sensation. Morosco has scheduled her for

3 The Newmans 3

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Broadway. She is remarkably pretty, has a sweet, accurate, girlish voice and gives promise of remarkable success.

Clarence Drown, manager of the Orpheum, has returned from Salt Lake and reiterates the words of Dix Ferris, that he would rather starve here than wear diamonds there. With his daughter and other members of the family, he is at Coronada for a time, and attended the big dinner given there in honor of Secretary of the Navy Daniels.

Deane Worley, erstwhile manager of the Empress, left Tuesday night to take up his duties as personal representative of John W. Conalidine. Dana Hayes, at one time treasurer here but more recently manager of the S & C house in Seattle, has assumed the reins here until Boyer of Denver comes to take permanent control.

Shows This Week (July 23).
MAJESTIC (Oliver Morosco, mgr.).—Dark.
MASON (Will Wyatt, mgr.).—Dark.
MOROSCO (Oliver Morosco, mgr.).—"Hawthorne U. S. A."
BURBANK (Oliver Morosco, mgr.).—"Madame Sherry."
CENTURY (Messrs. Loewen, mgrs.).—Musical stock.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (E. T. Jordan, mgr.; agent, U. B. O.).—The bill was almost half through before it started above the ordinary run of summer vaudeville. Once started it picked up fairly well, but never touching a very high average. It was hot and rainy Monday, but that could not be held entirely responsible. It was just one of those shows that dragged along at an easy pace with a bright spot here and there. Marion Barney and Co. held the headline position. Miss Barney is a stock favorite here. This is her second visit in vaudeville, and there were matinee girls and flowers for Miss Barney, also several curtain calls, but they were overkind to Miss Barney. The persons who furnished her with the sketch, "Their Wedding Night," were not. If Miss Barney intends to stick to vaudeville she should get a regular sketch. The Ioleen Sisters opened the show with their wire-walking and shooting. The girls wear tight, too, which help. One sang while swinging on the wire. Later Belle Adair sang the same song. Helene Bell and the Quinn Boys followed the wire act. Their skit is called "Framing an Act." They need to keep right on until they get it. Charles and Ada Latham with "Nobody's Kid," gave Marion Barney's sketch a close race. The Lathams have a skit that will fit in a small time bill if the bill isn't too strong. Miss Adair added an attractive appearance, which helped, and she was well liked for her singing turn. She looked cool and comfortable in a simple but pretty gown. Violinsky was a very welcome relief after

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the headline sketch, and his musical act just about carried away the hit of the show. Violinsky gets away from other musical "singlers." He is a good musician and he knows the value of adding novelty. It's a good combination, there's a laugh mixed in and plenty of applause greeted him at the finish. The Agosts call their juggling act "the most finished in the world." Many years ago, when the Agost Family came over here and showed their act in a musical comedy playing the legitimate houses, it was a great juggling act. It is not now, but still it is a good juggling act, lacking its strongest point, novelty, through the use of the same routine of tricks by many other juggling troupes. The act was liked, but made no strong impression. J. Francis Dooley and Corinne Sayles were a nice laughing hit and gave the show a boost down next to closing. The act could stand revising. It's a refreshing number for the summer, but will need brightening up for the regular season. The material is good and is put over with good results, but most of it is familiar. "A Monkey Hippodrome" closed the show, holding attention. The monks worked well despite the heat, and their antics amused.

NIXON (F. O. Nixon-Nirdlinger, mgr.; agent, N-N Agency).—The funny side of the woman suffrage idea is pretty well fixed in the minds of West Philadelphians which is probably their excuse for finding so much humor in "Court by Girls," the headline act of this week's bill. "Court by Girls" looks like a big act and it got over way above its own merit. Harry Cutler scored the big hit. The English fellow is a big favorite with the Nixon patrons and his familiar material was heartily received. Lewis and Norton did very well with their classy singing and talking act. The pair handle their cross-fire talk effectively and get it over in the right way. The act ought to reach the big time with a little attention to detail. At present it makes a

real amusing turn for the better class of pop houses and made its mark here. The Three Leesters were liked in the "Ballroom Mystery" skit. There's a clever little girl in this trio. It's a lively vehicle for the family and was liberally rewarded. The Campbell Sisters offered a fair variety of "sister team" work, getting by lightly. The act needs remaking and the girls need a better selection of songs. Maglin, Eddy and Roy opened nicely with comedy acrobatics.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Bill balanced well and pleased those who find comfort in looking at small time vaudeville these hot days. Presto had the early spot for his musical offering and did very well with it, his raggy stuff on the violin suiting those in front. The Four Howards presented "The Wrong Mr. Corbett." It didn't seem as if the old stuff had ever been seen there before, for there were real laughs out loud, but the white flannel suit of the young juvenile never got a ripple. They do hate those dudes on Eighth street. "Four Girls of Mine" were well liked. The girls get by on their singing, which places them well up. The act is working in "one" this week, slightly changed from when last seen. Collins and Wopman scored solidly with their singing and talking act. The comedy was sent over for good results. The Two Lucifers closed with their comedy acrobatic turn. The "Quo Vadis" pictures are shown in three reels. It's the small time film.

Frank Donnelly of the Norman Jefferies office, underwent an operation last week which laid him low. He has gone to Atlantic City to recuperate.

Vic Burns reports that he was granted a divorce from Florence Pinckney Burns. Both are in vaudeville, but not together.

Denman Thompson McFarland has gone

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to Montreal to manage a new picture theatre there. He has been assistant manager at Keith's for some time and is very popular here, especially with the newspaper boys.

BOSTON

By J. GOOLTRY.

KNITH'S (Harry E. Gustin, res. mgr.; agent, U. B. O.).—Edward Abeles & Co., first honors; Wood & Wyde, came through finely; McDewitt, Kelley & Lucy, good; John E. Hasard, fine; Francis Yates, went well; Dorothy Kenton, good; The Cromwells, pleased; Six Idlianas, good; Gordon & Rica, opened well.

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LOEW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville.
LOEW'S ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville & pictures.

Last week closed the season of the Eleanor Gordon Players at the Plymouth. Fred E. Wright, manager of the Plymouth, has gone to Maine for August. Wyrie Birch, who managed the Gordon Players, plans to put a stock company into a local house next spring.

The Howard, now in the Progressive Burlesque Circuit, will open Aug. 11.

Macklyn Arbuckle will open the season at the Colonial Labor Day with a new show.

H. B. Warner in "The Ghost Breaker" will open the season at the Park on Labor Day.

ATLANTIC CITY

By L. B. FULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Adele Ritchie, scored; Harry Fox & Jennie Dolly, riot; Herbert & Goldsmith, applauded; Chas. Ahern Troupe, full of laughs; Bedini & Arthur, scream; Doris Wilson & Co., excellent; Eddie Howard & Co., went big; The Stanleys, amused.

NIXON (Tunis F. Dean, mgr.; agent, Nirdinger).—"My Lady's Fan," very pretty novelty; Bonamor's Araba, hit; Joe Maxwell's Players, in "Louis Christmas" ("Dinkelspiel's Christmas"), scored; Powers' Elephants, good; Three Museteers, liked; Ballo Brothers, fair.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grookett, bus. mgr.; agent, Joe Dawson direct (through U. B. O.)).—Zeno, Jordan & Zeno; Elliott, Belmont & Elliott; Four Musical Kleises; LeVelle's Dogs; Clara Bailett; Archie Dunbar; Joe Hortis Minstrels; pictures.

APOLLO (Fred E. Moore, mgr.).—H. B. Warner in "The Ghost Breaker" (all week).
STEEPLECHASE (W. H. Fennan, mgr.).—Pavilion of Fun; pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; pictures.
CRITERION (I. Notes, mgr.).—Pictures.
BIJOU DREAM (H. J. Elliott, mgr.).—Kinemacolor.

YOUNG'S PIER (John Levey, mgr.).—Pictures; concessions.
WINDSOR AIRDOME (Hogman & Moore, mgrs.).—Pictures.

CREATION THEATRE.—Hazel Bess Laugheour, lady swimmer.
CITY SQUARE (E. O'Keefe, mgr.).—Pictures.

COLONIAL (Frank T. Reed, mgr.).—Pictures.

LIBERTY.—Pictures.

ARCADIA (Hall & Mason, mgrs.).—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

CENTRAL (Jacoby & Goldman, mgrs.).—Pictures.

ATLANTIC GARDEN (W. Newbaker, mgr.).—Vaudeville.

The New Nixon, with Tunis F. Dean, manager, Harry Brown, business manager, Ferguson McCusker, treasurer, and Eddie Glover, stage manager, is in its third week, offering three shows daily. The new house advertises "Quality Vaudeville" and photo-plays. With the possible exception of the first week the matinees are running light with the night business good, but not capacity. Seven o'clock appears too early for this city, the house slowly filling from that time until about quarter to nine. The upper and lower boxes, 13 in all, each seating 12, generally fill up by 9 o'clock, but the loges, which occupy the entire front of the balcony, are not so kindly taken to. Box and loge seats, of which there are nearly 300, are 50 cents, the entire lower floor, with almost 1,400 capacity, is 35 cents. The 10-15 seats are in the balcony. Prices are the same matinee and night. A counterweight system is in use back stage and it has caused dissatisfaction among the stage crew. With more work than is ordinarily required, it seems impossible to get a quick curtain. The New Nixon is operated by the Esplanade Amusement Co. with E. F. Nixon at its head.

Florence Lorraine (Mrs. Dudley), who with her husband, Edgar Dudley met with a serious accident on the Hudson a month ago when their motor boat exploded, seems to be in hard luck. Last week, while fondling a bull dog on the beach she was painfully bitten on the hip and cheek. The wounds were immediately cauterized by Dr. Bossert at the hospital tent nearby. There is a bit of good luck, however, with Miss Lorraine, for, like the burns, the present injuries promise to leave no scars.

J. Walter Davidson and his orchestra at the Savoy have won much admiration, and the organization is featured as an attraction. Davidson makes quite a hit with his solos during intermission.

Young's Ocean Pier, or what is left of it, will be sold at auction by the sheriff Aug. 23. This will necessarily mean the sale of the hotel opposite, now called the Alamac and which is under lease for ten years. It is said that before the fire which destroyed Young's Pier, that it and the hotel were valued at something over \$1,400,000. But it is understood that mortgages equal to that amount are held against the properties. Who is forcing the sale is not known. There is a story current that a company stands ready to build an immense structure over the sea, large enough for baseball and football games to be played. A plot 400 feet square is mentioned.

The season started out with six baseball score boards of the automatic type. Three have already dropped out of sight. One at the Million Dollar Pier, one at the Criterion and the free board at the new Garden Pier are all that remain.

Hazel Bess Laugheour, the young woman who achieved fame by making the swim of the Golden Gate channel in San Francisco

about a month or more ago, is giving a show in the Creation theatre. It is an exhibition in a big glass tank through which it is claimed, water runs in a sort of current at 15 miles an hour.

NEW ORLEANS

By O. M. SAMUEL.

SPANISH FORT (Edward Mathers, mgr.).—Ethel Vane; Pearl Bergen; Rich & Galvin and Segal & Matheka.
HIPPODROME (Lew Rose, mgr.).—Espe & Paul; Laura Roth; Delmars, Raymond & Bernhardt; Alchikes; Hylands.
LYRIC.—"The Tinker and the Boy."

Sol Meyers, manager of the Greenwall, arrived in New Orleans Friday. Meyers announces the Greenwall will begin its season with Pantages vaudeville Sept. 16.

The Hippodrome will be closed for six weeks, commencing Monday, to admit of remodeling and repainting.

Pichtenberg's new theatre in Canal street will be called the Plaza.

"Quo Vadis" pictures are underlined for the Crescent for week Aug. 24.

The Tulane and Crecheent theatres have been redecorated during the summer by Superintendent Edward Donkamp, who has acquitted himself well in the undertaking.

It is rumored hereabouts the Lyric will offer stock burlesque for ten weeks, after which an effort will be made to bring the shows of the Progressive Circuit into the house. Tom Dinkins, Henry Greenwall and a local capitalist are reported interested.

Xenia Swan met with an accident that has forced her to discontinue Cabaret work temporarily. Miss Swan was at the Bush for ten weeks. Cutey Quinn is featured at the Bush currently.

Morton P. Harvey is headlining at Fabbacher's.

ST. LOUIS

By JOHN A. KENEST.

FOREST PARK HIGHLANDS.—Bill this week is headed by Lord Roberts, who scored a complete success. McAllen & Carson, drew applause; Capital City Four, a hit; Alexander Bros., remarkably clever; Zenita, well received.

EMPRESS (C. B. Heib, mgr.).—Mr. & Mrs. Eldon, first honors; Jewell Sisters, scored hit; Eddie Foyer, many laughs; McConnell & Austin, well liked; Kaufmann, very entertaining.
DELMAR GARDEN.—Mardena & Delton Bros., remarkable exhibition; Will Hart, excellent; Heister Sisters, many encores; Mme. Racks, successful.

SUBURBAN GARDEN.—"The Tyranny of Tears," with Diana Storm featuring a well-balanced cast opened to a crowded house.

"Les Miserables," a picture portrayed from Victor Hugo's novel, was shown for the first time in this country at the New Grand Central, and the general opinion of the local press predicts a great success.

Pathe's (Weekly) this week shows scenes taken during the recent carnival of the Press Club of St. Louis at Delmar Garden. Also an afternoon at the new municipal swimming pool at Fairgrounds Park. The pool is said to be the largest of its kind in this country, the people have shown their appreciation, the average crowd being about 25,000 daily.

CINCINNATI

By HARRY HESS.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Caine Sisters, opened; De Steffano Bros., good; Clair & Martin, hit; Van & Carle Avery, hit; Morse, Hagenay & Bernard, good.

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CHAS. MEYER.

Ralph LePrice of the acrobatic team of Honors & LePrice, suffered a severe accident Sunday afternoon while doing his act at Keith's. He broke several bones in his right leg, the team was forced to withdraw from the bill. Jack Correll Trio were substituted.

ASBURY PARK, N. J.

LYRIC (W. E. Smith, mgr.; agent, U. B. O.).—Monday night very warm, but well balanced bill kept audience in good humor. Francis Wood, clever; Nadel & Kane, funny; Cantwell & Walker, pleased; Barto & Clark, took well with hard, fast work; Frosini, great applause; Besale Wynn, captivated the house, being in good voice and wearing beautiful gown; Kaiser's Terriers, intelligent.
SAVOY (Jerome Rosenberg, mgr.).—28-29, "The Gentleman from No. 19"; 30, "Little Miss Fix-It"; 31-Aug. 1, "Chocolate Soldier"; 2, "Kiss Me Quick."
ARCADE.—Pryor's Band. ARTHUR.

BUFFALO.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Mattie Lockett, versatile; Chas. Deland & Co., many laughs; Krusadas, won favor; Knapp & Cornelia, want well; Bob Smith, skilful; "1040 West," a dramatic playlet of the underworld, feature; Leo Beers, entertaining; Dave & Norwood, good.

AMHERST (Sol Swerdlow, mgr.; agents, McMahon & Dee; rehearsal 5).—Bob Walters, hit; Virginia Arthur, good; Jack Leroy, clever; business fair.

CARNIVAL COURT (W. G. McGrew, mgr.). Robert's Animals did nicely to the best business of the existence of the court.

ERIE BEACH (F. J. Weber, mgr.).—The Curtiss Hydro-Plane and balloon ascensions with parachute drop, are drawing capacity.

LYRIC (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Flying Waldo, sensational; Brown, Adams & Fletcher, appreciated; Al. Phillips & Co., tame; Felix, artistic; Corbin, amused; The Vander, Koore, very Lulu Hunter's Musical Bugs, current; Gilmore, funny.

MAJESTIC (John Laughlin, mgr.).—Stock, "Quo Vadis," for four weeks till regular opening of season.

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Montambo & Wells, rollicking; Valentine Vox, unique; Thomas & Hall, quaint; Carson, encores; English & Johnson, graceful; Rae Eleanor Ball, excellent; Norris' Baboons, well trained; Bernard Granville, headliner; The Five Original Piroscopas, exceptional.

STAR (P. C. Cornell, mgr.).—Stock, The Northampton Players gave a commendable performance of "Father and the Boys" to a good house that enjoyed and applauded every situation. Aug. 4, "Hawthorne, U. S. A."

H. S. Middleton has accepted the management of the old Empire House at Indianapolis. He has promised to regenerate the place and

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limit all performances to pure burlesque. His loss will be severely felt here, as he has done more to elevate the stage than any of his predecessors. He will be back here to open the New Gaiety when that theatre is completed.

Mr. C. M. Bagg will continue to manager the Lafayette, which will open Aug. 18 with Clark's "Rolla Polli Girls."

The Progressive Circuit opens at the Garden Aug. 25 with "Wash Martin's Sunshine Girls." Wm. Graham, the new manager of the Garden, was its former stage manager and a great favorite here.

BRIDGEPORT, CONN.

POLY'S (Matt Saunders, mgr.).—Permane, very good; Long & Cotton, well liked; Burkhard & White, big; Parisian Dancers, hit; Arthur Rigby, good; Sanders Bros., good.
H. REICH.

CANTON, O.

MYERS LAKE PARK THEATRE (H. B. Ritz, mgr.).—Mack & Orth, "The Wrong Hero," hit; The Four Athletes, all ladies, a combination of strength and beauty, good; The Little Johns, comedy jugglers, clever; Adelaide D'Yorke, skater, good; The Four Burns Sisters, musical, fine; business A. No. 1.
LYCEUM (Abrams & Bender, mgrs.).—Pictures, to capacity.
GRAND (Chas. E. Smith, mgr.).—Pictures.
ODEON (Abrams & Bender, mgrs.).—Pictures.
ORPHEUM (Victor E. Schram, mgr.).—Pictures.

DALLAS, TEX.

LAKE CLIFF CASINO (Chas. A. Mangold, mgr.).—Casino Players, headed by Boyd Nolan and Lily Cahill, in "The Private Secretary," excellent performance, capacity business. Next week, "The Melting Pot."

Irma Mangold, daughter of Manager Mangold, is growing in popularity every day, having made a distinctly personal and artistic hit in "Salomy Jane." Miss Mangold has received several flattering offers to appear in productions this fall, but has not as yet decided whether she will play in this country or go abroad and study.

Manager Mangold tendered the members of the Casino Players a Dutch luncheon at his residence after the performance of "Salomy Jane" Saturday night, which was enjoyed by everyone present.

GEO. B. WALKER.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.).—rehearsal Mon. 10.—Belle Baker, big hit; Three Baltus, opened; Victorine & Zolar, good; Hyman Meyer, well liked; Cathryn Cassioner & Co., entertaining; Canfield & Ashley, very good; Harry DeCoe, clever; Nick's Roller Skating Girls, novelty.

MILES (C. W. Porter, mgr.; agent, T. B. C.).—rehearsal Mon. 10.—"A Knight for a Day," tabloid. Very good.

BROADWAY (J. M. Ward, mgr.; agent, R. C.).—rehearsal Sun. 10.—Cupid's Syndicate, good; tabloid; Osborne, Beale & Co., good sketch; Spirit Paintings, interesting; William Cahill, pleased; Belmont & Hart, hit; Lillian Pleasant, pleased.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—rehearsal Mon. 8.30.—Bobby Pandor & Co., very good; Little Mildred, big hit; Taylor & Brown, pleased; Brennan & Carroll, pleased; Mile, Jeanette, pleased; The Sterlings, pleased; Musical Vynon, fair; Robert Leonard & Co., good.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun; rehearsal Mon. 8.30.).—Richards & Beeman, good; Cliff Storm & Co., pleased; Reynolds Sisters, big favorites; Falfry Barton & Brown, good; Thurston Sisters, fair; Kelly Conroy & Co., very good; Tom Grimmer, pleased; Rosa Bros., hit.

NATIONAL (C. R. Hareford, mgr.; agent, Dove; rehearsal Mon. 8.30.).—Manual, fair; Lambert Bros., good; Diana LaFour, hit; Hollowen Hop, well liked; Victoria Webster, fair; Hildebrandt & DeLong, poor; Harry Howell, good; Three Amers, good.

WASHINGTON (James Slocum, mgr.).—James K. Hackett in "Monsieur Beaucaire," with Morris Players. Opened to big house. Looks like the policy of stock with traveling stars has met with public favor. Last week show played to capacity nearly every performance. Next week, Louise Gunning in "Forty-Five Minutes from Broadway."

GARRICK (Richard H. Lawrence, mgr.).—Benetille Stock Co. in "Hawthorne, U. S. A." GAYETY (William Roche, mgr.).—Last week of summer stock under Jack Ringer. Very successful engagement. Regular season opens Aug. 3 with "Behman Show."

Folly theatre opens with stock burlesque Aug. 18.

Broadway will close for repairs Aug. 2. Reopens first week in September.

JACOB SMITH.

WIFE, PA.

WALDAMEER PARK (E. H. Suerken, mgr.; agent, L. C. McLaughlin).—Pierce & Knoll, well received; Harry Glenn, pleased; Riley & O'Neill Twins, neat act; Hunter & Rosa, went big; Jacobs & Sardel, good.

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mgr.; agent, Harry Hawn).—Koster, good; Edith Ward, well liked; Rayos Brooke Co., clever; Sonnie Dinkins, pleased; Jeannette Adler & Girls, went well; Smith's Big Carnival Shows.
M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boss, mgr.).—Closed.
ACADEMY (L. M. Boss, mgr.; agent, Loew; rehearsal Mon. 10.).—13-16, Bigelow-Campbell & Rayden, very good; Geo. Evans, good; Sallie Fields, very good; Three Emersons, excellent; 17-19, Juggling Jewels; American Quintet; Corcoran & Dingle; Willie Smith.

BIJOU (Chas. E. Cook, mgr.; agent, Shedd).—Baylies-Hick Stock Co. in "Taken from Life"; business good.

EDWARD F. RAFFERTY.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, Jr., rea. mgr.; Inter.).—Clark & Verdi; Britt Wood; Fagg & White; Three Shelve Boys; O'Brien, Havel & Co., 20-26, pleased, good business.

OSTRICH FARM (Chas. Frazer, mgr.; Ind.).—Frank Glendon; Fred Owens; Lealie Glendevore; Chas. Ritchie; Mabel Paige, 20-26; good business.

PRINCE (O. P. Hall, mgr.; Ind.).—Joe McAnallan; George Otto; McGowan & Harris, and pictures, 20-26; opened to fine business.
E. D. MANN.

JAMESTOWN, N. Y.

CELERON (A. A. Gladden, mgr.).—Enoch, clever; Arthur, Richards & Arthur, good; Orefox Bros., pleased; Dick De Loria, satisfactory; Equillo, hard worker; Glick, amused.
LAWRENCE T. BERLINER.

LONG BRANCH, N. J.

BROADWAY (Jerome Rosenberg, mgr.).—28-29, "Little Miss Fix-It," with Lucille Parrish, fair show. 30, "The Gentleman from No. 19," with Walter Jones; 31, Coronation

of summer season Queen, Aug. 1, "Kiss Me Quick"; 2, "Chocolate Soldier."

OCEAN PARK (W. H. Storey, mgr.).—Various outdoor amusements, Kinemacolor.

With the crowning of Queen Elizabeth V and Queen of the Dollies, July 31, the season festivities commence. A special program is being arranged for with the orchestra and artists under the direction of Tall Men Morgan. Special dates are determined upon to provide for baby parade, civic and firemen parades, Mardi Gras, etc.

Frank A. Robbins' circus visited here on the 28th, and was met with the heaviest electrical storm of the season. Cleared up nicely for the evening performance.

ARTHUR.

MERIDEN, CONN.

POLY'S (R. B. Boyce, mgr.; agent, Clancy).—28-30, The Baseball Four, very good; David Kaleikos, hit; Bijou Russell, pleased; Swan & Bompard, good. 31-3, Tod Nards; Hilda Burton; Anderson & Goines; Parisian Danvers.

NEWARK, N. J.

LYRIO (Proctor's).—Pop vaudeville and special feature films to big business.

BELLEVUE (Samuel Bratter, mgr.; agent, Loew).—Pop vaudeville and doing a great business. On the bill are The Stephansons, Max Zimmer; Sterling & Harilly; Reasie Vernon; Evans & Evans; Rose Mullen.

NEWARK (Jos. W. Payton, mgr.).—The Payton Stock Co., with Mary Servoss in "Seven Days" to 4 days of good attendance.

OLYMPIC PARK (James Beldon, mgr.).—The Olympic Park Opera Co. (Franklin-Baggett Co.), in "George Washington, Jr." to extraordinary crowds.

ELECTRIC PARK (C. A. Dunlap, mgr.).—

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The Kendall-Nichols Stock Co., vaudeville and circus acts.
HILLSIDE PARK (W. H. Thaller, mgr.).—Thaller's Wild West Show and Relly's Military Band. On the stage are Loretta and Christine; De Veto Sisters; Price did Franks; Lindsey & Rogers; Killinger & Prettyman; Mons. Fiandreu; Lavell's Dogs, and High Henry, balloonist. Business fine here.

Edith Bradford, formerly leading soloist with the Aborn Musical Comedy Co. at Olympia Park and later with the Aborn English Grand Opera Co. at the Nevada, will play the leading role in "Adele," the new musical comedy to be produced early in the fall.
JOE O'BRYAN.

PORTLAND, ME.

RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal Mon. 11).—The Aerobauts, good; Jack Dempsey, hit; Joe Daniels, big hit; The Stembiers, specialty too long and distracts from plot of show.

GREELEY (J. W. Greeley, mgr.; agent, Church; rehearsal Mon. and Thurs. 12.30).—Singer, clever Russian novelty; May Owens, excellent; Fields & Hanson, big hit; H. S. Finley & Burke, Sam Barber; Yvonne Bergers.

OLD ORCHARD PIER (Duffey, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 10.30).—24-27, Bovis & Darley, excellent; Brown, Delmore & Brown, appreciated. 28-30, Hawaiian Quartet; Jennings & Wilson; 31-3, Bert Bro; The Cleverlys.

JEFFERSON (Julius Cahn, mgr.).—Reunion week, Jefferson Stock Co. repeats "The Dawn of Tomorrow." Monday night was Franklyn Munnell Night.

KEITH'S.—Keith's Stock Co. presents "The Million."
AUDITORIUM.—1-2, Kirmess, local cast of 500. Grand illuminated street pageant Thursday night at 8.15.
H. C. A.

RICHMOND, VA.

COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Jack & Forla, very good; Wilson & Parsons, good; Marvin, Cahn & Nugent, scored heavily; Delro, hit; Miss Camille's Dogs, well liked; strong bill, business good.
WALTER D. NELSON.

SAVANNAH, GA.

BIJOU (Corbin Sheild, mgr.; agent, U. B. O.; rehearsal Mon. 11).—This week at advanced prices. "Quo Vadis" playing to excellent houses. This picture was slated to show at the Savannah theatre, but was purchased by the Wells interests, and will be shown in these houses through the South.

ODEON (W. Warner, mgr.).—Don Richardson, excellent.

FOLLY (W. Warner, mgr.).—John MacMillan, pleasing; good attendance.

ARCADIA (Jake Schrameck, mgr.).—The Fernando Duo, playing a return date, to very good attendance.

PRINCES (Geiger & Stebbins, mgrs.).—The Princesses Stock, ten people, in a repertoire of popular comedy dramas, pleasing fair houses.

STAR (W. Payne, mgr.).—Vaudeville.

PEKIN (J. Stiles, mgr.).—Vaudeville.

REX.

SCHENECTADY, N. Y.

PROCTOR'S (Chas. H. Goulding, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 9).—24-26, The Ashia Troupe, appreciated; Billy Shear, scored in poor voice; Stayman & Hayden, pleased; Bert & Violet Stroud, liked; Anthony Raymo & Co., mediocre; "The Scarlet Letter"; Kinemacolor feature in 3 reels was the hit of the show; very big business. 28-30, "Big Jim," educated bear, feature, went very big; John Keefe, much applause; Elliott & Neff, entertained; Henley & Dunwold, good; Melvin O'Neill Trio, pleased; Kinemacolor features; excellent business. With a decided rise of the thermometer, business still holds up to its former standard.

VAN CURLER (Chas. McDonald, mgr.).—Aug. 4, "Little Miss Fix-It," featuring Lucille Parrish; 5, "Honey Boy" Evans' Minstrels.

MOHAWK (Ackerman J. Gill, mgr.).—Aug. 1, Nell O'Brien's Minstrels. "HOWY."

SEATTLE, WASH.

MOORE (Carl Reed, mgr.).—Gill's feature pictures. Coming, "Passing Show of 1913."
ORPHEUM (Carl Reiter, mgr.; agent, direct).—Milton Pollock & Co., much applause; Rube Dickerson, applause hit; Ramones, mystifying; Billie Seaton, scored; Arenera, endorses; Phina & Co., did nicely; Walsh & Bentley, good.

PANTAGES (Ed Milne, mgr.; agent, direct).—Howard & McCane, delightful; Jack Taylor, scored; Velde Duo, pleased; Dixie Southern, well received; Lopez & Lopez, good; Courtney & Jennette, slow.

EMPRESS (E. C. Donnellan, mgr.).—Max's Circus and Chas. W. Bowser & Co., divided headline honors; Bernard & Scarth, good; Luciano Luca, good voice; Henry Frey, fair; Lew Palmer, ordinary juggler.

GRAND (Jay Haas, mgr. agent, Fisher).—Rehearsal Sun. and Wed. 11).—Three pop acts and pictures.

SEATTLE (Frank Rich, mgr.).—Frank Rich Tabloid Co. Change twice weekly; poor business.

Alexander Pantages announces change of management at following houses: W. M. Wright of Vancouver goes to Oakland, succeeding W. W. Ely; Ed Graham, former assistant manager of Spokane house, takes up management at Vancouver.

"Billie" Mullen, well known cafe entertainer on the Coast, left Saturday night for Chicago to be married.

Bills are up announcing the arrival of the Ringling Bros. circus here Aug. 16-17.

The Follow Shows and Moose Carnival closed Sunday after two weeks of poor business.

The Colonial, Seattle's newest photoplay house, threw open its doors to the public one day last week and has been doing capacity business ever since. John Hamrick is in charge.

Aviator Silas Christofferson delighted the Potlatch crowds last week with his daredevil flights. One of the features was his race with the fast motor boat, "Oregon Kid," which he won hands down.

Frank Thayer, an aeronaut of Chicago, fell to his death in Elliott bay Saturday afternoon, while thousands of people looked on. Thayer fell 700 feet and never rose from the water. It was his first leap from an aeroplane, although he had made three hundred ascensions and parachute drops. As the parachute opened with a jerk after a fifty-foot drop, the safety strap attached to his wrist snapped and he somersaulted through the air into the bay, alighting within 300 feet of the launch conveying his wife. Mrs. Thayer was prostrated.
T. D. RICHARDSON.

SPOKANE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—Dark.

AMERICAN (Jesse Gentry, mgr.).—Dark.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—"The King of Destiny," popular headliner; Du-Fo Boys, notable; Copeland, Williams & Thompson, successful burlesque; Fiddler & Shelton, got the laughter; The Cromwells, thrills; The Vanias, singing, spirited; Robins, comedy, succeeded.

EMPRESS (George Blakeslee, mgr.; agent, S. C.).—Molasso & Krenner, unusual variety; Walker & Ill, opening, dragged; The Leland, odd work, took; Evans & Vidocq, some gags old; Mae Francis, delighted.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Lottie Mayer's Diving Nymphs, nice response; Toletti & Bennett, classed high; Billy Mann, much appreciated; Bimberg, M. & D., got fair response; Clayton & Lennie, got by; Alferdo Marshall, ordinary weight juggler.

Three girls, who said they were survivors of a stranded carnival company, appeared before the city council and gave a private exhibition of snake charming in a popular get permit to show here at less than the regular permit price. The commissioners liked the show, but hesitated to cut under the fixed figure, \$200.

Vivian Marshall, a Portland girl, joined the Lottie Mayer troupe of Diving Nymphs here. The act is playing the Pantages time. Miss Marshall adds to the turn a fire dive, leaping from the files in a cotton dress, soaked in oil and set afire.
J. E. ROYCE.

ST. JOHN, N. B.

OPERA HOUSE (Kivran Kelty, mgr.).—21-26, dark.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—21-26, Metropolitan Trio, hit; pictures.

LYRIC (Steve Hurley, mgr.).—21-23, Clifton & Beatrice, pleased; 24-26, Post & Delaney, good; pictures.
L. H. CORTRIGHT.

TERRE HAUTE, IND.

YOUNG'S AIRDOME (Sam Young, mgr.).—Halton Powell Stock Co., business good.

LOIS AIRDOME (E. B. Sheets, mgr.).—Vaudeville and pictures.
 Ben Greet Players, July 28.
MCCURLEY.

TORONTO.

SHEA'S (J. Shea, mgr.).—Mme. Besson & Co. in sketch, made good; Angelo Patricolo, splendid; Equili Bros., sensational; Claude Golden, pleased; Tauber Sisters & Paul, excellent; Kramer & Morton, clever; Arnot Bros., fine; Loro & Payne, good. Capacity business at opening.

ROYAL ALEXANDRA (L. Solman, mgr.).—Percy Haswell & Co., presented "The Dawn of a Tomorrow."

MAJESTIC (Peter F. Griffin, mgr.).—Elo & Isho; William Curtis & Dog; Huber's Cockatoos.

GAYETY (T. R. Henry, mgr.).—Opens with "The College Girls."

SCARBORO BEACH (F. L. Hubbard, mgr.).—D'Urban's Band and free attractions.

HANLON'S PARK (L. Solman, mgr.).—Military Band concerts and open air acts.

T. H. McKnight, who has been a valued member of John Cort's forces for some seasons and who has been summering at Hanlon's Point will leave early in August for Chicago, where he will stage maine for one of Mr. Cort's big productions on the road.
HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—Lala Selbini in "The Bathing Beauty," and "The Lion's Bride," two great acts; Crumbly & Glass, good; Edith Montrose, pleased; Granville & Mack, applause; O'Neill & John; Egan & DeMar; Louise De Fogi and Kinemacolor pictures, to big business.
A. C. W.

YOUNGSTOWN, O.

IDORA PARK (John Elliott, mgr.; agent, Harry Hahn).—Vaudeville policy suspended week July 28 for engagement of "Columbian Minstrel Maids." Stock sketch company at this theatre ended four weeks' engagement July 26.

All-star cast in "Fire Feathers" plays special engagement at Grand Aug. 4. Regular season opens last week in August, with "Al G. Field's Minstrels."
C. A. LEEDY.

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (August 4)

(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 or 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
 Abdallahs & Schmer Park Montreal

Abeles Edward Variety N Y

Abington W L Orpheum Seattle

Adair Belle Fifth Ave N Y

Adams 44 W 144th St N Y

Amaros Sisters, Tausig, 104 E 14th N Y

Ambler Bros Hammersteins N Y

Ambrose Mary 146 W 32d St N Y

B
 Bards Four Variety N Y

Berger Edgar White Rats N Y

Berliner Vera 5734 Ridge Ave Chicago

Big Jim F Bernstein 1493 Bway N Y

Brooks Seven 104 E 14th Tausig N Y

Braham Nat Variety N Y

Braham Ted & Corinne Plunkett 1493 Bway N Y

Byron & Langdon Forsythe Atlanta

C
 Caltes Novelty 1234 6th St Philadelphia

Carletta M 337 Manhattan Ave Bklyn N Y

Ce Dora 9 Riverside Ave Newark

Clark & Bergman 131 George St Brooklyn

Corelli & Gillette Hip Liverpool

Crouch & Welch, Variety London

Curson Sisters Third Time Orpheum Circuit

D
 Darrell & Conway Variety N Y

Davis Josephine Variety London

Delmore & Morgan Orpheum Edmonton

DeMar Grace Forsythe Atlanta

Dickenson Rube Orpheum Circuit

Dingle & Emeralda Marinelli 1493 Bway N Y

Dupree Jeanette Variety Chicago

E
 Edwards Tom Variety London

Edwards Shorty Variety N Y

Elizabeth Mary Variety London

Elliot Sydney A 145 Harvey Ave Detroit

Emmett Gracie Maple Crest North Foxboro

English & Johnson Variety N Y

Escuders 1 G Hughes Palace Theatre Bldg New York

F
 Ferry, Alcazar Paris France

Fields W O Coliseum London Eng

Four Regals Variety Chicago

Frevoil Fred 148 Mulberry St Cincinnati

Fox & Ward 1117 Wolf St Philadelphia

Francis Ruth Roche Ocean Beach N Y

Frey Twins Vaudeville Comedy Club N Y

Frey Henry Empress Victoria B C

G
 Glocksers The Variety N Y

Godfrey & Henderson 341 W 45th N Y

Golden Claude Kelths Phila

Golden Morris 104 Syndicate Bldg Pittsburgh

Graham & Dent Variety N Y

Granville Bernard Shea Toronto

Granville Taylor 350 W 55th St N Y

Guerro & Carmen 2103 W North Ave Chicago

H
 Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadmead House, Panton St, London, England.

Hanson Bros Empire Chatham Eng

Harrah Great 38 No Fifth Ave Chicago

Haywood Harry Co Orpheum Jacksonville

Heather Josie Variety N Y

Hermann Adelaide Hotel Pierpont N Y

Hines Palmer & Girls Variety N Y

Holman Harry & Co Variety N Y

Houdini Variety London

Hutchinson Willard & Co Variety London

I

Ibsen Sisters Variety Chicago

Indiana 4 Variety N Y

Inge Clara Majestic Milwaukee

Ipsen Sisters, Variety N Y

Irwin Herzog Hendersons Coney Island

J

Jackson Joe Orpheum Salt Lake

Jayne Broa Variety N Y

Johnson Johnny East End Memphis

Jordons Juggling Variety N Y

Juliet Morrisons Rockaway

Junction Quartet Variety Chicago

K

Karno Comedy Co S & C Circuit

Kayne Agnes Variety Chicago

Kelly Andrew Majestic Chicago

Kelly & Mack Century Lon Angeles

Kennedy & Rooney Variety N Y

Kenny & Hollis 86 Brainerd Rd Allston Mass

Kelso & Leighton 334 W 145th St N Y

Kington-World Mindell Idora Park Oakland

Koners Bros Alhambra London Indef

Kurtis Roosters Brennan-Fuller Sydney

Kyle Bob Variety N Y

L

Lambert & Ball Majestic Chicago

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sino Youngtown O

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Morseau Mills Variety San Francisco
Morna Pelly Variety London
Munroe Fred & Eva Hough Neck Quincy Mass

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Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

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Perry Charlotte Variety N Y
Pearl & Roth Fifth Ave N Y
Pellister Dora Variety Chicago
Peto & Wilson Forsythe Atlanta
Phina Orpheum San Francisco
Pinafore Kids Keiths Boston
Pollock Milton & Co Variety N Y
Priest Janet Wofolk 36 W Randolph Chicago

Rafael Dave 1101 Grant Ave San Francisco
Ramey Sisters Ehrlich House N Y
Reeves Billie Richard Circuit Australia
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wallington N Y

W. E. Ritchie and Co.

Roehms Athletic Girls Variety N Y

Solla Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila
Indef.
Stanton Walter The Billboard Chicago
St James W H & Co J Jacobs 1495 Bway N Y
Stoddard & Hines 115 E 7th St Hannibal Mo
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Ward Elsa Forsythe Atlanta
Watson & Santos Orpheum San Fran
Welch Joe Majestic Milwaukee
William Thompson & Co Orpheum Portland
Wynn Bessie Brighton Beach Theatre

CIRCUS ROUTES

BARNUM-BAILEY: 1 Aberdeen, S. D., 2 Watertown, 4 Sioux Falls, S. D., 5 Sioux City, Ia., 6 Omaha, Neb., 7 Columbus, 8 Grand Island, 9 Hastings, 11 Lincoln, 12 Atlantic, Ia., 13 Des Moines, 14 Ottumwa, 15 Burlington, 16 Okaloosa, 18 Marshalltown, 19 Mason City, 20 Ft. Dodge, 21 Waterloo, 22 Cedar Rapids, 23 Iowa City.
BING-LINCOLN: 1 Salt Lake, 2 Ogden, Utah, 4 Butte, Mont., 5 Bozeman, 6 Billings, 7 Lewiston, 8 Great Falls, 9 Helena, 11 Spokane, Wash., 12 Wenatchee, 13-14 Seattle, 15 Bellingham, 16 Vancouver, B. C., 18 Everett, Wash., 19 Tacoma, 20 Centralia, 21-22 Portland, Ore., 23 Salem.
HAGENBECK-WALLACE: Aug. 1 Auburn, Ind., 2 Columbia City, 4 Frankfort, 5 Kokomo, 6 Bluffton, 7 Newcastle, 8 Dayton, O., 9 Richmond, Ind., 11 Elwood, 12 Noblesville, 13 Hartford City, 14 Muncie, 15 Rushville, 16 Anderson, 18 Indianapolis.
101 RANCH: 1 Waupaca, 2 Neenah, Wis., 3-4 Milwaukee, 5 Manitowish, 6 Green Bay, 7 Wausau, 8 Tomah, 9 La Crosse, 11-12 Minneapolis, 13 St. Paul, 14 Mankato, 15 Rochester, 16 Albert Lea, 18 Waterloo, Ia., 19 Vinton, 20 Washington, 21 Ottumwa.
OKLAHOMA RANCH: 1 Ranier, Wash., 2 Astoria, 3 Oregon City, Ore., 5 Forest Grove, 6 Hillsboro, 7 Tillamook, 8 McMinnville, 9 Corvallis, 10 Lebanon, 11 Silverton.
BARNON & READ: Aug. 1-2, Island Falls, Me., 4-5-6, Presque Isle, Me.

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THE HIDE-AWAY BIG TIME CIRCUIT. Booking everything worth while from Quebec to Detroit. Wise performers see us before playing this territory.
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RECOGNIZED ACTS DESIRING THIS TIME, WRITE FULLEST PARTICULARS TO
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FORTY NEW ENGLAND CITIES
Large Theatres—Small Jumps
NO OPPOSITION White Hot Contracts
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Bowdoin Sq. Theatre, Boston,
Grand Opera House, Mass.

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REYNARDPresents Both Dewberry and Jawn Jawson
In "A MORNING IN HICKSVILLE."
Direction, GENE HUGHES.**STUART BARNES**

JAMES E. PLUNKETT, Manager.

MASON AND KEELER

Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3

Billy Atwell purchased a new "one lung" automobile and named it "Aqua Para." But says he: "The car is so thirsty for gasoline that I am continually filling the tank, but I am damned if I let any car have anything on me, but mine is not gasoline filling."

SHAW'S
COMEDY CIRQUE WANTS SIX MULE RIDERS, BLACK AND WHITE.
CLAUDE AND SMOKE, chance for you to handle act. Must be able to do finish ride. One and two shows a day. Season's work. Care of F. M. Barnes, Chicago Opera House Bldg., Chicago.

LETTERS

Where C follows name, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

- A**
Abera Opera Co
Adler & Arline
Ahlberg Harry
Allen Billy
Allen Florence
Anger Lou
Ashelman Robert
- B**
Bard Ed
Barlow Miss
Barry Bobbie
Baxter Mrs Sid (P)
Beck Wm H
Bell Jessie (P)
Bergere Jeanette
Bergere Elenore
Bernhardt Lillian (C)
Bernie Louis
Boas Howard (P)
Boom Leslie G
Bowers Fredk V
Bradley Ter (C)
Braham Michael
Braham Nat
Briscoe E J
Britton Milton (P)
Burdette Jack
Bulger Irene
Burke Billie Miss
Buschman Mary (C)
Butler Babe
Byron Ben B
- C**
Cameron Tiggy (C)
Carberry Chas (C)
- D**
Darcy Harry (P)
Davies Al C
Davis Mable
Davitts Dwall (C)
Deeley Benj
De Groat Della M
Delgado Mrs M E
Deimore Alice
De Mar Grace
Denson Sheridan
De Lacey Mabel
Delno Troupe
De Poy Earl T
Diamond Jim
Dickey Paul
Dickson Harlen
Dixon & Falls (C)
Dolan Gertrude
Donita (C)
Downie Walter A
Drake Janet H
Dudak John
Dudley Edgar
Dumonts The
Dygart & Scanlon
- E**
Edgington Bessie
Edmonds Grace
- F**
Farber Mabel
Fields Dolly
Follart Carl
Ford Edwin
Ford Marion
Fox Eugene
Freeman Lee
Fulton James F
- G**
Gallagher Desmond
Galloway Gill (C)
Gebest Gertrude
Georgia Trio
Gilden Blanch
Gilllette Carmen
Girfriend Edward
Goodwin Dwight H
Gorman John E Jr
Gray & Graham
Grey Nadine
- H**
Haley & Noble
Hall Joe
Halliday Frank (C)
Hancock Raymond
Harcourt Daisy
- I**
Imhoff Roger
Ingalls Ernest (C)
- J**
Jenkins Walter
Jessop Wilfred
Jewell Jack
Jordan Leslie
- K**
Kameld Great
Kelm Edna
Kelley May
Kelso Billy
Kennedy Anna
Kennedy & Rooney
Kilcoyne Peggy
- L**
Lambert Odis (C)
Lamb Irene
Lamoine W D
Laseles 5 Musical
La Tours The
La Van Harry
Lawrence Carolyn
Le Roy & Harvey
Lewis Florence (C)
Lewis Sydney (C)
Lewis Maybelle
Linton Tom
Lovenberg Chas
Lubin Al
Lyle Nonette
Lyres Three
- M**
Mack Chas J
Mack John (C)
Madden Joseph
Mahoney Miss K
Maier Hazel
Manion Lucille
Mann Virginia
Marsereau Verna (C)
Marshall George O
Martyn & Florence
Maximus
McAuliffe Harold
McIntyre & Heath
Melville & Higgins
- N**
Nack Beasie (P)
Nawn, Tom J
Neville Margaret
Newcombe Jessamine
Nichols Nellie
Nolan Louise
- O**
Obrian Mrs Lawrence
Owen Garry (P)
- P**
Parker Mamie D
Patterson Burdella
Phillips Queenie
Pierson Ruth
Pingree Earl
Port Jack
- Q**
Quinlan Dan
- R**
Ragel J
Raymond F & E
- S**
Sandolf Adolph
Sanford Jules J
Sartin Alec
Scholvinck A
Sextette Russia
Sheldon Bettina
Simms Elliott J
Sims Roubie
Slavin Joseph
Smith Sue
Solla M E
Spence Alma P
Stanley Norman
St Clair Irene
Stuart Miss Gale
Sweeney John
Symonds Alfaretta
- T**
Taylor J M
Terre Mrs Helen
Tighe Harry
Tobie Jack
Trovato
- U**
Valentine Dogs
Valero Rose
Van Harry
Vance Gladys
Varsity 3 Fellows
Vine Dave
- V**
Walsh May
Walton Fred
Walton Lottie
Waterbury Bros & T
Watts & Lucas
West Ed
West Mae
Wheeler F & M (C)
Wheeler & Pearl
White George
Whitehead Joe
Wilbur Joe
Williams Ely
Williams & Rice
Wilson Otto
Woodward Geo E
- W**
Yeakle W H
Young Clida
Young Jeanette
- Z**
Zelaya

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DYER**

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Principal Comedian
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"Girls From The
Follies"
Progressive Circuit
Season 1918-14.

Marcus and Gartelle

European Representative

H. B. MARINELLI



Great excitement last week: VARIETY had a full page of English news. THANKS AWFULLY.

If someone wants to please "Those Three Boys," send them some toothpicks. If "Childs" would send us a box we would mention them in this ad.

Would like to know why Eddie Darling sent an extra suit of clothes to Harry Barnes' office.

Goodnight this week! Yours,

RAGTIME SIX

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VARIETY

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ENGLAND
AUSTRALIA
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ANDERSON**"THE BOYS WITH THE CLASSY ACT"**

CLASSY — NOVEL — ORIGINAL

"The Merry Minstrel"

COMING EAST, S.-C. CIRCUIT
Ask CHRIS BROWN

Raymond Teal

Nothing but NEWS in VARIETY

Mostly exclusive news, news that should be printed, but which, for various and easily understood reasons, the other theatrical trade papers dare not print if securing it.

VARIETY prints all the news all the time. It is not tied down.

—This is the principal cause of VARIETY'S miraculous circulation, for a trade paper. Everybody reads it, because everybody wants to know what is going on in the theatrical profession. You read the news first in VARIETY and see some of it in other publications long after. WHY?

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Now Booking for the Coming Season

\$1,000 a week acts don't scare me. I can place them and have done it.

Bear in mind I deliver routes and contracts.

No Individual Owns Any Part of My Office Nor Do I Split With Anyone

I deliver the goods to managers and they take my word for acts.

My facilities the coming season will enable me to book and handle more acts than any agency in the west.

I have increased my booking department.

I AM AT YOUR SERVICE

The title "King" is protected, because I increased my business 50 per cent. over last year.

Headliners always in demand for regular time or work.
If either East or far West has seen you too often, come to this vicinity.

"KING" LEE KRAUS

708 CHICAGO OPERA HOUSE BLOCK, CHICAGO, ILLINOIS

TEN CENTS

VARIETY

VOL. XXXI. No. 10.

NEW YORK, FRIDAY, AUGUST 8, 1913.

PRICE TEN CENTS.



**ACTS WANTING CONSECUTIVE TIME
NEXT SEASON**

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SAM MIRBACH, Manager

VARIETY

Vol. XXXI. No. 10.

NEW YORK CITY, FRIDAY, AUGUST 8, 1913.

PRICE 10 CENTS

400 FOREIGN VARIETY ACTS GIVE MARINELLI FULL POWER

International Agent on His Way to New York With Signatures. May Place His Turns With Loew-Sullivan-Considine, and Rickards Circuit to Follow.

(Special Cable to VARIETY.)

Paris, Aug. 6.

H. B. Marinelli sailed today on the Oceanic carrying with him options to book engagements wherever he saw fit, for 400 acts.

A number of artists held an informal meeting and passed a vote of confidence in which they agreed to stand for any contracts Marinelli might make for them.

(Special Cable to VARIETY.)

London, Aug. 6.

It is understood here that Hugh McIntosh, the Australian manager, has agreed with H. B. Marinelli, that should the agent commence booking for the Sullivan-Considine Circuit in America, McIntosh will take all foreign acts from the S-C time to Australia, on a continuation of the route.

The Loew and Sullivan-Considine Circuits can give an act 60 weeks. McIntosh, booking for the Rickards time, Australia, can handle the turn for from 12 to 20 weeks over there, which, with possible dates in South Africa or even without, would give a foreign act a tour around the world consuming about one year and a half.

(Special Cable to VARIETY.)

Berlin, Aug. 6.

H. B. Marinelli is sailing on the Oceanic, and says he will sue the United Booking Offices for a million marks (\$200,000) damages for breach of contract.

H. B. Marinelli is inbound on the Oceanic, having sailed from Southampton Tuesday. The chief of the Marinelli agency is coming over to look after the affairs of his New York

branch, which were somewhat upset in their routine when the foreign agent withdrew from the United Booking Offices.

One of the important items causing the sailing is said to be a possible connection with the Loew-Sullivan-Considine office, which is reported to have offered to take all Marinelli acts available for their time. Under this understanding Marinelli could book foreign acts at a salary as high as \$650 to \$800 weekly. Very few turns from abroad receive over that amount on this side.

SUDDEN MILWAUKEE SHIFT.

Milwaukee, Aug. 6.

A sudden change in next season's plans takes the pick of nearly 100 bookings made for the Shubert theatre and transfers them to the Davidson, Sherman Brown, manager, under the Klaw & Erlanger-Shubert agreement of last spring, dropping the least desirable shows and adding 70 others.

"The Passing Show of 1912," billed for the Shubert opening, and closing its own season, holds the same date at the Davidson, Sept. 7. The present Davidson stock remains but two weeks more. Winter stock will be played at the Shubert.

Brown will put on the premiere of Harry Askin's "Trip to Washington" at the Pabst Aug. 20 for four nights.

BERT CLARK IN "OH, I SAY."

Bert Clark will be principal comedian in the Jerome Kern piece, "Oh, I say," now placed in rehearsal by the Shuberts.

Mr. Clark and Miss Hamilton (Clark and Hamilton) are now on the water bound for New York.

THOMPSON'S 1915 "TOYLAND."

San Francisco, Aug. 6.

Frederic Thompson, the eastern amusement purveyor, has been granted a concession for what promises to be one of the largest attractions that will be seen here at the Panama-Pacific Exposition. In a space that will have a frontage of 1,000 feet and a depth of 400 feet, he is planning to construct what will be known as "Toyland."

The exhibit is to occupy a ground space of approximately ten acres and as the promoter puts it, will be virtually "an amusement exposition within an exposition."

The concession is described as being something on the order of "Luna Park" in Coney Island, except that the features are all to be new and novel.

Mr. Thompson has opened offices in the Holbrook Building.

GERRITY, GEN'L REP.

Chicago, Aug. 6.

It is probable John J. Gerrity, who succeeded Asher Levy as manager of the Garrick theatre, will be appointed general representative for the Shuberts in this city. By virtue of that office Mr. Gerrity's charges would include the American, now without a local managerial head.

J. J. Shubert is expected here the end of this week, when the Gerrity promotion may be made public, if decided upon.

Frank Buck will be Mr. Gerrity's assistant.

BUYS SEATTLE PROPERTY.

Seattle, Aug. 5.

Mrs. Hugh R. Wood, widow of a local capitalist who was a victim of the Titanic tragedy, yesterday purchased from James A. Moore the controlling stock in the Washington Hotel and Improvement Co., owning the Moore theatre and the Washington apartments, Second avenue and Virginia street. The consideration was approximately \$1,000,000.

The playhouse which, until the building of the new Metropolitan two years ago, was the leading theatre in the city, was named for Moore. John Cort has a lease on it, with still a number of years to run.

PALACE UP AGAINST IT.

Show people are figuring whether the Palace can make any money with vaudeville, if successful in that policy, which resumes at the new house Labor Day.

It is said the Palace can not operate at less than \$7,500 weekly and can not play a bill costing less than \$7,000, making a total of over \$14,000. With the majority of the orchestra seats at one dollar, the Palace can only hold, the showmen claim, in fourteen shows, around \$15,000.

When Bernhardt appeared there it is claimed the Palace did not make a dollar, though Bernhardt drew as much as \$22,000 one week. The Palace is reported between \$50,000 and \$60,000 behind to date, not including the first installment of \$112,500 paid the Hammersteins. Another similar amount will be paid Oscar and William Hammerstein January 1, if the Palace continues with vaudeville until then. The Hammerstein money is in settlement of a "franchise-breach."

The Palace investors are rumored to be greatly concerned in the reopening of the house. A possible straw the day Bernhardt missed a performance sent a thrill up their spines. It was a matinee. Bernhardt was at her hotel, conversing with David Balasco. She sent word of her "illness" and missed the show, preferring to speak with the great producer.

When an announcement was made to the audience Madame could not play owing to her physical condition, but 160 people of the 1,800 present remained to witness the rest of the show, one of the best bills around Bernhardt during her three weeks' stay. This made the Palace people somewhat week-kneed as to the strength of vaudeville in the Palace.

CORT READY TO BOOK.

John Cort reached New York Wednesday, coming on to engage acts for his vaudeville road shows and to meet H. B. Marinelli, when the foreign agent arrives in New York.

Applications for engagements with the Cort vaudeville shows are being received by George Mooser in the Cort suite at the Fitzgerald Building.

LONDON'S NEW PRODUCTIONS PREPARING FOR EARLY FALL

Several of English City's Pieces and Theatres They Are to Open At. "The Red Band" Comes to the Comedy; "Joseph and His Brethren" to His Majesty's; "Years of Discretion" to the Globe.

(Special Cable to VARIETY.)

London, Aug. 6.

Some of the new plays scheduled for fall opening here are as follows:

At the Adelphi, a musical comedy by Tanner and Rubens, adapted from the German, in which Teddy Payne returns to the stage here;

Ambassador, Sept. 6, Princess Barintinsky opens the dramatic season;

Comedy, "The Red Band" ("The Conspiracy" renamed), Aug. 30;

Drury Lane, a melodrama by Raleigh and Hamilton;

Duke of York's, "The Legend of Leonora," with John Hare in the lead; Garrick, Louis Meyer and Allan Aynesworth will produce "The Real Thing," from the French;

His Majesty's, "Joseph and His Brethren," with Sir Herbert Tree. Sept. 2;

Globe, "Years of Discretion," with Ethel Irving and Aubrey Smith in the leads;

Lyric, Oscar Strauss' musical piece, "Love and Laughter";

New theatre, "The Big Game";

The Playhouse, Marie Tempest in a new comedy;

Royalty, a comedy by H. M. Harwood, Sept. 15;

St. James', a Granville Barker season;

Savoy, a season of H. B. Irving;

Vaudeville, Lou Tellegen's season;

Aldwych, a drama by George R. Sims, with Hilda Spong in the title role.

KELLY, BIG HIP HIT.

(Special Cable to VARIETY.)

London, Aug. 6.

Walter C. Kelly is a tremendous hit at the Hippodrome.

ETHEL LEVEY SAILING.

(Special Cable to VARIETY.)

London, Aug. 6.

Ethel Levey sails shortly for America, but will return to go with a road tour of "Hullo Ragtime."

Miss Levey will also be a feature of a Christmas production.

KAUFMAN SISTERS ABROAD.

(Special Cable to VARIETY.)

Paris, Aug. 6.

The Kaufman Sisters opened today at Villa Fleurs, Aix les Bains.

FAMOUS PANTO REVIVED.

(Special Cable to VARIETY.)

Paris, Aug. 6.

The famous pantomime "L'Enfant Prodigue," by Michel Carre and Andrew Wormser (played in America two decades ago by Pilar Morin) was revived Aug. 2 at the Theatre des Varieties, to terminate the summer season.

The heavy role of Pierrot, the prodigal son, is held by Sahary Djeli, sup-

ported well by Delmares, Delphine Renot, Andre Dubosc, Jacquinet. Sahary is not so suited as the regretted creature for the part, but did nicely.

On the same bill is a short piece "Son Premier Voyage," by G. Guerin and Xanrof, played by Paul Fugere, C. Bernard, Eva Nevy and Rassat.

SHIRLEY ASKING TOO MUCH.

(Special Cable to VARIETY.)

Berlin, Aug. 6.

Shirley Kellogg has not been engaged for the Winter Garden, as she is demanding more than double the salary the management is offering. The Winter Garden has booked Suzanne Grandais.

MAGICIANS BOOKED HERE.

(Special Cable to VARIETY.)

London, Aug. 6.

Le Roy, Talma and Bosco, the magicians, have been booked for America. They are scheduled to open on the Keith time for 15 weeks, starting in September.

Vic Hugo of Cedar Rapids, U. S. A., made a flying trip to this side last week to contract Servais Le Roy for a tour of the Orient, starting sometime around Christmas. Le Roy is a well known European magician.

CALL FOR COSTELLO.

(Special Cable to VARIETY.)

London, Aug. 6.

A call has been sent out by one of the London music halls for Maurice Costello, the picture actor. The nearest the Marinelli agency can get to him is Japan. Costello is travelling around the world, making film for his firm while en route with party.

SAILING DATE CHANGED.

(Special Cable to VARIETY.)

Paris, Aug. 6.

The sailing date of Anna Held for the States has been changed to Aug. 30 on the La France.

NOTICE TO PAY UP.

A notice has been posted on the bulletin board of the Vaudeville Comedy Club notifying members with unpaid dues that after Aug. 4, they will not be allowed the privileges of the club.

Tuesday a man in uniform was placed on the door.

FEEDING THE ACTORS.

Phil Nash, the original H. H., is now feeding the actors in the United Booking Offices room occupied by him. Every afternoon tea is served in the Nash apartment on the sixth floor. Any actor around is invited to the whist table, used instead of a buffet.

Twice weekly a subscription is taken up for cakes, which are thrown to the tea drinkers, one at a time.

POIZAT'S TRAGEDY SEEN.

(Special Cable to VARIETY.)

Paris, Aug. 6.

The Comedie Francaise produced M. Poizat's tragedy, "Sophonisbe," Aug. 4, at Orange, which was successfully received. The title role is held by Mme. Bartet, supported by Jeanne Even as the nurse, Albert Lambert fils (Massinissa) and Mounet Sully (Syphax).

Only a part of the Comedie Francaise troupe will produce this work at the Roman theatre at Orange, in the south of France. This is an open air theatre, in ruins, and special performances are given yearly. This year Mounet Sully, Mme. Bartet, etc., have gone there specially to play.

In the meantime the remainder of the Comedie Francaise company is playing at the Opera Comique, placed at its disposal by the government while the House of Moliere is being changed—a new painted ceiling is now being fixed, and the top gallery enlarged.

MONROE GOING OVER.

(Special Cable to VARIETY.)

London, Aug. 6.

George W. Munroe has been booked for the Hippodrome, opening at Christmas time.

TIVOLI CLOSING.

(Special Cable to VARIETY.)

London, Aug. 6.

The Tivoli will temporarily close at the end of the current month.

FANNY BRICE A HIT.

(Special Cable to VARIETY.)

London, Aug. 6.

Fanny Brice opened Monday at the London Opera House and has already received a contract covering eight months.

Miss Brice is a sure favorite.

IRENE DILLON AT ALHAMBRA.

(Special Cable to VARIETY.)

London, Aug. 6.

Irene Dillon opened somewhat successfully at the Alhambra.

Ada Ackerman will be treasurer of the DeKalb theatre, Brooklyn.



DAMA SYKES

of Halligan and Sykes, as featured at the Majestic, Chicago, when Mr. Halligan and Miss Sykes appeared there.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Aug. 7, Jenny Wells (Baltic);

Aug. 6, Jack Ward and Kuppy and Kuppy (Campania);

Aug. 5, Vanis Troupe (Cecilie);

Aug. 2, Sophye Barnard, Lou Anger (Olympic).

July 31, Jane Wheatley, Galwey Herbert (Provence).

Aug. 8, Eugene Keith (Phila.).

Aug. 12, Bessie Wynn (Kr. Wlhm. Gr.).

Aug. 16, Eleanor Gray (Oceanic).

(Special Cable to VARIETY.)

London, Aug. 6.

Aug. 7, Joe Mitchell (Haverford).

Aug. 7, Goldsmith and Hoppe (Celtic).

Aug. 6, H. B. Marinelli, Evelyn Kerry, Herbert Jarman, Charles Blackall, Leonore Harris, Ambrose Manning, Dion Titheradge, "Codger" Nutt (Oceanic).

Booked through Pall Mall Exchange:

Aug. 6, Van and Schenck, Three Morandinis, Herbert Woods (Oceanic).

Paris, July 30.

July 27 (For Buenos Aires-Seguin Tour), Ougren and Puller.

MANAGER MAY SAIL.

(Special Cable to VARIETY.)

London, Aug. 6.

Albert De Courville may sail tomorrow (Aug. 7) for New York.

GRACE LARUE DOES FAIRLY.

(Special Cable to VARIETY.)

London, Aug. 6.

Grace La Rue opened fairly at the Palace Monday. There is no important money for her here.

Rose and Ellis, on early, went big.

CELEBRATING WAGNER.

(Special Cable to VARIETY.)

London, Aug. 6.

The Hippodrome is making preparations for the celebration of the Wagner-Verdi centenary.

Albert De Courville is engaging 100 Italian opera singers for a production in September to commemorate the event.

MARCELINE'S CO. OPENING.

The Marceline Hippodrome Show, a road aggregation with the clown at the head, is due to open in Rochester, N. Y. about Sept. 15. The show carries 40 people. It will play one-nighters into Baltimore, where it is to remain for a week.

ALL-COLORED HOUSE IN N. Y.

The all-colored theatre in New York is said to be assured. "Thomas," of Klaw & Erlanger's outer door, is the prime mover in the venture.

The theatre, to be located at Lenox avenue and 129th street, will seat between 1,600 and 1,700.

A couple of blocks distant (Seventh avenue and 131st street) is the Lafayette, which caters in part to the negro element of that neighborhood, and is practically an all-colored house.

CHING LING FOO WITH LOEW; WILL OPEN IN PHILADELPHIA

One of the Largest Acts in Vaudeville Goes On Small Time. Has Not Appeared in Philadelphia Vaudeville for Years. Also Plays Boston as Well as Loew Houses in New York. Joe Schenck Not Worried Over What to Follow With.

Wednesday Joe Schenck, general booking manager for the Loew Circuit, engaged Ching Ling Foo, the Oriental magician, for a tour of the Loew Circuit, opening Monday, Aug. 11, at the Metropolitan Opera House, Philadelphia.

This is the biggest engagement yet made for the Loew small time. Ching is one of the largest acts in vaudeville, in importance of name and work. The Metropolitan Opera House show with the Chinaman on it will run around \$2,000 for the week, probably over that amount.

During the trip on the Loew time, Ching will play the Loew Boston houses. He has not been in a Keith theatre outside New York since coming over here on the present visit.

The salary for Ching Ling Foo on the small time has not been made known. That it is a considerable sum may be gauged from the amount guaranteed weekly to Ching by his American managers, George & Leon Mooser. It is \$800.

Mr. Schenck when asked what he would follow Ching with as a feature attraction, replied, "Oh, no trouble. Maybe Eva Tanguay, maybe Anna Held."

LET THE SEASON START.

Let the season start—it's all right. Jack Shea is in town.

Monday also saw Dick Kearney, Charlie Fitzpatrick and Marty Shea return from their vacations.

TRAINOR EXPELLED.

The White Rats, in meeting Tuesday night, expelled Val Trainor from membership for the second time, the first expulsion not taking. The Tuesday night gathering voted upon the unanimous recommendation of the Board of Directors, which tried the accused a couple of weeks ago.

Trainor was present in the lodge room, and read the protests he had filed when appearing before the Board. Charges the retiring Rat had prepared against officers of the Rats were not heard. They were filed with the secretary.

The investigation before the District Attorney, instigated by Trainor through his counsel, Guy T. Murray, was adjourned from Tuesday until Friday of this week. Trainor is seeking to fasten a crime upon someone by alleging illegality in the White Rat's 1912 election.

ROGERS SUING FOR \$1,500.

Suit for \$1,500 against McIntyre and Heath has been authorized by John R. Rogers. His attorney, Franklin Bien, was preparing the papers Wednesday. Mr. Rogers alleges the money is due

him from the team as the representative for the two blackface comedians, while they were in England, and also through having been instrumental in booking them over there. Mr. Rogers placed the duo for the Palace, but later through the interposition of Will Collins, a London agent, McIntyre and Heath were engaged for the Hippodrome, where they cancelled the engagement after remaining a week.

KEENEY GETS IN AGAIN.

Frank A. Keeney has had another reversal of show form. This time he is going to re-enter the business by building two new vaudeville theatres in live spots.

Freeman Bernstein has been authorized by the young millionaire to hang the F. A. Keeney name on the entrance to the Bernstein sanctum. Mr. Bernstein hasn't as much money as Mr. Keeney, but Frank likes to hear Freeman swear.

TANGUAY LETS OUT KLEIN.

When the Eva Tanguay Vaudeville Road Show opens at the Teck, Buffalo, Sept. 1, Arthur Klein will not be on the managerial job with it. Miss Tanguay notified Klein last week his services were no longer required.

The show will travel next season as composed in its executive staff at the ending of its tour at Kansas City, minus the former manager.

Following the dismissal Klein started suit against Miss Tanguay for \$15,000, alleging a contract with 70 years unexpired.

Klein was receiving a salary of \$100 a week and also charged up \$25 weekly for office expenses. In addition he was to get ten per cent. of the profits and was expected to assume ten per cent. of any losses. It is said Miss Tanguay soured on Arthur when he failed to come across with his portion of the single losing week sustained during the tour.

SELLS MOZART, ELMIRA.

Elmira, N. Y., Aug. 6.

George H. Van Demark, former manager of the Majestic, and Sol Bernstein have purchased the Mozart theatre from the White Rats' Actor's Union and will reopen the house in September with vaudeville, booked through the Feiber & Shea office. Feiber & Shea ran the house for several weeks last season.

The consideration is said to be in the neighborhood of \$70,000. The Actor's organization secured the house from Ed Mozart a few years ago.

Lee Harrison returned to New York this week.

EVELYN PACKS HAMMERSTEIN'S.

While the variety sharps were discussing Monday afternoon whether Evelyn Nesbit Thaw had "an act," Hammerstein's, where the victim of seven years' continual publicity first publicly appeared in New York, was packed to the doors before the curtain went up.

At 2.20 there were standees three deep around the rear orchestra railing, an unprecedented happening there for so early in the day. No tickets were obtainable in the box office and, barring a few seats still in the speculators' hands, the house was sold out by 10 in the morning.

This week's advance sale with Mrs. Thaw is the record of the house. She is engaged for four weeks, at \$1,750 weekly. Hammerstein's (with the Roof prices) will play to around \$17,000 this week, with the cheapest bill of the season. Outside of the feature's salary, the show does not cost over \$1,900.

The attendance came so strong Monday the doubtful ones who had predicted Evelyn a draw for a week or perhaps two, switched around to the full four weeks. Willie Hammerstein did not want the girl for four weeks, offering her two only. She insisted upon a month's engagement, and Willie acceded.

Present Monday afternoon were some who had been at the Hippodrome, London, when the Thaw young woman opened at that house. They said the Hammerstein scene, with its big turn-away, was a duplication of the London debut.

Monday morning the signboards in front of Hammerstein's had the name of "Thaw" rubbed off, leaving only Evelyn Nesbit. This was said to have been done under threat of Mrs. Thaw she would not appear that afternoon otherwise.

A humorous incident of the Thaw opening was the anger of Katheryn Poillon. Dressed in a tailor made, with a soft white hat, Miss Poillon walked up to Mr. Hammerstein in the lobby, saying, "Hey, what's the idea? Don't I get that box this afternoon; me, after using it every Monday this year. I want those two front seats I always have," and Katie got them.

Some managerial excitement centred around Mrs. Thaw following her first appearance. Flo Ziegfeld, Jr., wanted her for some show purpose while other managers also had lines out. The big time vaudeville agency was also reported to have "pipes laid" to "steal" the act away from Marinelli, her theatrical representative. Martin Beck wants her for the Orpheum Circuit.

An order was issued back stage of Hammerstein's this week, notifying artists a fine of \$5 would follow the appearance of any one on the bill on the Roof before or after performing. The ruling was made necessary owing to the big crowds.

The rush since Monday forced Willie Hammerstein to move his office from the lobby to his auto at the curb. Willie's father, Oscar, has the office just ahead, in a second Hammerstein machine.

Edna Goodrich and Elsie Janis returned on the Imperator Wednesday.

McVICKER'S VAUDEVILLE OPENS.

Chicago, Aug. 6.

McVicker's opened its doors as a pop vaudeville house Monday morning at 11 o'clock. The house has been newly decorated and reseeded and the brightness of the interior and the general air around the old house was a pleasant surprise. The lobby was loaded down with floral gifts bearing messages of good wishes to the new venture.

Aaron Jones in a new set of scenery of white and black was on hand with a welcome smile and just to show who was the Beau Brummel of the concern he changed the scenery to a dinner coat for the benefit of the evening patrons. Peter J. Schaefer just distributed his good natured looks to everyone, and Adolph Linick hung in the background, doing heavy thinking.

The crowd gathered early at the theatre. When the doors opened at eleven there were many waiting. At 12 o'clock the house was practically capacity and a steady stream was going and coming all the time. Three out of every four people in the house carried a bundle of some sort. This was considered a good sign, for it meant the shoppers were dropping in for a rest during their day's buying expedition.

There appears to be no question as to McVicker's as a pop house and this was generally conceded by the wise ones when the announcement was first made.

The Colonial (also J. L. & S.) had a good day Monday also and last week in spite of three or four warm days did very well.

The policy of McVicker's may have to undergo a change before many days pass as the demand will very likely necessitate a two instead of a three-hour show. It is a house where they will keep on the move more than in the Colonial.

The Majestic, the only big time house in Chicago open at present, held a very big matinee Monday.

LEE MUCKENFUSS PASSING.

Putting the past behind him from Sept. 24, next, Lee Muckenfuss, who has never had his sanity questioned, will marry that day at Fargo, N. D., Lenna Clarke, a non-professional.

EDNA LUBY PICTURING.

Edna Luby has been engaged by the Lubin Film Co. to play leads with the Lubin stock.

The first release in which she will appear is "The Gangster," scheduled for Aug. 28.

DIVORCED FROM BILLY VAN.

Chicago, Aug. 6.

Grace Van Name, wife of Billy Van, the minstrel, was granted a divorce here last week.

Mrs. Van is known on the stage as Grace Robinson, and was of the Robinson Sisters.

NOW IS THE TIME.

Chicago, Aug. 6.

The Orpheum, Des Moines, closed last week. Now is the time to play the Orpheum Circuit.

Des Moines is a one-half "cut" on the circuit.

BIG AND SMALL TIME KICKING OVER TURNS FOR NEXT SEASON

Big Time Managers Worried Over Scarcity of Feature Attractions. Small Theatre Owners Alarmed at Increased Price of Shows. Salaries Show Greater Increase in Second Division. Now Going Through Present "Big Time" Former Experience.

Vaudeville managers and booking agents from both grades of that entertainment, the "big" and the "small time" are kicking. The big time man wants to know where he is going to secure feature attractions from for next season, and the small time manager wants to know where he is going to get off with a profit, without increasing the admission scale.

There doesn't seem to be much doubt but that the big managers of the United Booking Offices feel a mistake was made somewhere when the Marinelli agency was allowed to leave that agency. Marinelli is well known to have had the best and biggest of the foreign turns under his control. He could be depended upon each season for a certain number of attractions from the other side. The outlook is so bad to the American manager, he is already worrying, although any feeling of alarm in the booking offices is well suppressed. The old vaudeville story of the vaudeville producer lost and the legitimate afraid is still talked about when "material" is mentioned.

On the small time they are inquiring where salaries are going to, and say that their division now is passing through the experience the present big time had years ago, as the weekly shows "educated" the patrons. In the current small time, however, there are two shows weekly, employing a great number of acts. "Small time" dislikes to repeat a turn, but it has reached the point now where repeats seem to be inevitable.

With admission prices the same and no increase in seating capacity, it now looks as though the pop vaudeville houses the coming season will expend on the salary list 33 per cent. more than last season. Houses playing six or seven acts find themselves unable to "cheat" or make up the extra payment by reducing the number of turns by one. "Our audiences are too wise" said one booking man this week. "You've got to give them what they want. No more five acts and four pictures thrown together any old way—no more 'singles' and 'teams.' They want a show. I'm paying \$1,000 for bills this season that I satisfied the same people with a couple of years or so ago for \$300 and \$400."

"Single acts" on the small time are commanding from \$100 to \$125 and \$150, weekly. Not so long ago they were high priced at \$75. "Double acts" that could have been picked up almost anywhere at \$90 are now asking \$175. "Good" "singles" and "doubles" are not so easily found nowadays, particularly "singles" which are

quickly taken from other fields when looking likely on the small time.

Sketches vary, as do "girl acts," the latter getting \$500 and \$600 without much trouble, if showing something. The small time will probably go farther in price for girl turns this season. There is a strong demand for them in the smaller theatres.

Loew's American Roof bill during the summer has been running around \$1,600 weekly. This is the show that also plays downstairs to the usual pop admission scale, 10-15-25. While it is a bit better than the usual pop vaudeville bill on the Loew time, it sets a pace for all the other houses on the Circuit.

The coming season, according to the experts, will see the two grades of vaudeville when opposing each other, showing mighty little difference in cost of show as compared to the large discrepancy in the box office, where the top price of 25 cents in the small time house would seem to say the big timer at one dollar should give a program four times as good in quality and price. The small time man laughs at the bare suggestion of the big timer even putting together a better entertaining bill than he does.

DRAMATIC TABS IN FAVOR.

Chicago, Aug. 6.

The dramatic tab seems to be in favor this season. Musical tabloids are being held up awaiting the development of the later branch of the field.

Harry Sherman of the Jordan Show Print Co. is arranging to put out "The Little Lost Sister" and one or two others in tab form which will be routed over the Theilen-Allardt time.

The venture is more or less of an experiment, but will not do the musical end much good. At present there have been no outside tabloid producers recognized by the Association aside from Boyle Woolfolk. Woolfolk has several of the best "name" pieces in rehearsal for next season. Other tabs routed or being routed are those in which managers in the Association are interested. W. S. Butterfield holds an interest in five shows. These will all be "taken care of," while other managers are interested in one or more, which leaves very little chance in the "Association" for outside producers.

SULLY HAS A BACKER.

Dave Genaro will back "Sully the Barber" in a shop to be opened in the new Strand theatre building to be erected at Broadway and 47th street.

PANTAGES HOUSE MANAGERS.

Chicago, Aug. 6.

Alexander Pantages has made several changes in house managers for the coming season. Managers Ely and Cole, of Oakland and San Francisco respectively, will not be in the line-up. Manager Wright will be in charge of the Oakland house, while Mr. Pantages will take charge of the San Francisco house personally, until some one desirable has been secured. Manager Graham, formerly of Spokane, will have charge of the new house in Vancouver.

The new Pantages, Kansas City, as yet unnamed, and the Krug, Omaha, will open with Pantages road shows Aug. 30. Both will start the week on Saturday, and play an eight-day week at the opening.

Spokane, Aug. 6.

Carl Milligan, last season's manager of the resident stock company at the American has been appointed manager of the Pantages theater, San Francisco.

Mr. Milligan left Spokane for San Francisco this week.

ROW OVER DAVENPORT.

Chicago, Aug. 6.

The franchise for vaudeville in Davenport, Ia., from the Western Vaudeville Managers' Association is now the bone of contention between two of the managers of the office. W. S. Butterfield with Mark Heiman (of the F. & H. firm) lately acquired the Orpheum at Davenport. Before securing the house they received word from Charles E. Kohl, head of the Association, that they would be given the franchise for the city.

In the meantime it appears Kohl also granted the franchise verbally to Frank Theilen, who, with others, is building a house in Davenport.

Mr. Heiman when seen in regard to the matter would not say anything aside from stating that the thing would be amicably settled within a few days. Butterfield and Theilen had a heated wordy battle on the floor of the Association last week which all but ended in blows.

The blame for the controversy is laid at the door of Managing Director Kohl. His lax methods are coming in for rather sharp criticism by some of the Association's managers.

BIG PORTOLA CELEBRATION.

San Francisco, Aug. 6.

Extensive plans are being formulated and arrangements made for the big Portola Festival to be held here Oct. 22-25, inclusive, in public celebration of the 400th anniversary of the discovery of the Pacific Ocean. The official representatives here of at least 20 nations have formally endorsed the Festival and have given the committee of arrangements every assurance that their hearty co-operation and support may be depended upon to help make the approaching fete a success.

The entire Coast and particularly Central California is full of enthusiasm over the event, which promises to be a fitting prelude to the Panama-Pacific Exposition in 1915.

Harry First and Florence Hadley are playing a new Aaron Hoffman sketch this week for the first time.

THE WOOLFOLK TABS.

Chicago, Aug. 6.

Boyle Woolfolk is rehearsing a 35-minute version of "A Winning Miss," placed for a tour of the Pantages Circuit as a feature attraction. "The Sunnyside of Broadway," with Max Bloom, will start its third season over the W V M A time Sept. 1. This has been the most consistent winner amongst the many Woolfolk tabs.

"Rock a Bye Baby," a new tab made over from "Whose Baby Are You," will be one of the first of the new ones to get going. It will open next Thursday at Ft. William. "Buster Brown" will follow shortly. Master Rice, who played the leading role in the show following Master Gabriel, has been engaged and will be featured.

Besides his tabs and vaudeville acts Woolfolk will send forth a rep tabloid troupe of 25 people with four tabloids. They will spend a week in towns where this style of entertainment is not known. "Time, Place and Girl," "Johnny Wise" and two others will make up the collection.

LEVY LEASES PRINCESS.

San Francisco, Aug. 6.

Bert Levey, the local agent, has attached his signature to a five-year lease on the Princess theatre, located in the upper section of the city, just above Fillmore street. Levey takes possession Aug. 13. Sam Loverich has had control of the house for several years. The theatre will be closed next week to permit a thorough overhauling. The interior will be redecorated and a new operating equipment will be installed.

Levey will reopen the theatre Aug. 23, playing a six-act show, probably splitting the week with the Wigwam. A better grade of bills will be tried in an effort to place the house on the "come back" list.

This is a rather important move for Levey, inasmuch as it is really the first theatre in San Francisco that he has become the actual owner of, although he has been booking in this city for a number of years. A few years ago, when San Francisco returned to Market street, the Princess was conceded to be a "dead one." When Pantages closed his Empire on Sutter street he brought his road shows into the Princess for a while, the house at the time being under the management of Loverich. The experiment was a failure. Shortly after that the Princess, with straight pictures, had a record-breaking run.

With Levey on the ground to personally superintend the management as well as the bookings, it is thought the house can be developed into a money-maker once again.

SMALL HOUSE IN "LOOP."

Chicago, Aug. 6.

"The Loop" is to have another new small theatre. The site is next to the Chicago Opera House, on Clark street, and will have a seating capacity of about 800. The house will play pictures and vaudeville at popular prices, booked by Silva & Hennessy.

Maxie Meade, a former Winter Garden chorus girl, who suffered from despondency some weeks ago, is now recovered.

NIXON-NIRDLINGER LEAVING LOEW OFFICE THIS WEEK

Despite Denials Philadelphia Pop Vaudeville Manager no Longer Booking Through Loew-Sullivan-Considine Agency. Will Also Lose S-C Road Shows. May Open Independent Agency, Prudential Told to Sever All N-N Connections or Leave Loew-S-C Also.

As reported in VARIETY some weeks ago, the Nixon-Nirdlinger houses in Pennsylvania would leave the Marcus Loew-Sullivan-Considine booking agency, it happened this week.

Upon the return of Jos. M. Schenck, general booking manager for Loew, from England last week, he, with Chris O. Brown, for the S-C Circuit, got together and notice to Nirdlinger followed. Aug. 8 was set as the date for retirement, but N-N had really left the offices before.

The Prudential Booking Agency, which entered the Loew-S-C agency some time ago, was notified simultaneously that it must either sever all business dealings with N-N or also leave the Loew-S-C Agency. This probably means the Prudential will also go, the intention of Nirdlinger and the Prudential people having been to establish their own booking office, as told in VARIETY's story, although this report was strenuously denied by the parties it referred to. However, they and several others were well aware that Nirdlinger and the Prudential crowd had been in conference several times looking toward the formation of an independent booking office.

With the departure of the Philadelphia houses from the New York agency, the Sullivan-Considine road shows will probably be opened by Mr. Brown at Detroit. The road shows have been playing two Nirdlinger weeks before going west, Philadelphia and Baltimore. While this was under agreement, it is said all the Nixon-Nirdlinger contracts with the Loew-S-C contingent have been canceled by consent.

In the separation the Nirdlinger faction relinquished their interest in the Metropolitan Opera House, Philadelphia, now under the sole direction of the Loew Circuit. Nirdlinger and Loew are said to have had a warm wordy battle on the Met stage one day last week.

A peculiar angle to the departure of N-N from the Loew-S-C office is that M. W. Taylor, with his four Philadelphia pop vaudeville theatres, felt obliged to enter the United Booking Offices as an aid to his bookings, as against the Nirdlinger-Loew et al amalgamation. Taylor was advised to wait until the last moment before making the United connection for next season. He would not, fearing if he delayed too long the U. B. O. would exact onerous terms.

Mr. Nirdlinger when seen in New York Tuesday (not in the Loew-S-C office) said he was still booking through the agency, but that the Nixon and

Loew interests formerly jointly held had been divided.

Philadelphia, Aug. 6.

Although nothing official could be secured regarding the future of the Chestnut Street Opera House, supposed to have been secured for the Loew-Nirdlinger combination, it is felt certain that Loew will get the house and open with vaudeville in a month or so.

J. Fred Zimmerman stated Monday that he could not say anything definite, but later it was learned he had removed all his office effects from the Opera House to the Garrick, which will be his headquarters in the future. Work has also started on the repairs at the Opera House to satisfy the changes demanded by the Building Inspectors, and it was said that the house would be transferred to Loew some time this week.

This will bring Loew in direct opposition to Keith's big house almost opposite on Chestnut street. There was a report that Keith would place "pop" vaudeville in the Chestnut, which is now housing the Orpheum Stock, but there is apparently no truth in the report. It is not likely it has ever been given even a thought.

There were no new developments in the Nirdlinger-Loew squabble this week. F. G. Nixon-Nirdlinger was not about his office during the early part of the week. When asked if it was true that the Prudential had been ordered by Loew to cease all connection with the N-N Agency, a representative of the Prudential said: "We do not recognize any right Mr. Loew has to dictate what we shall do as long as we carry out our part of the contract we have with him. We intend to live up to our contract and expect him to do the same. If either does not, there is always a course through law open to both sides."

LEVY CLAIMS "COPY."

Bert Levy, the cartoonist, is claiming that Bud Fisher, the "Mutt and Jeff" drawer, is "copying" the Levy vaudeville act at the Fifth Avenue this week.

According to the former's story Fisher secured a device from one Kessell, a St. Louis newspaper man now on the New York Herald, which enables the "Mutt and Jeff" cartoonist to project his sketches upon a sheet akin to the manner in which Levy does it.

Fisher calls his turn (a new one for him) "The Mutt-O-Scope." The matter of "copy" may go before the officials of the United Booking Offices, if both cartoonists seek for vaudeville time with their similar acts.

AGENTS' SHAKE-UP.

It is said somewhat inside that there will be a shake-up very shortly among the agents booking through the United Booking Offices. Two or three are slated to go. One of these is said to be an agent who has been "slipping over acts under cover" on the big time, acting for a well known small time producer.

Others are said to have been caught with the goods in one way or another, and will have to walk the plank.

EASY PICKING IN ASSOCIATION.

Chicago, Aug. 6.

The much talked of booking and routing meetings of the Western Vaudeville Managers' Association have amounted to little or nothing so far. The conditions seem to be the same as in former years and the promise of routes laid out early, minimizing the jumps, have amounted to naught.

There has been an attempt on the part of several of the managers to get together, but this seems to be as impossible as though their offices were a couple of hundred miles apart. The lack of co-operation is handicapping things to an alarming extent. There is no system whereby an agent may book an act for the time without seeing each of the individual bookers, who in turn are looking out for themselves alone, and in this way it is impossible to secure a route or fix upon a set salary.

Last week, when every one was supposed to be earnestly at work laying out routes and getting things in shape for the coming season, the "eleventh floor" was entirely deserted, all at the ball games.

The head of the agency is blamed for the lack of harmony in the booking department. Since the Alvords have thrown their houses into Theilen hands to be booked, it has been strongly reported the Alvords will move bag and baggage out of the Majestic theatre building and take up their quarters in the Boyle Woolfolk offices in the Delaware Building. Hank Alvord will probably spend the winter months on the Coast.

There has been dissatisfaction amongst the managers of the Association for some time. It has been well known that one or two have been very anxious to get rid of one of the biggest men in the Association for some time and have done their utmost to accomplish this, but up to date are unsuccessful. The lack of power of the managers upon whom the Association depends has been the wonder of Chicago vaudeville for some time. These are the same managers who were largely responsible for Charles E. Kohl being at the head of the Association.

Present indications point strongly toward the eastern managers coming down on the Association at any time and taking it over whenever they see fit. At about that time the managers of the Association will find themselves compelled to give up 25 per cent of their houses to the eastern heads. It will be easy pickings for the easterners if the managers continue along with the same lack of purpose as they have shown to date.

TITLE STEALERS BEATEN UP.

Modern methods used to dissuade a "copy act" from trespassing on their monacker worked successfully for Clark and Verdi last week, when the two teams bumped together at Lynn, Mass., a terrible place for any two things to bump together in.

It seems that Freeman Bernstein innocently booked the "copy act" for Lynn with the Sheedy office, after some preliminary correspondence, thinking that he was doing business with the original Italian act of that name.

James Sheedy, baseball player and booking agent, while passing Hammerstein's noticed the original Clark and Verdi and remembered they were due to open for Papa Sheedy at Lynn. Very businesslike he unbuckled a severe calldown on the original "wop act," unconscious it was working at Lynn. Explanations brought them to the Sheedy office, where further talk revealed the wholesale theft of the original "wop" act's name.

Then came the trip to Lynn, authorized by Papa Sheedy, suggested by Bernstein and young Jim, and executed by the originals. Then came the bump which resulted disastrously for the "copy act," who took the short end of the slugging match. After damaging the features of the fake "wops," Clark and Verdi moved in their trunks and proceeded to fill the engagement.

When last seen the dupes were headed due west, with no intention of stopping. Before leaving, though, they managed to make several small touches on the strength of their alias, and 'tis said that Clark of the original team, who incidentally mauled the other boys, loosened up sufficiently to part with their fare to New York, after exacting a promise that hereafter they would shun both the wop names and the wop character.

No one appears to know who composed the team. Bernstein booked the pilferers into New Britain on a wire signed "Clark and Verdi" from Pittsfield. They "went broke" gambling in New Britain, and were advanced fares to Lynn. The Olympia, Boston, had them billed for this week.

FRED LINICK'S AGENCY.

Chicago, Aug. 6.

Fred Linick, brother of Adolph Linick (Jones, Linick & Schaeffer), has opened a vaudeville agency and will deal in acts in the future.

He will also continue to operate his two or three pop vaudeville houses aside from his agency business.

OTTO GETS HIS MONEY.

Otto Henry Harras last week journeyed to Boston to levy an attachment on Yates, the female impersonator, formerly under his management.

Yates was playing at Keith's and the management advanced the amount of the attachment to secure his release.

SAM A. SCRIBNER, JR.

A Sam A. Scribner, Jr., was ushered into the world Aug. 3. It is Sam Scribner's second child.

KINEMACOLOR TAKEN IN BY MOTION PATENTS CO.

**"The Trust" Notifies Exhibitors Kinemacolor is
"Licensed." Surrenders After Long Legal Fight,
May be Move to Weaken Case of Independents
Against M. P. Co., But Recognizes Kinema-
color as Desirable Picture Commodity.**

Kinemacolor movies will hereafter be included in the official programs of the theatres throughout the country operating under agreement with the Motion Pictures Patents Co. The patents company formally notified its constituents to this effect yesterday.

The notification is the first substantial confirmation of the news printed in *VARIETY* several weeks ago that "the Trust" is lifting its license lid. During the prosecution of the Patents Co. by the Wm. Fox combination, abetted by the Kinemacolor concern and other big independent affiliations, litigation that is to receive its final hearing next month, nearby picture houses and regular theatres using movies working under a Patents Company permit, were instructed by the Patents Company not to "restrain" the presentation in the combination's theatres of unlicensed films.

This order was interpreted by the informed to mean that the "Trust" had decided to lay low during the trial, and not add to the mass of testimony brought forward by Kinemacolor, Fox and others to prove that none but pictures licensed by the combination could be shown in "Trust" houses. Designed obviously to soften prejudices injected into the case against the "Trust" by voluminous incriminating testimony, the instructions to let the bars down was construed by the sophisticated as a temporary subterfuge, and that the "buck" would be passed back as soon as the effect of the non-restraining order had been circulated where it would do the Patents Company the most good.

The Patents Co.'s announcement yesterday that it had taken in the Kinemacolor company, and granted it a license entitling Kinemacolor to all the exhibition and other rights of all picture companies included in its combination, came as a distinct surprise not only to the Kinemacolor people, but to the rank and file of independents who had decided that no such radical move could come from the Motion Patents Company to any combination fighting it save through a court decision dissolving the Patents' company for violation of the Sherman anti-trust law.

George F. Scull, attorney for the Patents Company could not be found yesterday. Edmonds & Edmonds, counsel for Kinemacolor, said they had nothing to add to the announcement issued by the Patents' Company.

Prominent picture men familiar with the internal politics governing the important fields of the industry were of the opinion generally that the adoption of the Kinemacolor output by the Patents

company was a legal move pure and simple by the Patents Company to weaken the case still pending against it, as well as an official admission of the strength of Kinemacolor as a popular movie commodity.

STREYCKMANS EXPLOITING.

H. J. Streycckmans, one of the best known men in the film business, has resigned from the Mutual Film Corporation to exploit in this country feature film productions made by the Pasquali Company, of Turin, Italy. These films are the dramatizations of famous books and plays, produced on a large scale, and will run from six to nine reels for each subject.

To a *VARIETY* representative Mr. Streycckmans said: "I will have ready for booking in September 'The Last Days of Pompeii,' from Bulwer Lytton's story. No state rights will be sold.

"I am releasing to state right buyers two six reel subjects. One is the dramatization of A. Manzoni's masterpiece, 'The Betrothed.'

"The second release is 'The Two Sergeants,' a military drama, which was produced before the King of Italy by royal command."

The name of the new company is Pasquali-American Co. Mr. Streycckmans is vice-president and general manager. Albert Amato and Oreste Zallio, both of Turin, Italy, are president and secretary, respectively.

NEW FEATURE FILMS.

The first release of the True Feature Co., "The Doom of Darkness" (3 reels), is ready.

The Eclair's, "The Beaten Path" (3 reels) will be released Aug. 30.

The Conscience Film Co. announces its morality photo play, "Conscience" (3 reels).

"Robespierre," a 3-reel Imp. with the Paris Commune mob scenes staged by Herbert Brenon, will be ready Sept. 10.

"Robinson Crusoe," the Bison's much advertised filming of the immoral De Foe adventure tale, staged by Otis Turner, in three reels, was released July 29.

The Almo Feature Film Co. of Chicago is booking "The Tomb of Flame" and "In Peril of the Past," two 3-reel Gaumont studies.

"Victory," a new 5-reel thriller, with scenes in and about Cuba, showing American warships, and carried along by a war and love plot, is announced by the Victory Co. for immediate delivery.

The Solax is preparing "Brennan of the Moor," a Celtic Robin Hood, played by Barney Gilmore, in 3 reels.

Karl Emmy opens a European tour at the London Alhambra, Sept. 29.

TRIGGER VS. NEFF AGAIN.

The Motion Picture Exhibitors' Association, the new association of motion picture exhibitors, headed by Samuel H. Trigger as president, is out with stationery announcing its office address and officers, and a communication signed by President Trigger indicating an aggressive attitude toward M. A. Neff, president of the Motion Picture Exhibitors' League of America, the body from which the new association split at the last convention of the parent organization in Grand Central Palace.

President Trigger announces an increase of 23 per cent. in membership since the defection of the states that went out with the New York faction. Trigger represented in the old combination.

In a special communication to *VARIETY*, he reiterates his already ventilated reasons for breaking away from the "Ohio domination," including the charges that the bolt of the revolutionaries at the last convention was a rebuke to the president of the M. P. E. L. of A., and all who sympathized with his policies regarding censorship and "czardom."

Mr. Trigger, in behalf of his new organization, persists in his contention that all delegates to conventions are entitled to a written or oral accounting of funds received from state bodies; that requests to Neff were formally made respectfully soliciting this information, and ignored, a proceeding which Trigger asserts merely re-echoed the results of a similar request made to Neff at a prior convention in Chicago.

But for the inability of the delegates and states that bolted to get from Neff any recognition of their request to know what the organization was doing with the funds of which they were subscribers, as well as to learn to their satisfaction the direction and character of legislation the parent league proposed in future, Trigger repeats there would have been no split. He doesn't believe, however, nor do his bolting cohorts, he declares, in blind obedience to one-man domination, regardless of facts, figures or futures.

The new association's vice-president is J. A. Koempel; its treasurer, Grant W. Anson. H. W. Rosenthal is secretary, Adolph Bauernreund, financial secretary; Robert C. Whitten, sergeant-at-arms, and W. B. F. Rogers, counsel.

The state meeting of the executive body of the organization will be held in Rochester in October.

COMPLETE WARNER SERVICE.

San Francisco, Aug. 6.

"Theodora," the recent feature release in the east of the Warner Film Co., was given a private exhibition here July 29 at Turner & Dahnen's Globe theatre in the Mission District.

Marion H. Kohn, local representative of the company, announces that after Sept. 1 it will release regularly a feature program that will consist of two and three reels, a Warner Weekly, in addition to single reels comprising comedy, scientific and educational subjects. Instead of the one feature a week, as heretofore, there will be a complete Warner feature service.

FROM THE GOLDEN WEST.

Considerable of the magnetism which the personality of James C. Corbett exercises over an audience in the theatre, particularly in the plays in which he has appeared as a valiant champion of the oppressed, has been successfully transferred to the films in a new five-reel feature, entitled "The Man from the Golden West," given a private exposition Aug. 4, and announced for release Sept. 1. The story is one of growing dramatic interest to the patron of the theatre who accepts frank melodrama as a major factor of the playhouse, and presents its hero in successive situations where he is called upon for the quick exercise of his wits, muscles and daring.

Worked into the feature in the opening scenes is the bona fide bank experience of Gentleman Jim. Shown here in San Francisco handling the deposits of a Coast trust company, the play's hero yields to a benevolent impulse and grub stakes a prospector. Something of the social life of the young bank clerk is interwoven at this point and the observer discovers among other things that Corbett is a first class polo pony rider, able to swing his mount this way or that, and at headlong speed. The grub staking incident later introduces an interesting exposition of placer mining in the California gold hills, including a realistic mine explosion. A hold-up of a stage coach by highwaymen is among the designedly thrilling incidents that immediately follow, with a run on the bank for which the gold is intended a consequence. Save to reveal the familiar character of the miser, that this is a striking characteristic of the former ring champion, the scenes and incidents of the new feature up to this point, insofar as they involve the play's hero, are merely cumulative. But the play takes its real start, and thence on for three reels, the situations move speedily and with increasing action.

The mounted horsemen who ran off with the bank's funds are pursued, and the gold recovered, but the plot of the play has the hand of Gentleman Jim, and a quick dash made back to the bank in a commandeered auto, to arrive just in time to avert the bank's failure through a stampede of creditors who have heard of the robbery and are clamoring en masse for their savings. At this point we can't conceive that much remains for Jim to do to make everyone happy, except to return to New York, where his sweetheart is patiently waiting for his coming with the fortune that he went west to seek. But the speculations of Jim's New York partner in a Wall Street brokerage business at this juncture bring the concern to the edge of ruin, a situation that the hero averts by the purchase of the bonds of the partner's firm. Jim's partner, sweetheart and New York friends arrange a dinner for him in his honor in a train of the Overland Limited at this point. But the hero is on his way east. At this dinner Jim's partner is overcome by the prospect of momentary discovery of his crime and excuses himself from the festal board. Only to be apprehended in an ante-room by a detective who strikes the trail of the forgery. Jim's guilty partner escapes arrest by murdering the detective, and Jim, rushing to the scene, after the murder has been perpetrated with the murderer's weapon in his hand, arrested, sent to Sing Sing, and escapes in the clothes of a servant of his sweetheart's, to win final complete exculpation through a photograph taken of the eyes of the murderer, showing in its retina the real culprit, Jim's dishonest partner, and the real dagger.

Everyone in the play takes things very seriously, including Jim. The photography is excellent throughout.

(The Man from the Golden West,"
Mittenthal Film Co.)

SIN.

The age-old weakness of human nature when confronted by temptation in the guise of vicious pleasure or license is given new manifestation in the movie in a melodrama that the Kinemacolor Co. has brought from London and is now adapting to the swifter exigencies of the more highly strung American movie playgoer.

Entitled "Sin," the new feature picture is in four reels, and in design follows the fundamental infection of the standard old English morality play, while approximating in people, scenes, costumes and effects the ultra modernity of the native Brown morality piece, "Everywoman."

Three reels of the subject concern the wages of sin consequent to the illicit love of a young English bank clerk for a lively dancer of an English music hall, with whom through chance she is introduced, and seduced. The scenes involving the peccable youth are varied and prodigal in their opportunities for total interests of the sort that show the Kinemacolor process of motography at its best, and, in measure, help redeem the dramatic faults of the piece as a whole.

The boudoir of the youth's home is shown with an exhilarating yet refined richness of adornment in vases, potted shrubs and flowers, decorative tapestries and rugs, all blending into a common artistic design. A pink massive the youth inadvertently drops, when leaving his wife, ostensibly for some necessary social or business mission, excites her suspicions, and its contents confirm the apprehensions she entertains when her own solicitations prove futile to detain him.

The domestic scene is immediately succeeded by one showing the foyer of one of the London music halls of the better class, and this is followed by an interior showing the orgies, with a waltzing dancer, holding the

Continued on page 14.

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Stella Tracey and Johnny Stanley
are rehearsing a two-act.

Bessie Devoie and Al White will
hide away next week to break in their
new turn.

"Dad" and Mrs. Frazer, the hotel
people of Philadelphia, returned to
America last week after a visit abroad.

Ray Selwyn is dangerously ill at St.
Joseph's Hospital, Far Rockaway, with
an attack of peritonitis.

Frank A. Gladden, formerly Trask
and Gladden, is now manager of Cele-
ron Park theatre, Jamestown, N. Y.

Lillian McNeill and Bert Ford (Finn
and Ford) were married in Boston
about a month ago.

Adolph Glose is doing a single
"piano-act" on the Proctor small time.
He is the father of Augusta Glose.

Edward Abbott, a western play-
wright, is about to produce several
one-act sketches.

Luce, Glenn and May are the latest
"three-act." The comedian is Nick
Glenn.

Beatrice L. Webster (Webster and
Carlton) is ill at her home in Clinton,
N. J.

Sadie Kussell, after Broadwaying
with her brother Milton, returns to
Chicago this week to resume her
agency work.

Alburtus and Millar, who jumped
from London to Milwaukee to open on
the Orpheum Circuit and finished a
tour of those houses at Oakland, last
June, have been tendered an offer for
a full route over the Orpheum time.

A "suffragette" sketch, with 19 peo-
ple is in rehearsal for vaudeville. The
sketch came from England.

Lawrence Semon, the New York Sun
cartoonist, opens on the Loew time
next week.

Harry Powers, Jr., son of Harry, Sr.,
will have charge of Power's theatre,
Chicago, this season in the managerial
capacity.

George Hillman enters the Lee
Krause office, Chicago, this week as
first assistant to the King in the book-
ing department.

Maude Allan, late of "Bought and
Paid For," has been engaged for the
"No. 1" company of "Peg o' My
Heart."

Virginia Hadley, who tried out in
"Broadway Love," a vaudeville vehicle,
has been engaged for "Romance," a
Shubert play.

Stella Maye (Maye and Addis) is re-
cuperating from a severe operation on
the throat which necessitated the
team's cancelling all their summer time.

Mike Scott, who admits he is Irish,
and insists he can dance, has been dis-
charged from Bellevue Hospital after
four weeks there.

During August, only one matinee
(Saturday) will be given at the Cort
theatre, where "Peg o' My Heart" is
rounding into its 35th week.

Fred D. Johnson, treasurer of the
Olympic, Chicago, is the daddy of a
boy. Fred asked particularly not to
say bouncing boy, it's so common-
place.

Jane Burby has been engaged by
John Cort for one of the principal roles
in the McIntyre and Heath revival of
"The Ham Tree," opening at the
DeKalb, Brooklyn, Labor Day.

Donita, a western act, is the first
of the McIntosh bookings to cancel her
Australian contract, preferring to re-
main in the States for another season,
before departing for the antipodes.

Jack Root, connected for some time
with houses outside of Chicago booked
by the association, has started westward
and will open up picture houses in
Pasadena and Los Angeles.

Walter Mack (formerly Mack and
Russell) is doing advance work for
Gladys Mason who is walking from
New York to San Francisco. Miss Mas-
on is due in Cleveland today (Friday).

Harry Leonhardt is temporarily
handling the managerial reins of Pro-
ctor's 125th Street theatre, which is de-
fying the hot weather with a 12 act
"pop" show, changing twice weekly.

Manager Hodge, of Neil O'Brien's
Minstrels, was forced to leave the com-
pany at Newburgh the opening week
because of a sudden attack of pleural
pneumonia. Hodge is confined in Dr.
Grossman's Sanitarium in New York

Tom Terris, who reaches New York
on the Adriatic this week, will play
"David Garrick" over here. It is the
sketch presented by Seymour Hicks at
the Coliseum, London.

The Odeon on 145th street, has a
clear field in that particular neigh-
borhood right now, the prosperous pic-
ture house a few doors west having
closed down.

James R. Waters arrived in New
York Saturday on the Baltic to spend a
few weeks with his family. He returns
in time to open at the Tottenham Pal-
ace, London, Oct. 6.

Hoyt's, So. Norwalk, Conn., reopened
Aug. 7 with Chris O. Brown vaude-
ville splitting with Danbury. Good
acts will play the full week in the two
stands.

Harry Wardell is playing as a sin-
gle in the F. F. Proctor small time
vaudeville theatres, billed as "Al Jol-
son's Understudy." Mr. Wardell is
giving an imitation of Mr. Jolson for
an act.

Marie Nordstrom will resume her
part in "Bought and Paid For" for
William A. Brady this season. Brady
has also signed Gertrude Berkley and
Jane Marbury for his "Little Women"
cast.

Walter Tenwick, who resigned some
six weeks ago from the Orpheum, Chi-
cago, office staff, has returned there en-
tirely restored to health. Walter will
go into the W. S. Butterfield office on
the 9th floor of the Majestic theatre
building, Chicago, where he will have
full charge.

The piece selected by Jos. W. Gaites
for Hyams and McIntyre for next sea-
son's starring tour is a musical version
of Rida Johnson Young's comedy,
"Boys of Company B," produced some
years ago by Arnold Daly. The Wit-
marks are said to be interested in the
venture.

Jane Wheatley and her husband, Gal-
wey Herbert, are abroad the Provence
on their way to Wm. Faversham's
home in Chiddingfold, Eng. Miss
Wheatley has been engaged by Faver-
sham for his all-star "Julius Caesar"
opening Sept. 15. Herbert will play
Brutus in the same play.

While driving his automobile along
Little Falls Road going toward Pater-
son, N. J., one night last week, W. E.
Whittle was run into by another ma-
chine, causing a heavy collision. Mrs.
Whittle was thrown on her head and
sustained a deep gash requiring a num-
ber of stitches to repair. Both cars
were badly damaged.

The Negro Players, a colored organ-
ization with an avowed intention to
further the dramatic art among the
race, and which disbanded after play-
ing the Lafayette theatre, New York,
because of their inability to land a
route, will shortly come together again.
It is said the venture is being financed
by one Waldron of Manhattan Casino
fame.

TOMMY'S TATTLES.

By Thomas J. Gray.

Since Scotch burlesque bits are no
longer popular, the paint brush facto-
ries report a big falling off in their
business.

Somebody asked Johnny O'Connor
(Wynn) what was the funniest thing
he ever saw on the stage. Johnny re-
plied: "A double Jew act singing 'The
Rosary.'"

Walter Daniels has been sending us
funny postal cards thinking we'd men-
tion his name in this column. But we'll
fool him.

Six song writers playing vaudeville
are all using the following billing:
"America's most successful song writ-
ter."

Rock-a-bye actor
On the Bill top,
If you're on second
You're sure to flop.

What the agents say:
"I'll be down and see it tonight."
"I'm trying to fix that for you now."
"All right. I'll look up the report.
Come back Monday."
"Well Tuesday is the booking day,
you know."
"What? No, not for that money."
"I think I can get you some time."
"Put it on some place where I can
see you."
"Well, everything is slow, in sum-
mer."
"You see, Christmas is coming, they're
all cutting their bills now."
"You know how it is; they don't do
much business in Lent."
"They're all closing up now, sum-
mer is coming."

The fellows who dress with "summer
home" actors are going to have to lis-
ten to an awful lot of fish stories next
season.

If one were to believe all those Sun-
day newspapers and magazine stories
about Broadway, you'd think Geo. M.
Cohan, Eddie Foy, Willie Collier, etc.,
stand on some corner of Broadway and
say funny things to passersby.

It's a wise author who knows his
own musical comedy.

As we go to press Johnny Stanley
still has the same partner.

The chances are that no more than
35 or 40 burlesque shows will feature
the "September Morn" painting next
year.

It's the early act that catches the
flop.

Variety.—Maggie Cline, Lottie Gil-
son, Harrigan and Hart, Joe Welch,
Watson's Farnyard, Callahan and
Mack, Four Bards, Clancy Twins, etc.,
etc.

Vaudeville.—Mile. Fregoleska, La
Napierkowska, "L'Amour d'Artist,"
Ignatius Cardosh, Mile. Negi Varad,
etc., etc.

FOUR LEGITIMATE PLAYS START OFF THE NEW SEASON

"Potash & Perlmutter" Pronounced "It" at Atlantic City; "Kiss Me Quick" in Boston, Needs Fixing; "The Elixir of Youth" at Chicago, Not Starting Anything; "The Silver Wedding" Shown at Asbury Park.

Atlantic City, Aug. 6.

A. H. Woods offered a dramatization of those most clever dialect stories which have been appearing in the Saturday Evening Post, written by Montague Glass, under the heading of "Potash & Perlmutter," at the Apollo Monday evening.

The show was billed as "An up-to-date garment in three pieces, made by our special designer."

In "Potash & Perlmutter" Mr. Woods has one of the best laughing pieces produced in some time. The play has caught the quaint humor of Mr. Glass's inimitable tales, and while the show doesn't quite follow the stories, enough has been retained to cause a hundred laughs.

The fun of the new play lies in the great characterizations of Barney Bernard as "Abe Potash," Alex Carr as "Mawrus Perlmutter" and Lee Kohlmar as "Marks Pasinsky," a buyer.

To Mr. Bernard should go the most credit. His Abe Potash seemed to be drawn more closely to the creation of Mr. Glass.

Louise Dresser as Ruth Snyder, the pretty designer, was liked immensely. Elita Proctor Otis as Mrs. Potash was not such a happy selection, but the cast on the whole was a corking one.

There will be one or two minor changes before the show is brought into New York.

Joseph Kilgour played the lawyer with the spouts of Latin, but the character, different from the stories, was sort of villainy. Leo Donnelly as a very gabby salesman made an excellent impression.

In "Potash & Perlmutter" Mr. Woods has a winner that should clean up.

Boston, Aug. 6.

"Kiss Me Quick" officially opened the season Monday night at the Shubert to a capacity house discreetly papered and was practically a premiere, although offered at Long Branch Aug. 1.

The piece is wildly farcical, but the comedy, in many barren stretches after the first act which has a delicious prologue, is often low and almost slapstick.

Helen Lowell did not go as big as expected, after she had delivered the prolog. Arthur Aylesworth did much to carry the new farce by Philip Bartholomae.

Unnecessary explanations, slow development of situations and undue repetition of incident hampered the speed.

Tuesday at rehearsal the axe was liberally applied to these sections. When the dramatic wordchoppers have finished making the chips fly "Kiss Me Quick" will probably finish the summer season at the Shubert.

The original theme is unique and has the virtue of freshness, revolving upon the complication of a band of moving picture players on a country estate becoming inadvertently thrown into relations with a spinster authoress who is working on her "great novel" and who is imbued with the hallucination that she can get local color by having the movies actors live out the characters in her book.

Louise Drew plays a pert movie actress inclined to make sulphurous remarks, and Sadie Harris is the leading man's best girl, a pathetic character she makes much of.

Chicago, Aug. 6.

John Cort's "Elixir of Youth" is not doing heavy business at the Cort. It opened Saturday with Frank Bacon featured in the cast. Zellah Covington and Jules Simonson are the authors. The play is reviewed elsewhere in this issue.

Asbury Park, N. J., Aug. 6.

H. H. Frazee presented "The Silver Wedding," with Thomas A. Wise in the stellar role, at the Savoy Monday night. It is a comedy by Edward Locke, but differs in theme from the author's former plays "The Climax" and "The Case of Becky."

Mr. Wise contributes a new character with a quaint dialect. The others in the cast are Alice Gale, Mary Mallon, Frank McCormack, Guinio Socola, Calvin Thomas, Edna Temple, Violet Moore, Carl Hemmann, Harry McAuliffe, Lillian and David Rose. The piece goes to the Longacre, New York, next Monday evening.

LIPMAN-SHIPMAN PIECE AGAIN.

"Little Children of Today," written by Sam Shipman and Clara Lipman, and produced sometime last season by Clara Lipman at Atlantic City, will be the vehicle in which Louis Mann will exploit his popularity this season.

It is understood Mann will troupe under the direction of the Shuberts. It was reported sometime ago Cohan & Harris contemplated producing the show, but the authors would not agree to make the changes in the script asked by the Cohan people.

Emily Ann Wellman will be the only member of Mann's "Elevating a Husband" to go with the new show.

Prior to opening in the new piece, Mr. Mann may play vaudeville for 10 weeks.

BRICKERT GOES OVER.

Springfield, Mass., Aug. 6.

Carl Brickert, leading man of the Poli Stock Company here, will join the Broadway Theatre Stock Monday. It is the Poli opposition.

"HANKY PANKY" AT B'WAY.

The new Marcus Loew-Lew Fields "Hanky Panky" show may open its season at the Broadway theatre, now operated by Mr. Loew as a straight picture house. Previously to the Loew tenancy the Broadway was a home for musical pieces, and of late seasons held the Fields productions.

The present "Hanky Panky" company, returning from a Coast trip, will play Long Branch Aug. 11, and likely wind up its season at the Grand Opera House, New York, the week after. Rehearsals will then start on the new piece, as yet unnamed, with book by Edgar Smith, lyrics and music by Ray Goetz. About the same cast will be retained.

While the Herald Square, another of the Loew picture theatres, is said to be a profit earner, good reports of the business at the Broadway theatre this summer have not made themselves heard of late.

SOME EARLY AND LONG JUMPS.

Some long jumps are being made out of New York for early season openings far away. Next Sunday the William A. Brady "Bought and Paid For" company with the original cast including Charles Richman, leave New York for a direct trip to the Coast. The show opens at the Cort, Aug. 17.

"Ready Money," another Brady production, left yesterday for Winnipeg.

Margaret Anglin with her company of between 30 and 40 people leave New York for the Coast, Aug. 23.

An "Officer 666" company left yesterday for North Bay, Ont., making Duluth, after that and then going to the Coast over the Canadian Pacific.

Aug. 22 a "Stop Thief" company will start for Des Moines.

ACTORS WRITING BOOKS.

Los Angeles, Aug. 6.

Nat Goodwin has announced here that he has about concluded his book dealing with his numerous marriages and divorces. It is to be a large volume, containing about half a million words. The celebrated actor claims that it will be the most complete work on the subject ever written and should go down into history as a classic.

Jamaica Plain, Mass., Aug. 6.

Henry Clay Barnabee, of "Robin Hood" fame, who resides here, has completed and is about to publish his book of stage reminiscences. It deals with his 50 years on the American stage and will be issued as a limited edition at \$2.50 a volume. In his circular letter soliciting the purchase of his book he says: "Instead of having one night at the theatre with Henry Clay Barnabee you can now have a cordial visit through the autographed edition of my book, limited only by the remembrance and sweet companionship of those illustrious personages I have met and known during my fifty years on the stage."

Adolf Philipp, the German-American actor, playwright, manager and author, is about to celebrate his 20th anniversary as a theatrical manager by publishing in English and German reminiscences and experiences of his managerial career from 1893 to 1913.

BERNARD IN BUTT'S REVUE.

Sam Bernard will begin his season in "All for the Ladies," playing but ten or twelve weeks with his last season's vehicle, after which he is wanted for four weeks at the London Palace by Alfred Butt to head the cast of a new kind of Revue.

At the conclusion of his limited English engagement, Bernard returns to America to appear either in a musical comedy to be produced by George W. Lederer or a piece that the Shuberts have for him.

12 BAGGAGE CARS FOR "WHIP."

"The Whip" company moved to Chicago yesterday, where it opens Aug. 30 at the Auditorium, for a run.

12 70-ft. baggage cars were necessary to transplant the properties for the big Drury Lane production. 100 people were carried along in sleepers and coaches.

Principals of "The Whip" who went home (England) for a summer's rest are returning on the Oceanic. Among them are Mr. and Mrs. Charles Blackall, Leonore Harris, Ambrose Manning, Dion Titheradge, Herbert Jarman, "Codger" Nutt.

Marie Illington and John L. Shine of "The Whip" cast were in New York.

Morris Gest also left for Chicago yesterday, to overlook things for the premiere. It is said a local man will be engaged out there to do the press work, although a New Yorker may be sent for or perhaps already engaged.

BILL SILL'S PLUGGERS.

Bill Sill says he has every conductor, brakeman and sight-seeing coach usher in the country plugging for "All Aboard."

"QUAKER GIRL" CAST.

"The Quaker Girl" on the road this season will be managed by John P. Slocum, who secured the road rights this week from McKee & Harris.

Within 12 hours after procuring them Randall & Lawrence furnished Mr. Slocum with a complete cast of principals for the musical comedy.

FIRST ROADSTER OUT.

Long Branch, Aug. 6.

About the first roadster of the season was "Little Miss Fix-It," which played here, Ocean City and Asbury Park under guarantees. The show went into Pennsylvania from this section.

It started nothing while around and brought little praise for the performance.

STAGE MGR. AT TIVOLI.

San Francisco, Aug. 6.

Charles H. Jones, stage director at the old Grand Opera House in this city, when the Southwell Opera Company was the attraction in the old days before the big fire, and more recently engaged in the same capacity in the east, has succeeded Edward P. Temple here in the direction of the stage at the Tivoli Opera House. "The Chimes of Normandy," which follows this week's revival of "Mikado" and "Pinafore," will be put on by Billy Rochester, well known here by virtue of his connection with the last old Tivoli.

STAGE HANDS UNION AGREE; MUSICIANS AND M'G'RS CANNOT

I. A. T. S. E. Reach Understanding With Theatrical Employers. Will Probably be Ratified by Referendum Vote. Musicians Make Conditions Managers Side Step, Leaving Their Matter in Statu Quo. More Latitude for Vaudeville Acts.

Two meetings in New York this week and last between committees representing the theatrical managers and the International Alliance of Theatrical Stage Employes practically closed up their differences. The agreement, as reached, will be sent to all the I. A. T. S. E. Locals, with a recommendation of the union committee that it be adopted. It is expected that this will be done.

Both sides say the settlement is satisfactory. The conferences from reports were peaceful and business like. The pact made is for two years.

Some of the important items were the waiver by the union of the condition requiring a production out four weeks and returning to New York to have the crew taken care of. This will be optional with the management. A concession to the union was that where a show is out of town for any considerable time and returns to a big city for a run, the crew, if not placed in the theatre with the production, must be taken care of by the management.

The scale remains the same, \$40 weekly for carpenters, \$35 weekly for electricians, and \$35 for property men.

A contract form to be mutually agreed upon will be drawn up. It will not differ greatly in general from the present contract of the I. A. T. S. E.

Certain matters will be referred to arbitration, with local and a general board to pass upon them. The usual three members if necessary will compose the arbitration bodies. Otherwise two will officiate, one each appointed by the respective sides.

Some latitude has been allowed vaudeville acts in the engagement of stage hands. For a turn carrying frame scenery the spread of which is 50 feet or more, whether with ceilings or border, a union man is required. An act will be allowed to carry two baton drops or a cyclorama not to exceed 50 feet without carrying a man. It will not be required for a vaudeville act to carry more than one man unless using electrical apparatus in a quantity necessary for the services of another. Tack on one trunk is exempt.

Any turn carrying special appliances needing a mechanic must engage an I. A. T. S. E. man. Conditions not covered by the resolution on vaudeville acts are to be settled by a committee of three from other theatres who shall be appointed by president of the union local and report to the owner of the act in writing.

The A. F. of M., known as the Musician's Union, failed to agree with the managers Tuesday. Jos. Weber, president, of Cincinnati, left New York that day. The managers made no proposition. The musicians wanted an agreement for two years, with house

orchestras to be under local autonomy. The managers considered this afforded them no relief from the conditions throughout the country they are complaining as regards the musicians. The musicians also demanded \$40 for travelling musicians in musical comedies, with operatic men \$40 weekly, with \$14 extra and sleepers. Disputed matters were left to arbitration before the Civic Federation.

The managers and musicians left the matter as it was before, the meeting adjourning without date set for another conference. What the future will bring forth in this affair is problematical.

The I. A. T. S. E. and A. F. of M. are affiliated. The agreement reached by both bodies last August was ratified at the Musicians' convention in Toronto this summer, and at the stage hands union convention in Seattle last month. Under the international amalgamations, either union would necessarily be obliged to support the other, as against the managers or in the event of trouble with employers.

Representing the I. A. T. S. E. as a committee at the managerial meetings were C. C. Shay, International President, John Fanning, Chicago Local No. 2, Ed Reynolds, Boston Local No. 5, Harold Williams, N. Y. Local No. 35, F. G. Leimiaster, Denver Local No. 7, Clyde Spencer, New Orleans Local No. 39.

Cleveland, Aug. 6.

Representatives of the Musical Mutual Protective Association and a committee of local theatre managers were scheduled to hold a confab this week to arbitrate if possible the demands of the musicians for a new wage scale. The musicians served notice on the managers last week that hereafter they would expect a scale of \$30 for twelve performances, \$25 for nine and \$20 for eight. The present scale is \$20 for eight or nine shows and \$24 for twelve. Leaders are now getting \$30 and the new demands require \$40 weekly for the baton wielder.

Unless the matter is settled amicably between the two, there is liable to be some action.

Chicago, Aug. 6.

Theatre managers of Chicago have received from the Federation of Musicians a tentative proposition for the coming year. According to the statement issued the wage scale for the first class theatres, when an orchestra is engaged with a guarantee of employment during all the time the house is open (Aug. 1 to June 30), and for not less than eight performances per week each man is to receive \$5.50 and the leader \$7.50.

The wage scale where nine men are

employed in first class houses for thirty weeks consecutively, with not less than eight performances per week (excepting grand opera), \$47; extra men, or stage band, with the same guarantee, excluding Sunday, \$5.50. First class houses using 11 men, \$57. Extra men or stage hands, \$5. At the conclusion of thirty weeks employers are entitled to a rebate of \$1 per man employed for each performance given during the time. For each consecutive succeeding week the rebate is to be allowed weekly.

Contracting member is required to deposit with the Chicago Federation of Musicians, weekly, during the thirty weeks period, an amount sufficient to cover all rebates to be held in trust until such time as the thirty weeks period is completed.

The matter has been brought to the attention of the Managers' Association, but no action is to be taken until word has been received from New York.

The Cort, Olympic, Powers, Blackstone and Princess Theatres will not have orchestras this season. Some of the others may cut them out.

MUSICAL "STEER" NAMED.

Chicago, Aug. 6.

It has finally been decided to call the musicalization of "A Texas Steer," to open the new La Salle opera house, Aug. 24, "A Trip to Washington."

Arthur Stanford and Rose Winter have been added to the cast. Some new characters have been written into the piece by Henry Blossom. The premier will be Aug. 18, at Racine. Two days later the show will go to Milwaukee.

"FOLLIES" GOING OUT SEPT. 6.

While the announcement has not been made broadcast, it is said the date of departure for Ziegfeld's "Follies" from the New Amsterdam is Sept. 6. The show moves over to the Forrest, Philadelphia, exchanging places with Werba & Luescher's "Sweethearts," which opens there Labor Day for a week.

From Philly, after four or six weeks, "The Follies" is due in Boston.

A report this week Jose Collins will be shifted to a Klaw & Erlanger new musical show when "The Follies" leave New York, was denied.

FARCE COMEDY ACCEPTED.

Cleveland, Aug. 6.

"The Girl Who Dared" is the title of a farce comedy by Robert Housum, a Cleveland newspaperman, to be produced in the fall by William A. Brady.

The theme deals with the adventures of three young men seeking a lost heiress to claim a large reward.

BUILDING UP "MISS SWIFT."

Aaron Hoffman is putting the finishing touches to the manuscript of "Miss Swift of New York," the new piece in which Julian Eltinge is to star next season. The comedy is by a western newspaper man named Steele, who died shortly after completing the piece. Hoffman is building up the comedy situations.

Bessie Wynn was to have sailed yesterday for London, where she is to enter a revue.

SLIPPING OVER A SHOW.

The Shuberts are about to slip over a show, very quietly rehearsed at the Maxine Elliott theatre. It is a "white slave" play called "The Victim." Vincent Serrano is of the cast.

The production was to have been presented Wednesday at Schenectady. If pronounced in good order a quick shift into a New York house (perhaps the Elliott) was on the tapis. Paper is apt to be posted any day for the production if it is decided to continue with it.

There is said to be a number of "white slavers" in course of preparation among the producing managers for this coming season. In the west one or two are already out.

Schenectady, N. Y., Aug. 6.

The author of "The Victim," a "white slave" play, is George Scarborough, a New York newspaperman. It is planned to present it at the Van Curler Opera House, Saturday.

The cast includes Mary Nash, Josephine Victor, Dorothy Dorr, Lola May, Vincent Serrano, Edwin Holt and George Pinbert.

C. G. Bochart was here early this week in the interest of the piece.

"GENTLEMAN" LAID AWAY.

The Maxine Elliott theatre did not have the first opening of the legit season Monday night. An adaptation from the French, called "The Gentleman From Room 19" was to have shown, but at a dress rehearsal last week the Shuberts ordered flowers, and he has gone forevermore.

It was "The Gentleman's" second death, but resurrection after the first time sent the young fellow from France to Boston for a run last spring.

DRAMATIC AT STUDEBAKER.

The first show at the Studebaker will be a dramatic piece, in order that the house may not be opposition to "The Silver Slipper," which opens at the Illinois. It had been announced that "Oh, Oh, Delphine!" was to open the Studebaker.

Harold Bell Wright's novel, "The Winning of Barbara Worth," may find its way to the stage via the Studebaker about Sept. 15. Edwin Milton Royle is making the play, so it is averred.

2,500 IN OSCAR'S O. H.

The seating capacity of Oscar Hammerstein's new opera house at Lexington avenue and Fiftieth street will be 2,500. Arthur Hammerstein says it will open some time in September.

Arthur will assist his father in the operation of the operatic venture. With two companies of "The Firefly" on the road and "High Jinks" launched by Sept. 15, Arthur will devote the remainder of his time this season to the Lexington avenue edifice.

STARRING JANE COWL.

Jane Cowl returns to the cast of "Within the Law" at the Eltinge Monday, when the company will have the original cast that opened with the piece. From now on she is to be featured, in preparation for a starring tour A. H. Woods has in contemplation for her with a new piece which will open about November.

WITH THE PRESS AGENTS

"Believe Me, Xanthippe," to be produced by William A. Brady and John Craig at the 39th Street theatre Aug. 18, is now in rehearsal under the direction of the author, Frederick Ballard.

Frederick Stanhope, a stage director for the Liebler Co., arrived from Europe Tuesday.

Included in the cast of "When Claudia Smiles" when Blanche Ring reopens with it this season are Harry Conor, Marion Sunshine, Bertha Mann, John J. Scanel, Charles J. Wininger, Hollister Pratt, Joseph Arlington, Nellie Fillmore.

There will be no Wednesday matinees at the Cort during the month of August.

Unless the press department of Palisades Park is guilty of fabrication, and one would hardly dare accuse a press agent of such a thing, the talking and writing dogs, the frog eater and the two headed Zulu will have to hike up a back alley and keep company with the lion faced boy and the bearded lady, for Nicholas Schenck has uncovered one Stanislaus Czynsky of West Springfield, Mass., who owns a hair lipped pussy cat that can whistle "Annie Laurie." The feline has been christened Hortense by Stanislaus, whose children discovered the pet couldn't mew a few minutes before they found that by twisting the animal's tail it would cut loose with a shrill whistle. The press office further says that Schenck, who is always chasing novelties for his patrons, rescued the pussy from a factory where extra fine caigut violin strings are manufactured. It seems the neighbors hadn't got used to sleeping through the strains of "Annie Laurie" when whistled by a cat and they almost convinced Stanny the mollie was better off dead. Therefore Hortense will be on exhibition at the park within the next two weeks. Now Czynsky, a monacker that defies pronunciation, is considering the advisability of teaching the cat a few popular numbers, figuring the publishers might fall for a small touch to hear "Hortense" whistle their numbers.

Walter D. Botto, for the past four years with Mort H. Slinger as advance agent, is now advertising manager of the Memphis Press.

L. Lawrence Baren, formerly manager of Jacob P. Adler, Bertha Kalich and more recently of the Worcester theatre at Worcester, Mass., has begun operations as general booking manager for the Downtown Amusement Co., which has the entire output of the Talk-a-Dance. Mr. Baren is sending out several companies on the road and has already booked an entire route through the south with Clarence Weiss of the American Theatrical Exchange and also several New England cities beginning Aug. 18th.

"The Sins of the Fathers," by Thomas Dixon, is in rehearsal. The cast includes Mrs. Charles Craig, William Balfour, J. W. Cowell, Louise Corbin, Jane Houman, Earl Yecker.

Lena Russell, a daughter of Ada Dwyer, has been engaged by the Liebler Co. for "Joseph and his Brethren."

William A. Brady has accepted a comedy by Albert Housom, of the Cleveland Leader. The play, unnamed, will be presented early in the season.

The Shuberts this week issued an official announcement of their proposed productions for the coming season. It includes the far-reaching engagements of Fosse-Roberts and Gertrude Elliott to open the new Shubert on West 44th street; Sothorn and Marlowe at the Manhattan Sept. 22; William Hodge in "The Road to Happiness"; Louis Mann in "Children of To-day"; Bertha Kalich in "Her Son's Wife"; Clara Lipman and Sampel Shipman; "Butter," by Guy Bolton; "At Ray," by George Scarborough, with Guy Standing and Crystal Herne; "Modern Girl," by Ruth C. Mitchell; "The Warning," by Arthur J. Eddy; "If We Knew," by Owen Davis; "Believe Me Xanthippe"; "Romance"; "The Five Frankforters"; "The Blue Bird"; "Fanny's First Play"; "Bunty Pulls the Strings"; "Lieber Augustin" with DeWolf Hopper; "Oh I Say," by Henri Keroul and Albert Kane; "All for the Ladies," with Clara Berners; a few weeks and later a new piece; James T. Powers in "The Gelsah"; Gaby Deslys; The Hippodrome, opening in August; the usual series of Winter Garden productions. The announcement further states William Faversham will appear under his own management in the Shubert theatre.

The Century Opera Company will exchange artists with the Chicago-Philadelphia company and also the Boston Opera company. The artists engaged for the Century Opera organization are Elizabeth Amesden, Florence Coughan, Lois Ewell, Evelyn Scotney and Ivy Scott, sopranos; John Bardely, Gustav Bergman, Morgan Kingston and Walter Wheatley, tenors; Jayne Herbert, Kathleen Howard and Mary Lowry, contraltos; Morton Adkins, Thomas Chalmers, Louis Kreidler and Hugh Schussler, baritones; Alfred Kaufman, basso; Francesco Daddi, tenor-buffo; Carlo Nicolsia and Alatar Szentel, conductors; Luigi Alberti, stage director; Louis Verande, stage manager. The season of 35 weeks will open at the Century Sept. 15.

Elsie Ivy, a double voiced vocalist, was added to the cast of "All Aboard" at the Lew Fields Roof Garden Monday night. She sang soprano and baritone.

Nate Spingold is going out with the Gertie Hoffman-Lady Richardson-Polair combination. Abe Levy will be with the show and another advance man is to be selected.

"America" is the title of the new Hippodrome show, which opens Aug. 30. It was conceived and invented by Arthur Voegtlin and is being staged by William J. Wilson, book by John P. Wilson, music and lyrics by Manuel Klein. There will be 18 scenes in the spectacle.

The cast of "Ready Money," now under the management of William A. Brady, is Robert Ober, Nena Blake, Frank Mills, T. E. B. Henry, Maurice Barrett, Graydon Fox, John C. Brownell. The show opened Monday night at Long Branch.

The Henry D. Harris Estate has engaged Olive Murray, Felix Krembs, Malcolm Duncan for "The Flight," which opens at the Hudson Sept. 2.

Natalie Alt, last in "The Quaker Girl," will have the title part in "Adele," announced to be presented at the Longacre Aug. 28.

Louis Stern has been engaged to go ahead of "The Passing Show of 1913" when that company leaves the Winter Garden to tour.

John Trump, the Comstock & Gest press man, is making nautical work. He lost his mustache between the office and a barber shop, after the authorities at Ellis Island voiced their suspicions that with it on, John was a "wop."

Louis Kreidler, baritone, has been engaged for the opera at the Century. Others for the same venture include Carlo Nicolsia, one of Hammerstein's conductors at the Manhattan; Mary Jordan, American contralto; Francesco Daddi, tenor-buffo; Jane Herbert, contralto; Morton Adkins, baritone. Adkins was formerly an enunciation instructor at Syracuse University.

Burbank's, Los Angeles, will have the initial presentation of "Lies, Dicks and Rites of Romance," for which Messrs. Hargood and Hein supplied the lyrics and music. Oliver Moroscos musical organization will look after the production. The leading role will be taken by Selma Palay, a California girl. Piece is in three acts and the locale is laid in Kryn-halden, a watering place around Saxhausen.

"Pek O' My Heart" is about to be Dutched. Arrangements having been settled between J. Hartley Manners, the author, and an unnamed German capitalist, "Herzhage" will be the German title for the piece, scheduled to open in August, 1914. Ammanuel Treicher will direct the German outfit.

Theodore Roberts, who preferred a debtor's crib in Ludlow street in preference to having an back alleyway to the former Mrs. Roberts, has been selected by William Brady to play the character of "Furk Kamman" the Colorado sheriff in the Frederick Ballard comedy "Believe Me Xanthippe." Frank Tenny also in the cast, drawing the role of "Simp Callaway" the desperado.

George Wolthenspoon is manager and advance man for "The Elixir of Youth" now playing at the Cort, Chicago.

Walter Decker, who has been doing the press work for the Palace Music Hall, Chicago, for the past few months, will be in advance of "A Bird of Paradise" for Oliver Moroscos. The season will open at Lincoln, Neb. Sept. 1, and the show will go direct to the coast by way of the big cities.

Oliver Martell has come out in advance of "The Shepherd of the Hills" for Gaskell & McVittie. Mr. Martell is one of the best known actors in the middle west.

SAUNDERS FOR AUSTRALIA.

Alfred H. Saunders, who severed his connection with the Moving Picture News last week, is considering an attractive offer from capitalists who wish him to go to the Antipodes in their interests.

MORE CHANGES AT GARDEN.

Changes continue in "The Passing Show of 1913" at the Winter Garden. Monday, Harry Kelly goes in the cast, replacing Herbert Corthell, who has a play or pay contract with the Shuberts and will likely be placed for another show. Monday night Lillian Gonne left the piece. Her vaudeville partner, Lew Brice, was through last Saturday night.

Laura Hamilton has been given the numbers Miss Gonne had. They were "Ragging the Nursery Rhymes" and "Cowboy Joe." Charles De Haven is playing the role taken by Brice. Sydney Grant has taken on the part vacated by Tony Hunting, and Ethel Hopkins, commencing Monday night, sang the numbers Corinne Francis opened with, Miss Francis also retiring with Mr. Hunting.

The moving picture film, shown the first few performances, and taken over in New Jersey after a whole day's work by the company, is also out of the performance.

Receipts at the Winter Garden last week are claimed to have reached \$29,000 in nine shows. The Tuesday and Thursday matinees have not been over-heavy, but the night business has hung around capacity.

THE BOOTH MEMORIAL.

The Booth Memorial theatre, which a coterie of wealthy New York men intend erecting, with Nelson Roberts as the directing head, will be located opposite the Century theatre, it is stated with some show of authority.

The directory of the proposed house is to be settled upon next week, at the same time, according to report. W. K. Vanderbilt, Jr., will be elected president of the board.

The proposition involves an investment of \$1,000,000. The endowed theatre will seat 2,000 people.

"LIEBER AUGUSTIN" TITLE.

"Lieber Augustin" is to be the American title of the foreign play, now in rehearsal under the direction of the Shuberts. The Americanized name had been selected as "The Princess Caprice." The show may open at the Casino, New York, Aug. 22. "The Purple Road" left the Casino Saturday night. The Casino will remain dark until the new piece opens.

Besides De Wolf Hopper, who will be starred in the "Augustin" production, and George MacFarlane, featured in the title role, there are Viola Gillette, May De Sousa, Grace Fields, Arthur Cunningham and Fred Leslie, the English comedian.

NEW INCORPORATIONS.

Georgetown, Del., Aug. 6.

The Philadelphia Amusement Co., of Wilmington, has incorporated with a capital stock of \$100,000 to build and operate vaudeville and picture houses. The incorporators are George G. Stiegler, M. E. Grubb, William M. Powell, all of Wilmington.

The Rex Amusement Co., incorporated at Dover, Del., with a capital stock of \$100,000 to operate and maintain theatres. The Rex incorporators are F. R. Hansell, Geo. Martin and S. C. Seymour.

SHOWS IN CHICAGO.

Chicago, Aug. 6.

Business around "the Loop" has been very good during the past week considering the weather. The heat has naturally driven off some of the patronage but with only the two or three legitimate pieces on at present each will get a good play.

At the Garrick "When Dreams Come True" is closing an 18-week run and this week is giving an extra Thursday souvenir matinee. Business has been around \$9,000 on an average for the entire engagement, considered remarkable.

"Tik Tok Man of Oz," at the Cohan Grand, fell off a little last week, but is going very good. The matinees are very healthy.

"The Elixir of Youth" opened Saturday night at the Cort. The theatre is small and business has not been beyond fair. It may do business until two or three more houses open but it lacks body, and with other attractions in town, will fade away.

"Within the Law," at the Olympic at a dollar, is drawing nearly capacity at each performance. The piece will have a long run at the new Chicago popular priced house.

McVicker's, which opened Monday with pop vaudeville, got away to tremendous business. The Colonial also playing pop vaudeville in the loop is doing very well, and the Majestic, without Palace opposition, is getting a great play.

ONE-NIGHTERS OPENING LIGHT.

The one-night stands over the country are not overburdened with bookings for early in the season. According to the bookers, few will get going before the end of August. The bookings for September and October, they say, are fair, with nothing that much looks like sure box office draws among them. After that the shows that may be pronounced good in advance don't happen very frequently.

The one-night booking agencies are not enthusiastic over their line of attractions just now.

"HONEYMOON EXPRESS" SEPT. 15.

The date of the start for the road trip of "The Honeymoon Express" has been set for Sept. 15 at Atlantic City. It is the Shubert Winter Garden production of last season and will play the big city time on that firm's books.

ONLY ONE UNION OFFICE.

The International Alliance of Theatrical Stage Employees (stage hands union) has but one office and headquarters, located in the Gaiety theatre Building, New York City.

MAYOR'S WIFE IN CONCERT.

Milwaukee, Aug. 6.

Mrs. David S. Rose, formerly Rosemary Glosz, wife of the man who served five terms as mayor of Milwaukee and then became nationally known as defender of the liquor interests, has signed contracts for about 35 concerts in the middle west after plans for a transcontinental tour were promptly vetoed by her husband. She will appear under direction of Oscar Condon of New York.

PLENTY OF FOREIGN PLAYS LISTED FOR METROPOLIS

Native Dramatists Must Still Keep on Their Toes to be in the Front Rank. Several Mentioned for Early Production This Season. List a Long One.

There has been much newspaper talk recently concerning the scarcity of good theatrical material to be found in Europe, i.e., material available for the American stage. While this is very encouraging news for the American playwright, that aspiring individual must not allow him (or her) self to be lulled into a false security thereby. Our native dramatists must still put forward their best foot to keep abreast of the keen competition in foreign plays which the coming theatrical season will offer to American audiences.

Hans Bartsch, who represents a number of foreign authors, composers and publishers, avers that there is little slackening in the stream of importations to be produced. Mr. Bartsch, who is in a position to know the field thoroughly, announces the following plays of his foreign clients have been contracted for by American managers:

In August alone no less than four foreign plays will be brought out. Aug. 18, Charles Frohman will produce "The Doll Girl," by Leo Fall, in Atlantic City, and will bring the production to the Globe, New York, one week later. About the same date the Shuberts will produce another Leo Fall operetta, "Der Liebe Augustin," at the Casino. Klaw & Erlanger are at present rehearsing the musical farce, "The Merry Martyr," with Maclyn Arbuckle in the stellar role. This piece, which is Glen MacDonough's version of the successful German comedy "Narrentanz," by Birinski, with music by Hugo Reisenfeld, is scheduled to open in Boston in the middle of the current month. On Aug. 28 the Lyceum will be opened for the season by Harrison Grey Fiske with a new comedy by the Hungarian dramatist, Ferencz Molnar.

David Belasco has chosen two foreign plays among his scheduled productions for this and next season, but, as usual, Mr. Belasco prefers to make his announcements himself.

Henry W. Savage is to produce Franz Lehár's romantic operetta, "Das Feuerstein," while Oscar Straus will again be introduced to American audiences by Fred C. Whitney with "Mein Junger Herr." George W. Lederer is preparing two musical farces—recent German successes—entitled "Hotel Eva" and "The Pleasure Trip," for the American stage. A. H. Woods has secured the rights to another German farce with music, which had a long run in Berlin last year under the title "Der Tanzanwalt." Two other foreign successes in the line of musical plays, "The Lady in Red," by Brammer and Grunwald, and "Autolienchen," by Jean Gilbert, are to be offered to American audiences during this season.

In October Werba & Luescher will present "The Jolly Peasant," by Leo Fall, with David Bispham in the title part.

While as usual, the musical play,

operetta or farce, lead the foreign productions of the season, the more serious dramatic offerings are not to be neglected. Director Campanini has secured a new German opera entitled "Oberst Chabert," by Waltershausen, which is to be presented by the Chicago Grand Opera Co. as one of the first novelties of the season. Ludwig Fulda, the well known dramatist, is the author of "The Pirate," one of the pieces chosen by Winthrop Ames for his season.

Other foreign plays not controlled by Mr. Bartsch, which will be produced here this season are:

"Die Kino-Königin," by Jean Gilbert, to be done by Thomas W. Ryley; "The Marriage Market," by Victor Jacobi, to be presented by Charles Frohman, with Donald Brian as the star; "The Dream Maiden," score by Bela Laszky, but book by Allan Lowe (American); "Made In Heaven," a German comedy announced by Charles Frohman; "The Gypsy Leader," an operetta by Emmerich Kalmann, announced by Henry W. Savage; "Die Rivalin," by E. Ritter, a German play in which Bertha Kalich will star this season.

PROGRESSIVE'S FIRST SHOW.

Detroit, Aug. 6.

If the style of entertainment presented by the "Stars of Stageland" at the Cadillac theatre, Sunday afternoon (Aug. 3), is any criterion of what will follow, then the Progressive Burlesque Circuit has already established itself with the public, judging from the capacity audiences at both performances and the applause which followed each musical number.

There are two acts: the first is called "Regatta Day" and the second "A Trip to the Catskills." Both are well staged, and as a matter of fact a trifle better than the average burlesque stage settings.

The leading comedy roles are handled by Eddie Dale and Joe Kelly, German and Irish comedians. The plot in each act is of the least consequence, but there is plenty of good comedy, about all that can be expected of any musical comedy or burlesque plot.

Blanch Baird was a real hit. "Row Along" was put on exceptionally well and proved a hit as the finale to the first act.

In the second act Eddie Dale and chorus sing a medley of popular songs; Lipman and Kelly offered a specialty, as did Vesta Lockard.

Others in the cast are Harry Schwartz, Al Lipman, Anna Kelly and Harry Peterson. The chorus is composed of 20 girls, above the average in looks, and well trained. The costumes throughout are elaborate.

Eugene O'Rourke and Co. and Hope Booth and Co. are "breaking in" sketches this week around New York.

STOCK

DID UNUSUAL THING.

Milwaukee, Aug. 6.

Walter Dickinson, with the Davidson Stock Company, succeeds Lorin J. Howard as stage director this week, Mr. Howard having gone to New York to prepare for the regular season.

Howard, a few weeks ago, did an extraordinary thing when Robert Dempster failed to show up. With only six hours' notice he took the lead and appeared in the opening at night, letter perfect. Incidentally, Dempster didn't come back, Wilson Melrose taking his place.

The personnel of the company is gradually changing. Frances McHenry is here in place of Pauline Lord as leading woman, the latter having gone east. John Daly Murphy has gone to Chicago to join the LaSalle forces. Ann Warrington is enjoying Yellowstone Park.

This will be the last week for Grace Goodall, who leaves for New York to marry a star in the movie field.

Dickens Boyd, who has had a few parts in Davidson productions this season, is due in New York this week with ambitions for a regular job.

MOVING ABOUT.

Mae Desmond and Frank Fielder, both members of Keith's Gotham theatre stock company last season have accepted new engagements, Miss Desmond going to the Metropolis which opens with stock late this month, and Fielder moving over to the Orpheum, Jersey City, to join the Gaiety Players at that house.

H & B-COLUMBIA AGREED.

The Columbia Amusement Co. and Hyde & Behman of Brooklyn have agreed upon their recent difference over the Columbia leaving the firm's Gaiety, Brooklyn, out of the combined Wheel's circuit.

In the settlement the Columbia takes over the Star and Gaiety, Brooklyn, the firm's two former Eastern Burlesque Wheel houses on the other side of the river. Columbia burlesque will play at the Star, with the Gaiety probably leased. Burlesque will not be the Gaiety's policy.

In the assumption of the two theatres, the Columbia people are reported as paying \$35,000 yearly rental for the Star and \$30,000 for the Gaiety.

M. J. Joyce, formerly with the F. A. Thompson Scenic Enterprise, has been appointed manager of the Star, opening Monday with "The Golden Crook."

It was expected early in the week an amicable arrangement would be reached between A. M. Brugemann and the Columbia people over the burlesque tangle at Paterson. N. J. Brugemann alleges a broken contract through the Columbia shows being billed this season for the Billy Watson's Orpheum, formerly the Western Wheel house in that town, instead of at the Empire.

STAR STOCK GOOD.

Detroit, Aug. 6.

The stock star scheme in vogue at the Washington appears to be making good. James K. Hackett had two excellent weeks at the new house as the feature. This week Louise Gunning opened well in "45 Minutes from Broadway." It is an idea of William Morris, who directs the policy of the Washington.

The next star attraction for three weeks will be Amelia Bingham, to be followed by Cecilia Loftus for two weeks. Miss Loftus will have returned from the other side by that time. She may play in "Trelawney of the Wells" and "Mrs. Dane's Defense."

WITH ACADEMY COMPANY.

"Zira" will be the attraction at the Academy of Music, New York, next week. Two new members of the company at that house are Ethel Clifton and Victor Brown.

Incidentally this will be Brown's first appearance as a stock star, although he has been seen in several Broadway shows.

MATTHEWS LEADING MAN.

Godfrey Matthews opens Aug. 18 as leading man with the Poli Stock Co., in Waterbury, where the opening piece will be "Elevating a Husband."

POLI'S, BRIDGEPORT, STOPS.

Bridgeport, Conn., Aug. 6.

The local Poli theatre, with stock, will end its season Aug. 9. The house is due to reopen in eight weeks, perhaps with vaudeville.

Harry Reichenbach, manager for Poli here, and who brought Poli's up to a profit bearing standard through his energetic work, may accept one of several road propositions offered him for next season.

EARLY BURLESQUE OPENINGS.

Though the official opening date of the combined burlesque Wheel will not take place until Aug. 25, this coming week will see many of the Wheel's attractions under way.

The early openings are (occurring Monday, Aug. 11 when not otherwise indicated): Bluch Cooper's "Roseland Girls," Columbia, New York; "The Honeymoon Girls," Bronx, New York; Rose Sydel's, Casino, Brooklyn; "Happy Widows," Empire, Brooklyn; "The Golden Crook," Star (Aug. 9), Brooklyn; "College Girls," Montreal; "Rosey Posey Girls," Cleveland (Aug. 9); Dinkin's "Liberty Girls," Detroit; "Girls From Starland," St. Louis; "American Beauties," Star and Garter, Chicago; Hastings's Show, Columbia, Chicago; "Ginger Girls," Pittsburgh; Ben Welch Show, Toronto; "Queens of Paris," Washington; "Broadway Girls," Baltimore; "Social Maids," Newark; "Folies of the Day," Casino, Boston.

Aug. 18 practically all of the Columbia shows will be in action.

IMPORTANT COAST FILM CO. FORMED FOR LONDON PICTURES

Noted Novelist Will Place His Stories Before Camera as Feature Films. Wealthy Men in Corporation.

Los Angeles, Aug. 6.

One of the most important moves made in several years, affecting the Southern California picture industry, was recorded this week when Frank A. Garbutt, H. Rudsill and Hobart Bosworth formed the Bosworth Co., Inc., to produce and manufacture feature films.

Immediately after the formation of the company, Bosworth, who has been producing director at the Selig plant here for the past four years, signed a contract with Jack London, the novelist, for the exclusive production of all his works, past, present and future.

The first London release will be "The Sea Wolf" and already the schooner "Santa Rosa" has been chartered for a five weeks' cruise. London's first experience with the film business was during his recent tour of the South Sea Islands where pictures were taken depicting life in that section and developed into a feature reel. They were first shown at the Criterion, New York, a short time back.

Garbutt is a local millionaire who occasionally takes an active interest in auto racing, yachting and monoplaneing. Rudsill is a prominent business man of Los Angeles. Their association with the new firm precludes any possibility of a financial shortage. Bosworth is credited with having an intimate knowledge of the film business and will devote his entire time to the direction and production of the firm's output.

UPLIFT FOR R. I.

Pawtucket, R. I., the Yonkers of Providence, and Central Falls, R. I., as populous as Balcony Falls, Va., got the governor of their State and 35 prominent citizens to ask the film manufacturers to turn out moral and educational films for the new Civic Theatre of the twin mill towns.

POWERS HEADS NEW CO.

Three three-part features, and three single reels a week, to be distributed on a rental basis, starting September 1 next, is the plan of the Warners' Features, Inc., the new form of the well-known company that P. A. Powers, as its president, will hereafter direct.

NEXT CONVENTION IN DAYTON.

The next annual convention of the Motion Picture Exhibitors' League of America will be held in Dayton, O., "the first Tuesday after the 4th of July."

M. A. Neff, president of the Motion Picture Exhibitors' League of America, arrived in New York Wednesday, accompanied by J. B. Foraker, general counsellor of the League. They are stopping at the Imperial. Mr. Neff is here primarily to attend the N. Y. State Convention to be held Aug. 11. While here he will confer with big film men regarding legal cen-

sorship. Incidentally, he will try to put another copper on the 25 per cent. of the Grand Central Expo profits that he legally tied up when the Expo. heads declined to disburse.

All signs say that the Aug. 11 convention will be as quiet and uninteresting as a Dublin fair day or a backyard in Kilkenny.

The Neff factions are gathering and so are the opposition's. The manager's of the convention haven't yet fixed on a place for the assembly. Every place they've looked at so far has too many stairs and too much wind.

In a lengthy communication released Aug. 2, Mr. Neff reviews his side of the controversy started at the N. Y. Grand Central Palace convention last month. The missive reviews substance that has already been covered practically in reports of the convention.

Seven members of the M. P. E. L. of America showed up at a special meeting called at the Hippodrome theatre, Houston street, New York, Aug. 5, for the purpose of threshing out ways and means to stem the tide of the discordant factions, led by Samuel Trigger, who with certain N. Y. cohorts is bent upon organizing an independent association of moving picture men for home rule, on the basis that N. Y. State, compassing more picture men than any 32 outside states, cannot be intelligently governed by a body as distant as Ohio.

As there were not enough members present at the meeting to fill the empty offices caused by the Trigger faction defections, it adjourned.

RIVAL TALKIES AGREE.

Before sailing for London last Saturday, Albert Blinkhorn, half owner of the B & B brand of Los Angeles films, said he expected to bring back with him the consent of the foreign talkies' directors to work with the Edison talkies, so that their routes in America wouldn't conflict.

"POMPEII" SOON.

The news published in VARIETY several weeks ago that the big European feature film, "The Last Days of Pompeii," would be the next Cines Klein presentation in this country has been confirmed by the Belasco of the movies in an interview just published in Cleveland.

NUPTIALS FOR FILMS.

Gwendoline Pates and William Grew, who were married July 23, and had made arrangements for the ceremony's capture in motography, to be forced to proceed without the photographer, because his ribbon went astray, are said to design a rehearsal of the nuptials for the sole purpose of seeing in the future about how they looked when the glad event happened.

TRUST'S HOLD BROKEN.

San Francisco, Aug. 6.

From all accounts the strangle hold the General Film Co. (the "trust") has so long had on the picture exhibition industry on the Coast has at last been broken.

Until recently, no licensed exhibitor has dared to run an independent feature for fear of a cancellation of his license. Now by virtue of a new ruling of the Motion Picture Patents Co. and the General Film Co., subscribers to the "trust service" are understood to be permitted to run independent features indiscriminately and uninterruptedly.

PATENTS CO. WATCHED.

Joseph Darling, special aide of the U. S. Attorney-General, reports that the operations of the Motion Patents Co. in states outside those immediately related to the government's current prosecution against the combination are being closely observed and recorded for use in the next stage of the hearing to be held in New York in October. Reports of restraint in 15 states west of Pennsylvania have been received since the last hearing closed in New York in July.

BIG 4 CO. ANNOUNCEMENT.

The Itala, Solax, Great Northern and Gaumont Companies' output will be handled in Texas hereafter by the Big 4 Film Co., headed by J. C. Corwin, of Dallas.

PICTURING HORSE RACE.

Long Branch, Aug. 6.

Still another use has been found for moving pictures. At the Monmouth County Horse Show held at Hollywood Park last Wednesday, Thursday, Friday and Saturday, there were one or two complaints against the judges' decisions. The son of ex-governor Bushnell of Ohio was a competitor and his horse was ridden by his grandson.

The judges accorded the Bushnell entry second prize, but the wily grandfather protested the blue ribbon winner should be disqualified for not having been ridden according to rules. To prove it he flashed a moving picture of the event which he had had taken for his personal amusement.

GREEKS IN MOVIES.

The growing industrial enterprise of the Greeks in America, seen in their entry into many of the fields until recently controlled almost entirely by Italians and other foreign races, has extended to the films.

Many of the licenses for movie theatres in the big cities, particularly in Chicago and New York, issued within the past year have been taken out by Greeks.

BEAT LICENSING ORDINANCE.

Spokane, Aug. 6.

Following a fight upon the proposal by vaudeville and picture theatre managers, the city council voted down an ordinance that would have required the licensing of all film machine operators.

The managers maintained that the law was aimed merely at placing the control of their houses in the hands of the picture operator's union.

SIN

Continued from page 8.

remot at the height of one of its nocturnal centre of the floor to the delight of the wine stimulated, pleasure-mad crowd of patrons, which include the truant husband. The dance of the sirens is for the throng generally, but for the lapsing husband particularly. It is she who sent the note that lured him thither, and presently to the rapturous plaudits of the Bacchanalians, we see the pair embrace, a proceeding that is interrupted by the sudden entrance of the wronged wife, who, despite the jeers of the habitués of the dance hall, and the sneers of her rival, pleads for her husband's love. But sin wins in the fight, and the wronged wife returns home alone. Something like real pathos is injected into the drama at this juncture by the introduction of a baby, the offspring of the estranged pair. Driven to desperation the wife decides upon suicide, and in a scene that follows, is shown plunging her own and her baby's destruction on London Bridge.

The plunge of the mother and her child from the bridge to the Thames is a vital bit of realism, and carries tones of sky and water that add to the thrill of its variety. The tragic loss of his family plunges the leading sinner of the play into fresh debauches, and eventuates in his unofficial union with the dancing girl, and a strain to make his income keep pace with his acquired habits of dissipation. A luckless horse race on which the youth plunges with his employers' funds here precipitates his flight to Monte Carlo in the hope of rehabilitation through a lucky fling at roulette.

But the nemesis of Sin pursues him, and in a scene of a gambling table counterfeiting with fair approximation the fever, color and passion of gaming for high stakes at Monaco, the youth with the dancing girl for a companion is seen successively losing his high plays only to lose and lose until the inevitable end. Ruined, the pair hurry madly from the salon, make for the notorious "Suicide's Point" of the resort, and all victims to ruin and remorse through the agency of the devil.

Accentuating the moral of the drama throughout it is the implied presence of the demon of darkness, the devil himself, near the sinners at the critical stages of their journey over the paths of pleasure to the wages of sin, an effect accomplished through dual projection.

An introductory reel, not related in personages to the principals of the main story of the feature, depicts the consequences of drink, reflecting a besotted toper of the costermonger section of London, led to an attempt at maudlin murder through intemperance, and his own destruction through a conflagration which his drink-madness brings about.

(Kinemacolor Company.)

CORB.

STATE FILM AT TENN. EXPO.

Among educational features of the Knoxville Exposition, to run from Sept. 1 to Nov. 1, will be a free movie exposition of the science of mining iron ore and converting it into marketable wares.

MOVIES BUST BILL SHOW.

The recent disastrous collapse of the traveling Wild West show of the Two Bills is charged to the movies by James J. Corbett, now periodically posing for the films.

The former ring hero and present stage favorite says the scenes of wild west and frontier life, involving Indians and other features of a field once the exclusive arena of Texas Jack and Wm. F. Cody that have inundated the movie programs of the country for the past dozen years have satiated the juvenile and adult followers of wild west life, and destroyed the following that the early seasons of the Bill exhibition could invariably command.

FAMOUS PLAYERS EXTEND.

Among initial productions to be released under a new regular release policy announced by the Famous Players Co., in 3, 4 and 5-reel lengths, according to the demands of the respective plays, are "Tess," with Mrs. Fiske; "In the Bishop's Carriage," with Mary Pickford; "Chelsea 7750," with Henry E. Dixey; "His Neighbor's Wife," with Mrs. Langtry, and "An Hour Before Dawn," a detective play, with Laura Sawyer.

NEWS OF THE CABARETS

The New York Roof (Jardin de Danse) is holding the reins tightly over its guests. A stringent rule is that no woman may smoke up there. It's the only dancing Cabaret around with this regulation. Nightly women are politely requested to refrain. Flirtatious men and women are warned by the "guardian of the peace," one McGrath (who acquired athletic fame as the champion hammer thrower of the New York Police Department). One look at Mr. McGrath and you will believe almost anything he tells you. Precautions as far as possible have been taken against the female night patrollers of Broadway. While no women are permitted on the Roof without an escort, when one gets in that way she is obliged to work so quietly with a crowd of watchers around that it is not long before the surroundings make her quite uncomfortable. As the word has probably passed along the line there is nothing doing on the Roof, it is seldom annoyed from this source. With the big crowds the New York is drawing it is rather remarkable that there are no sources where drinks are obtainable. The least of the troubles up there is that. Tuesday night the Roof was capacity at eleven, with the audience holding over from the 8.30 lot. The theatregoers had to be placed, however, and it was done. The New York catches two throngs nightly, the early one, and the after-theatre dance seekers. Diane, the French soubrette, is wearing a new gown this week she thinks a lot of. It looks like a pajama suit, but, as it's a duplicate of a dress worn by a society woman at another society woman's function, the Diane special got past Inspector Dwyer. Diane is loath to get out of her latest dress and, when not performing, sometimes sits with friends in the boxes, another fracture of the rules which say the performers must not mingle. An exception is made with Wallie McCutcheon and Joan Swayer, the featured dancers. Each has a classy following that the Roof doesn't tamper with. Sept. 5 the Jardin de Danse will be given over to the Firemen's Convention. The amusement end of this is in charge of A. L. Erlanger and Jerry Siegel. The public will not be admitted that evening, and an application for an all-night license will be made for the occasion. There seems to be a general demand around Times Square, especially by professional people, for a permanent all-night license for the New York. It is possible the management will try to secure one. Very little paper is now outstanding for the Roof. About the only pink slips that go through now represent the season's passes. Not many of these have been given out. The Roof must be doing between \$600 and \$750 nightly at the box office. Hardly any admission is sold at less than one dollar. The bar and restaurant privilege is sub-let, with the management securing 25 per cent. of the gross receipts from refreshments. The Roof looks like the best thing Bill Morris has

landed in years (excepting Scotty Lauder).

Elsie Harvey, out of show business for the past few seasons, is this week breaking in a new "single" at the North American, Chicago. When last in vaudeville Elsie was assisted by a couple of boys.

The weekly dancing contests at the Holly Arms, Hewlett, L. I., for the amateur dancing championship of America is attracting quite some attention. Each Wednesday night there is an elimination trot dance. Fifty or more couples compete. The judges are selected from amongst the guests. A cup for prize waltzing has been donated to the road house by Flo Ziegfeld, to be waltzed for Aug. 13. July 30 the entries for the finals Sept. 10 were May Sterling and Marion Hale, first and second respectively. Professional dancers are debarred from entering in the finals though they may be adjudged the winner of a weekly contest.

Hammerstein's Roof is unlikely to have a dancing Cabaret on it this winter. The necessary permits from the building department together with an expenditure of around \$25,000 to fit the Roof up for stepping, are the stoppages.

Chicago, Aug. 6.

King Joy Lo is to open a Cabaret show over O'Leary's place in South Halsted, in the stock yards district.

The Jackson Hotel on the West Side, headquarters for burlesque people, is to open a Cabaret next week.

Butler and Manning are a new combination doing the Chicago resorts. Butler was formerly of Butler and Fink.

Miller, Moore and Peters have become favorites at Pop Morse's Garden, Chicago. They will go east for vaudeville next season.

Chicago, Aug. 6.

The Lambs' Cafe, run by "Smiley" Corbett, must now close at 1 o'clock, like all other restaurants in Chicago. Mr. Corbett was called before Mayor Harrison last week, and advised he must obey the law with the rest of the cafe owners. Corbett said he had not sold liquor after closing hours since June, when suits were instigated against him. The place has long been a rendezvous for theatrical people.

Chicago, Aug. 6.

Cabaret shows have been banished from Chicago by the city council. The ordinance was passed at a special meeting last week. Under the new law, if the actors do any dancing they must do it on the stage. They must also sing on the stage and not appear in tights. The penalty for violation is from \$5 to \$100. An amusing report brought in by a man sent out by Mayor Harrison to investigate Cabarets has been made public. The in-

vestigator reported he did not see anything indecent, and that the wives and daughters of prominent business and professional men present, dressed in the height of fashion seemed to be in more danger of catching colds in their chests than the dancer of the evening, who appeared in tights.

Boston, Aug. 6.

The dance hall license question in Boston is still up in the air, the delay being caused by the theatre inspection. It is understood the mayor will appoint a number of women as "morality policemen" who will be his official agents and who can at any time on their own discretion stop dances in any public place of amusement. The musicians are said to have privately expressed to the mayor their willingness to stop the music at any time when an accredited representative of the mayor informs them that immoral dances are in progress.

Atlantic City, Aug. 6.

The Islesworth Cafe finally has been granted a license. The grant was made Thursday last and the cafe opened the same evening. The license is in the name of John C. Gossler. There are several entertainers, including Blanche English, a favorite there. The feature of the Cabaret is a 15-piece orchestra led by J. Walter Davidson, also the leader at the Savoy. The newcomers in the local Cabarets include Friendly and Jordan, a dancing pair, and Pauline Herman, at the Dunlop, and LaPerrie at the Old Vienna. At Barnay's the "Royal Entertainers," engaged two weeks ago, were let out. The feature here is the coking orchestra of Al Houser and Tom Kelly, with Rose Martin and Laura Hastings singing. Tango and trotting at Barney's have made it one of the most popular of the cafes.

Oakland, Cal., Aug. 6.

This city appears to have gone in for the Cabaret thing on an extensive scale. At Ninth street and Broadway, the Savoy Cafe, is in full swing. Jack Perkins is very shortly to make a bid for public favor with a new resort on Tenth street, near Broadway, while not very far away on Eleventh street, near Franklin, there is another new place that is getting a healthy play. Several old established cafes are continuing to enjoy a prosperous existence in spite of the added opposition. Jack Le Claire, the new amusement manager of the Odeon Cafe and successor of Tony Lubelski, is offering a program of entertainment that is making the Eddy and Market street resort one of the best patronized in town. Current entertainers are Ada King, soprano; George B. Sears, baritone; Stewart Sisters, singers and dancers; Light Opera Four, composed of Elvia Rand, soprano, Theresa Sweeney, contralto, Oscar Welsh, tenor and Jack Houston, baritone; and the Cabaret de Luxe Entertainers, consisting of Eva K. Irion, Eugene Barlow, Stella Martin, Dolly Burton, Fern Killian, Jack Stewart, Doris Piper, Bessie Brooks, Sophia Akoumia and Maxim De Grosz. The latter two are violinists and pianist respectively. Miss King works as a soloist from the stage in the first part.

OBITUARY

Mrs. Mary A. Taylor, known professionally as May Taylor and Mlle. Markina, died at her home in Philadelphia July 30, age 69. Death was caused by apoplexy. She is survived by a daughter, Julia Taylor Weber, of the Lubin Players.

Newark, Aug. 6.

Nell James, a Cabaret entertainer whose home is said to be in Toronto, was killed yesterday (Tuesday) by an automobile while attempting to cross Clinton avenue. She had just finished an engagement at the Kaiser-Grill in this city.

Joseph Graybill, who died in Bellevue Hospital Aug. 3, was interred in Woodlawn Aug. 7. Obsequies were held at Campbell's mortuary. The Screen Club sent a delegation to the obsequies, although the actor was not an active member of the organization. A secessionist to the films from the legitimate stage, where he was long popular in stock, notably with the Hunter-Bradford Players and with the Poli combinations, the deceased, while with the Pathe concern, won an enormous personal following in and out of the studios.

William ("Bill") Doris died Aug. 3 at Fordham Hospital, New York, at the age of 37. He was last active a year ago, when in charge of the privileges with the Frank Robbins Circus. Interment was held Wednesday at Albany, N. Y.

Horace Burnham, father of Edwin, Felix, Aire, Abbie, Clyde and Carl's Burnham, died Aug. 1 in Sullivan, Ind., following a stroke of paralysis.

Emmer Brandon, aged 23, died July 28 at his home in Brooklyn. He is survived by several brothers and sisters.

Muffat, French comedian, died July 22, at Lion-sur-Mer, near Caen, France.

Minnie Louise Pierce, wife of Frank M. Pierce, died July 25 in Chicago, from acute heart disease. The deceased was 46 years of age. She had been in vaudeville for several years (Pierce and Pierce).

George F. Teed, brother of James Teed (Teed and Lazell), died Aug. 4 while visiting at his brother's home in Bayshore, N. Y. He was originally of the Teed Brothers.

Paris, July 30.

Mme. Montchamont, wife of the manager of the Theatre des Celestins, Lyons, was killed in a motor car accident near Fontainebleau, France, July 27. M. Montchamont, who has also a theatrical agency in Paris, was seriously hurt in the collision. The two cars, running at 50 miles an hour, met at a cross road.

Pauline Granger, formerly well known as a French actress, who retired from the Comedie Francaise, some years ago, died in Paris July 27, at the age of 81.

NEW ACTS NEXT WEEK

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

Chas. L. Warren, Union Square.
Eva Taylor, Union Square.
Hines and Fox, Union Square.
Miss Josephine, Union Square.
Artuso, Union Square.
O'Neill and Dixon, Union Square.
Frank Keenan's Players, Fifth Ave.
Danny Simmons, Fifth Ave.

Evelyn Nesbit and Jack Clifford.

Dancing.

8 Mins.; Full Stage.

Hammerstein's.

Evelyn Nesbit Thaw made her first stage appearance in America in ten years at Hammerstein's Monday. The last time she "acted" on Broadway was as a minor member of "The Wild Rose" company at the Knickerbocker. Now she is a headliner—a star—packing the theatre at every performance. Polaire, Lady Constance Richardson and other terpsichorean celebrities drew big money to the roof, but none in such quantities as is Evelyn Nesbit. When Monday evening at 9.41 Miss Nesbit's number was flashed and the drop raised, there was large volume of applause even before the little woman made her entrance. In the midst of it she emerged accompanied by her dancing partner, Jack Clifford. She was attired in a filmy, transparent, yellow ankle-length dress, her hair hanging down her back. Three dancing numbers were given in quick succession, made up of Tango and kindred modern Cabaret stepping. At the conclusion of the first Clifford lifted Miss Nesbit above his head and whirled about a few times and after the third number she clung around his neck while he swung her. It's a nice little act if you don't stop to analyze too closely. *J. L.*

Belle Adair.

Songs.

One.

Fifth Avenue.

It is about three years since Belle Adair last appeared in Eastern vaudeville. She returns this week at the Fifth Avenue following a season as leading woman in "The Fascinating Widow" (Julian Eltinge). For the current turn Miss Adair is showing at the Proctor house, not much preparation was given. There are three songs, two on the theme of love (both written for males), while an opening number supposed to have a "snap" didn't break. The closer was a recitation on the seven ages of babyhood, set around a kiss. Miss Adair gave the recitation quite languidly, as though working overtime, and needed her rest instead. About the only things Miss Adair really did worth while were to change gowns, wear her hair down the back and smile. They may have sufficed three years ago. If Miss Adair is to stick around on the twice-daily rostrum she will have to replenish her vocalizing repertoire. And Belle, whatever you frame, don't include a recitation. You are no reciter. *Sime*

Corse Payton and Co. (3).

"The Wife Tamer" (Comedy).

15 Mins.; Five (Parlor).

Fifth Avenue.

Corse Payton may not be the "world's best bad actor" as he is billed at the Fifth Avenue this week, but Corse is pretty bad, almost bad enough to have his given name changed to Curse. But at that Mr. Payton is not much worse than his sketch, "The Wife Tamer," he and Mina Phillips are the principals in. It's a silly little thing, with the ingredients of a dozen vaudeville sketches from the past supplying the plot and business. The latter consists of Corse throwing things around the room and doing a general rough-house in an effort to subdue an irritable wife on their honeymoon. The bride thought more of her dog than she did of her husband. One of the congratulatory wires tipped Corse off to an inside line on his new frau's nature. Then Corse commenced to cut up. It is Sydney Drew's old sketch. But the sketch only ran 15 minutes, which is something, and Corse did some business at the box office, which is more. Ethel Milton and Bobby Livingston were assistants. Everyone in the cast put it all over Corse in the acting. Probably Mr. Payton would not have had it otherwise. You have got to go some in these days to be the world's best bad actor, or the world's worst. There are so many of both. *Sime.*

Castellane.

Comedy and Trick Cyclist.

8 Mins.; Full Stage.

Fifth Avenue.

Castellane, who is a brother of the late Dare Devil Castellane (and probably worked with him when that bicycle act was known in vaudeville) has cut out some task for himself as a comedy and trick cycling single. But Castellane seems to have a chance for he frames differently in several respects. Opening a la Joe Jackson's aimless walk about the stage and while in tramp makeup, Castellane quickly leaves this bit to straddle a wheel, which, with some comedy falls, constitute the weakest portion of the turn. While riding the unicycle he strips to a neat white satin suit, discards the dirty facial adornment, and presents himself as a nice looking athlete. Following Castellane does a couple of back somersaults from springboards, as Dare Devil did, and Castellane does them cleanly. It's a good finish for the act. The finale with the stripping off of the makeup and clothes give a title of novelty, perhaps enough to hold Castellane in the opening spot where he is this week. The portion of the undressing where Castellane starts to remove his trousers two or three times, for comedy, might be dropped. It is hardly funny and can't draw regular laughs on the big time. The undressing should be gone through with as quickly as possible. If Castellane can evoke something to replace the stereotyped comedy falls in the opening he could become a recognized cycle number. *Sime.*

Middleton and Spellmeyer.

"An Ocean Wooing."

16 Mins.; One (Special Drop).

Union Square.

The unwritten law of vaudeville that specifically states no member who has once been identified with a success in full stage shall relegate said success to the rag-bag in order to introduce an offering in "one" that makes the former success look like a misapplication of material, was handed an uncomplicated wallop this week by the decision of the Union Square audience who sustained the appeal on every point and unanimously declared "An Ocean Wooing" a safe, sane and conservative hit. "An Ocean Wooing" propelled by one of those self-lighting drops is a sequel to "A Texas Wooing," Middleton and Spellmeyer's former sketch in which the man played hero in cowboy costume to the girl who was attacked by a stage Indian. In their new offering the couple work alone. The scene is aboard an ocean liner, New York bound. It was written by one of the principals and carries an unusual line of good fly talk. The one knot-hole is a bad voice somewhere, but the good lyrics and that predominant personality almost makes one forget the voice and accept Miss Middleton for her good looks and smile. There is a story to "An Ocean Wooing" which takes it away from the cut and dried bench-and-special-drop-acts-in-one. Regardless of custom the story is necessary to help the kick. Middleton is a hundred per cent. better now than when surrounded with guns, lariat and Western atmosphere and his partner, with her pretty clothes, looks better and works just as well. There is everything new and nothing bad enough to excite adverse comment in "An Ocean Wooing." When one considers the unwritten law and past work, Middleton and Spellmeyer are in line for congratulations. *Wynn.*

Jack Mooney.

Baritone.

10 Mins.; One.

Union Square.

Another recruit from the concert field, Jack Mooney, assisted by a pianist, celebrated his vaudeville debut Monday at the Square by walloping out a safe hit, safe by virtue of his splendid voice, but a close decision because of a poor repertoire and an inclination to be unusually nervous. Mooney neither makes a good nor a bad stage appearance, he's just middlin'. A routine of three songs, all of the classic brand, and two rendered in Italian, might serve well for one of Southern Italy's warblers, but as one of Erin's best exports Mooney might have at least dealt out a medley of Irish tunes. It was naturally expected and his audience was visibly disappointed when convinced he would not oblige. There's enough Irish left along the United route to carry Mooney through, safely, once he overcomes his nervousness, but if he will include a few strains of "Mavourneen" music the result will undoubtedly be more satisfying to all concerned. *Wynn.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

New Shows Next Week

"The Silver Wedding" (Thos. A. Wise)

—Longacre (Aug. 11).

"Potash & Perlmutter"—Cohan (Aug. 16).

Bud Fisher.

"The Mutt-O-Scope" (Cartoons),

16 Mins.; Full Stage.

Fifth Avenue.

It wasn't very clubby for the biggest money-making cartoonist in America to use an idea established by a brethern of his craft for the new act Bud Fisher is presenting at the Fifth Avenue this week. The basic idea of the Fisher turn belongs, by the ethics of the variety profession, to Bert Levy. Mr. Fisher, from the orchestra pit, throws his comic pen sketches into a lighted circle on a sheet at the rear of the stage. Mr. Fisher obtains the effects by sketching on different pieces of glass, inserted into a machine that casts them to the screen by an arrangement of mirrors. Mr. Levy does the same thing while seated at a table on the stage, using but one or two glasses, cleansing each off after a picture is made. Mr. Levy sketches heads mostly. Mr. Fisher does the cartoons only, excepting for the finish, where, as before, he draws from life in the audience, using a "plant" for a girl's head at the finale. Not alone Fisher is trespassing upon Levy's field, but this manner of producing sketches is so far inferior to the Levy work that the "Mutt and Jeff" man could well discontinue it immediately, with credit to himself, for Bud Fisher is hardly doing his reputation justice in this latest act. And he isn't the style of a fellow who will stand to be known as a copyist among professional players or cartoonists. Mr. Levy and his work on the stage should be left alone by people in that class. Levy has earned the credit of originating a style of sketching through having been the first to present it in American vaudeville. Did some one do "Mutt and Jeff," labeling them under other names, then sell the product in direct opposition to Mr. Fisher's output, he or his paper would make some noise. It is a direct simile to the present Fisher vaudeville act, as against Levy. Bud, you are wrong, take it off. *Sime.*

Linnett and Wilson.

Comedy Bar.

10 Mins.; Full Stage.

Union Square.

Working the usual routine on a three-barred apparatus Linnett and Wilson, a clown and straight man, found things pretty soft at the Square Monday night. The clown is a trifle ahead of the usual run of fun makers. Both men tackle the best of the bar tricks and if the straight would become acquainted with a little facial make-up to match his pink tights his appearance would probably escape adverse comment. It's a big time opener and strong enough to fit the other end if necessary. *Wynn.*

Mrs. Lillian Shaffner and Co. (2).
"Wrights and Wrongs" (Comedy).
 15 Mins.; Full Stage.
 Oak, Chicago.

This sketch by Mrs. V. Chanler Smith and Miss "Tommy" Allen is a satire on the prevailing suffrage movement. The chief figure (Mrs. Shaffner) is a woman who devotes her time to clubs, speeches and rides in police patrols, while her husband (John Glenn) remains at home to take care of the house. There are numerous bright lines in the sketch and it has several amusing situations. The wife is finally brought to time upon learning the neighboring women are sending food to her husband, also mending his socks and taking good care of him. She takes the apron from her husband, puts it on and the emancipated husband grows hilarious. As presented at the Oak last week there were numerous places where the comedy was over-acted and there was too much striving after effect. With a little pruning here and there, and toning down in spots, the act should do. Mrs. Shaffner is well known in Chicago and has had several experiences on the stage. Mr. Glenn, also very well known, has been on the concert stage as well as in vaudeville. Ed. Whimpsett manages the properties and looks after the canary's song and other features behind the scenes. *Reed.*

Ambler Brothers (3).
Equilibrists.
 12 Mins.; Three.
 Hammerstein's.

Two "straight" and one "comedian." The comedy effects are of no value other than to retain the third member of the act. The act would be more effective with the clowning out. The total bid for approval consists in balancing a ladder—and later a horizontal bar equipment—on the upturned feet of understander, while topmounter climbs up and poses and carefully gyrates. *Jolo.*

Callan and Davis.
Dancers.
 8 Mins.; One.
 Hammerstein's.

Conventional team of male and female steppers, man doing a few one and two-hand somersaults in his "scarecrow" number. *Jolo.*

Vanoss Four.
Acrobats.
 7 Mins.; Full Stage.
 Hammerstein's.

Three men and a woman in double and triple combinations of hand lifts, head balancing, etc. Woman does little beside posing; men nothing new. *Jolo.*

Harmony Boys and Girls (4).
Songs.
 8 Mins.; Full Stage.
 23d Street.

Mixed quartet garbed in the Civil War period. Open with medley of old tunes followed by popular ballad and operatic solo, duet and quartet vocalizing. In selecting a title for the act the "boys and girls" portion is a misnomer. "Men and women" would be more appropriate—or, better still, the "Schnabel Quartet." A good three-day turn. *Jolo.*

Cole and Denahy.
Trot Dancers.
 7 Mins.; Full Stage (Palace).
 Fifth Avenue.

Cole and Denahy are termed "San Francisco's Favorite Society Dancers." That describes Turkey-trotting nowadays. They do it, calling their three dances (by means of placards) "The Exposition Waltz," "The Frisco Bear" and "The Texas Tommy." It was the latter that put the couple over. Lacking appearance to the extent that help this style of dancers get over easily, the couple had to work hard, and they did with the Tommy. But at best nowadays it's difficult to show anything on the stage in trotting that has not been done or excelled by amateur dancers in Cabarets. Everyone doesn't frequent the restaurant-Cabarets, of course, but most do who patronize big time vaudeville. Cole and Denahy may do for a production or become satisfied on the small time. *Sime.*

Irwin and Herzog.
Songs.
 9 Mins.; One.
 Fifth Avenue.

William Morrissey and Bert Hanlon did not appear at the Fifth Avenue Monday night, but Irwin and Herzog did. The first two were programmed and the latter duo carded. Irwin and Herzog sing while wearing blue cloth evening dress. The blue didn't look so well, nor natty nor anything excepting to accentuate the boys were in dress suits. One is a large fellow, who seems familiar from the Primrose Four. The other is slight in build. There is no piano. Without this and strictly as a two-act Irwin and Herzog can not go through on the big time with their present songs. Until they get others that will fit them much better they resemble more a music publishing plugging act than a real Cabaret turn in vaudeville. *Sime.*

Nina Payne.
Songs and Dances.
 12 Mins.; One.
 Audubon.

Nina Payne's vaudeville experiences have been many and varied since she "Salomed" to record breaking business in San Francisco under the direction of Edwin Emery. Nina was young and pretty then and perhaps inexperienced in the business ways of vaudeville. She's just as pretty now, particularly with her hair down, and she has run the gamut from a sensational big time feature to small time. For her "single" Miss Payne has constructed a very classy song and dance routine with quick changes. When in pantomime she never had an opportunity to try out the merits of her voice. It's there and the little tricks of delivery, picked up during her dancing experience, help considerably in getting over the numbers. Her costumes are becoming, every one of them. For an encore Miss Payne released her long hair and executed a dance so far ahead of the stereotyped effort usually presented by single women it earned her several bows. Right now Nina Payne can qualify for the two-a-day time. She has everything desired and much that is lacking in the many big time single offerings of this kind. She corralled one of the big hits of the bill. *Wynn.*

Lewis J. Cody and Co. (2).
"Frommont" (Dramatic).
 16 Mins.; Five (Parlor).
 American Roof.

"The Popular Stock Actor, Lewis J. Cody, and Company in Mr. Cody's Wonderful Playlet 'Frommont.'" The program tells the story, and since Mr. Cody appears to have stood for the billing, he might have added where he secured his "wonderful playlet" from. In the acting on the roof was a wonderful chair, though, that Mr. Cody did not write. It was an arm chair, embedded in plush, nice and easy, like the small time. Mr. Cody as a stock actor is the Idol of New England. And may be other sections. But around the Baked Beans District this Cody boy is some kid as a leading man. He's over with "Frommont." It's a "Frederic Le Maitre," "David Garrick" and perhaps others rolled into one, or it may be either of those two. In support is a good looking woman, who plays the amateur actress well enough, and there is "Frommont's" valet. Once in a while a French word of address appears. Mr. Cody also looks good. On the vaudeville circuits the leading man should act as strong opposition to the straight picture houses, which seem to be the strongest drawing cards for women hereabouts. But Mr. Cody should select a romantic sketch. Girls like romance the best. *Sime.*

A. Seymour Brown and Co. (18).
"The Bachelor's Dinner" (Musical Comedy).
 30 Mins.; Full Stage.
 Union Square.

Recollect the Gus Edward's "Kid Kabaret" setting, including the black-face comedian who represented the butler, waiter, valet et al, and you have a mental picture of A. Seymour Brown's opening. The set table with seated guests, etc., are all there, but the story differs, carrying a series of complications that allow for comedy and some numbers. Brown stands out, but is closely pursued for honors by his feeder, a straight young man who also tangued through a number, and by a young woman who duetted with Brown near the finish. The chorus are rather odd-sized and lack the class expected to go along with a big production. The comedy will win for the piece what the balance lacks, and it is well equipped with tuneful melodies. *Wynn.*

Kitty Flynn.
Songs.
 8 Mins.; One.
 American Roof.

Kitty Flynn was "No. 2" on the American Roof bill Tuesday evening. It was too early for her. As a singer of popular ditties, Miss Flynn is robust, physically and vocally. She is attractive in her own way, and sends her songs over. A previous training on the stage as a soubrette and in the large Jardin de Danse taught Kitty how to do that. Miss Flynn is a nice single for the small time, but should always be armed with the very latest and the very swaggiest rags. Kitty dresses well, wearing a hat with her clothes. It's a becoming little black lace thing. *Sime.*

W. McKay and Co. (1).
Comedy Sketch.
 20 Mins.; Full Stage.
 Audubon.

Man and woman, both pretty clever, handling a comedy sketch that deals with a political question. Several good anti-climaxes and some good laughs. The man handled most of the laugh lines, essaying a light comedy role. The acoustics of the Audubon are not over good and this made it difficult to follow the theme from the back of the house, but those down front seemed to think McKay and Co. were good. *Wynn.*

Smith and Farmer.
Talk and Singing.
 15 Mins.; One.
 23d Street.

Man a "nut" comedian, constantly putting over smart come-backs, mostly old ones, but some new, with pretty girl feeder. She sings a couple of ballads and he finishes with a cornet accompaniment to her last ballad. The finish reduces the class of the act by one-half. In its present shape a good small time turn. *Jolo.*

Four Punchinellos.
Operatic.
 12 Mins.; Two.
 Audubon.

Three men and one woman, all exceptionally good songsters in a routine of solos and quartet numbers with several costume changes. They pleased the Audubon audience. *Wynn.*

VIC HUGO'S TRAVELOG.

Vic Hugo, Cedar Rapids's best globe trotter, accompanied by his guardian and brother, Charles, returned home on the La Lorraine after a six-day's jaunt through England. Just why the first citizen of Cedar Rapids should sail from France is a mystery, for before leaving he vowed his business would keep him in London during his entire stay and laughed away the idea that he would even think of Paris, but he's peddling a great little excuse about not being able to get steamer accommodations unless he journeyed to France.

Vic brought home with him a note book full of knowledge anent the other side and while only a few hours in New York began pulling "When I was in Manchester, etc."

What Vic will do with his memories of Europe is going to knock 'em off the seats around the old corner grocery store in Cedar Rapids, where the natives think Chicago is the extreme Eastern section of the United States. Loaded down with inside info about the London clubs (Vic saw them all) the taxi system, the police, traffic, music hall and restaurant system and the bar maids, Victor is all primed for his travelog and anxious to chase it around the West before forgetting it. He's saving most of it for Jake Rosenthal of Dubuque, knowing it will rile Jake to be outdone by a native of Dubuque's suburb.

Before returning home Hugo will hop up to Toronto to look over a mid-get village that contains world touring possibilities, and will then journey by rail to Toledo, motoring to Cedar Rapids from there.

PRINTER OF UDELL'S.

Chicago, Aug. 6.

Harold Bell Wright is a novelist, very widely read among the middle classes of this country, so his name is but little known among critics. E. W. Reynolds is his publisher. The two have worked together so well they both have amassed fortunes.

Last year "The Shepherd of the Hills," one of Mr. Wright's widely read novels, was dramatized and sent on the road. It made much money for the author and publisher and also enhanced the fortunes of Gaskell & MacVitty, two young Chicago producers.

Last Sunday afternoon at the National Theatre, "That Printer of Udell's" had its premier. It is a dramatization of the novel of the same name by Mr. Wright, and his publisher, Mr. Reynolds.

As it now stands it is too talky by far, too slow in tempo and lacks action and humor. It has numerous good characters, however, well drawn and distinct; it also has numerous good situations and some pungent lines. There is little doubt but that after it has been played a few more times and a good stage manager goes over it, the piece will make a most excellent attraction for the popular price circuits. The characters in the piece are familiar to a vast number of people.

The story has to do with the fortunes of a tramp printer who wanders into a Kansas village. He arrives at the door of Udell's shop at the nick of time, and is taken in and put to work. He has been starving and faints at his case.

Udell, an infidel and a frightful thing in a Kansas town where there are 12 churches, appears in a good light most of the time, even if the author was formerly a minister and is still writing from a churchman's standpoint most of the time. The journeyman meets the belle of the town, who has been keeping company with a rich young man with sinister antecedents. Her father objects to the "tramp's" attentions, and the young woman leaves home in company with the villain, who takes her to a far city and leaves her. The tramp is suspected of having eloped with the girl, while in reality he has been making a rigid search for her.

The girl is found in due time, the villain is unmasked and made to cringe in the usual order, and the tramp is rewarded for his faithfulness by the hand and heart of the belle.

There is not much to the plot that is unusual, but the story is one of every day life, and it goes straight home to the middle class element.

The cast has been selected with exceptional care, and they project characterizations well. Jack Maurston is the hero. He has a manner and style that fit him for the role. Leighton I. Stark as Robert Wicks, the town philosopher, has some good lines, delivering them easily and naturally. He needs a few more. Margaret Langhorne is Amy Goodrich, the heroine, and she has good looks to help along. Joseph Kelvin is the Udell and William Huffman, the printer's devil.

The house was not large Sunday afternoon, but it was liberal with applause and the play got a good start. It will go on tour.

Read.

ELIXIR OF YOUTH.

Chicago, Aug. 6.

"The Elixir of Youth" opened at the Cort theatre Saturday night. It is a John Cort production. Mr. Cort has not been very successful in picking them during the past couple of seasons, but his luck will switch sooner or later. It will probably be later.

Farce comedy in three acts is generally a pretty long evening. This one is no exception.

There are funny ideas and situations, but it is difficult to run three acts of continual laughing ideas and situations.

The idea is not new in the main, although it is worked from a different angle. An aged doctor has been seeking for 25 years the Elixir of Youth. In the days of Ponce de Leon it would have been a great subject for a farce, but it is hard to stretch the imagination in these days of advanced science to a point where an old man is turned into a baby. That's what the story calls for.

There is a mix-up of babies and personages generally. As may be said of almost every farce comedy, as a 40-minute sketch, great, but beyond that it becomes silly and tiresome. The turning back of time is not new to vaudeville. Foy and Clark played a sketch for years in which they drank from the fountain of youth and went back even farther than the baby stage, the finish turning up a monkey.

The Cort piece did not cause any great digging into the bank roll to produce. There is but one scene, an interior, the professor's old-fashioned living room. One thing the show may do, however, is to make Oneida, N. Y., known to many people who never dreamed the town existed. The locale of the piece is Oneida. How the authors, Zellah Covington and Jules Simonson, ever hit upon Oneida gives the farce a problem aspect that may make it a success. Either one of the authors must have been going through New York state in a sleeper and, raising the curtain, saw the sign board.

The piece is well cast. Frank Bacon, featured, is the old doctor with the wonderful discovery. He plays the absentminded scientist in capital style, sticking closely to his character, and through his quiet work bringing the farcical points and situations out the more strongly. Harry Mestayer, last seen here as the hit of "The Escape," has the second role of importance, but does not bear out his showing in the former production. It is pure farce that he is called upon to do, and this does not seem to be his forte. Joseph Brennan does exceptionally well as an old roue who wants his youth back. The part is small, but he makes much out of it. George Barnum does a judge. It is small but he gets it over forcibly. Henry Weaver, the chief of police of Oneida (that's funny in itself) had three policemen surrounding the house. What the rest of Oneida did during that time for police protection is terrible to imagine.

Amelia Sumers, an ingenue, held the most important female part. Amelia appeared a little young to be the object of so many matrimonial desires, but she handled the role capably. Marie Taylor in a middle-aged role, played up to the rest of the cast. Betsy Bacon

looked pretty as the busy little society wife who had enough to keep an auto but not enough to pay her telephone calls. Her presence was always welcomed. Winifred Bryson was the pick of the women on looks and personality. It seemed too bad that Winifred didn't get a chance to make a showing in some clothes. She is a corking looking girl, who seems to have ability, although there is little call for it in the piece.

"The Elixir of Youth" is one of those things that you don't mind sitting through if the seats are gratis; but it would make one rather peevish if they gave up a dollar fifty. The house Tuesday night was not quite half full. It is some small house.

Dash.

FIFTH AVENUE.

This week's program at the Fifth Avenue is preferable to either of those for the past two weeks, but there is still the taint of small time in the high price house. Monday evening, somewhat warm, gave evidence of an increased interest in the Fifth Avenue shows, probably promoted by the presence of Corse Payton (New Acts) on the bill, as headline.

A slight change in the running order occurred. Belle Adair was moved up two numbers on the programme Monday night. Irwin and Herzog (New Acts), substituting for Morrissey and Hanlon, were shifted down to Miss Adair's former position. There is little choice between the two turns, however.

The Great Tornados closed the show. They are a lively acrobatic number, with several men and a girl, the latter taking part in the understanding portion. While several misses were made the act held interest. It has some good flyers and a couple of the boys make doubles from single hand cradles to the ground that get through with a mighty small margin. The turn looks good for a closing number. It is brightly dressed and opens like a Zouave act, with a back drop to blend with the uniforms worn.

"Prince Floro," the chimpanzee, felt fine Monday evening. He put in some comedy not of the routine. As these monks never work alike twice in succession they are always worth watching.

Castellane (New Acts) opened the bill. "Three Kids from School," recently on small time, were "No. 2." The brightest bit is the little girl. With proper direction she should shine. The two boys, an Italian and Hebrew comedian respectively, have cleaned up their dressing but are still very noisy. The Hebrew comedian has a good dance and the Italian fellow a voice full of strength. With these and something else besides the loud talk and meaningless actions (supposed to be "comedy business") together with the best use of the girl, the act should amount to something. Now it is small time. Cole and Denahy (New Acts) inserted their Turkey trotting "No. 3," followed by La France and McNab.

The latter, who are blackface comedians, have a laugh here and there in the dialogue and jail setting (drop), but do not get enough from the talk. It's either their own or the dialogue's fault, probably the latter. The finish,

boxing, is not a reminder of the same sort made familiar in New York by Miller and Lyles, the colored act. If La France and McNab want to make the big time as a permanent retreat they will have to build up all along.

Admitting Corse Payton is the drawing card at the Fifth Avenue this week credit should not be taken away from George Young; the box office. Mr. Young has a line of spectacular summer shirts he changes daily that is bringing out all the girls.

Sime.

AUDUBON.

A seven or eight-act bill staged with half as many carefully selected reels recently released and shown at "pop" prices is pretty sure to draw in any kind of a house, but when you consider the comfortable cushions and the general surroundings of the Audubon theatre, up on Washington Heights, probably because they have enough bloomers down in the valley, it's a different question. Tuesday evening the house was well dressed, a close-to-capacity orchestra making things nice for all concerned.

The show was given a start with a western reel, after which the Vissocci Brothers, a musical duo in white suits, who play piano accordeons, came out to open the vaudeville section. The men are shy a little on personality, but ragtime nicely through an opening medley. Then came some "Il Trovatore" music and for a finish one of the brothers whistled, accompanied by his brother on the instrument. It's a strong number for small time. They succeeded nicely at the Audubon.

There were two distinct hits on the bill in Spur and Brown, and the Great Harrah and Co., the latter a roller skating trio who showed here a few years ago under the billing of Harrah-La Salle and Co. It's closer to a skating production than anything of its kind in vaudeville, always excepting, of course, Reynolds and Donegan. The comedian has a neat way of falling and Harrah, working straight, does some clever spins. The girl is pretty and adds to the picture.

Spur and Brown must feel awkward doing three. They collided with the big hit of the evening, earning half a dozen bows, a few encores and came perilously near being forced to a speech. An act like this on every bill would soon bring small time up around big time.

Rouble Sims, with some comedy and chalk, came through nicely in a good spot and added that touch of variety to the show that helped things generally and himself particularly.

Fred W. Peters and Co., in a comedy sketch, secured the desired laughs with little effort. The story deals with a French actress who looks considerably like Mazie Oliver, gaining access to the home of a suffragette while that individual is away on a lecturing tour. Her husband and his nephew endeavor to keep the fact of her presence away from the wife. The complications and confusion provoked by this turn of affairs allow plenty scope for the comedy. The company is capable, but at best it's a small time number. The Four Punchinellos, Nina Payne and W. C. McKay and Co. (New Acts).

Wynn.

HAMMERSTEIN'S.

There are times when Willie Hammerstein has misgivings regarding his capacity as a showman. Monday night there was not a scintilla of doubt in his mind—and with just cause. Last spring the Palace played Napierkowska and other so-called important dancing acts, doing no business to speak of with them. Willie books Evelyn Nesbit and before 8 o'clock shuts down his box office with every possible bit of standing and sitting room occupied—even after all the tables had been removed and chairs jammed in their places as closely as possible. It is doubtful if the roof ever held a larger crowd.

Of course the name "Thaw" was ingeniously employed in billing the big drawing card. Monday it was blotted out of the signboards in front of the house—carefully painted but in very visible paint. As Oscar Hammerstein jokingly explained it to Martin Beck on the roof—"she's doing business because her name is Thaw."

There was a noticeable absence of comedy in the bill. In fact the only really laughing act was the Charles Ahearn Troupe. Callan and Davis (New Acts) opened, with Lawton, billed as comedy juggler, second. He does a few clever tricks but doesn't attempt any comedy. Wilbur Sweetman, musical turn, third. Three Ambler Brothers (New Acts). May West sang loud enough to be distinctly heard in the rear. Marshall Montgomery's talk was entirely lost. He wisely chopped it down and confined himself to the remainder of his ventriloquial routine. Nesbit and Clifford (New Acts). Joe and Lou Cooper escaped without casualties. Dainty Marie was accorded more applause than any act on the program with the exception of the headliner. Winsor McCay next to last with Vanoss Four (New Acts), closing before eleven. It was not a good show.

Jolo.

UNION SQUARE.

It's too bad the powers didn't wise up to Union Square conditions earlier in the summer and begin handing out shows like the current week's bill before the prices were clipped. Had they done so, the operation recently performed on the admission scale might have been avoided, for this week's layout at practically pop prices is certainly going to spoil the public and in addition make it doubly hard to lift the entrance fee, if that move is being contemplated for the regular season.

A well filled house was on hand to acknowledge the ability of Linnett and Wilson (New Acts) who opened, followed by The Astaires, two youthful people who dance well, but sing to poor results. And just why the girl picked the opening costume is a question, for it gives her a gawkish appearance and makes the young lady, who is merely thin, look painfully skinny. The bad taste of this selection was brought to view with her second pieces of wardrobe which came considerably closer the mark. They just barely managed to win an encore, doing a Tango for that.

Walter C. Percival and Co. in "The Choice" a well written piece of drama

with a delicate theme, proved one of the evening's hits and incidentally looked like one of the best things of its kind the Square has carried in several weeks. Percival, admirably supported by a cast of good readers, particularly Blosser Jennings, worked the skit to a strong dramatic climax and then landed the punch that brought it to big time level.

Hermann and Shirley also have a good act, this one of comedy, in which Hermann danced and contorted to a big hit. His partner blocked some big points with a poor delivery, a fault that could be remedied easily with a few rehearsals.

To Muller and Stanley went the hit of the bill. Following A. Seymour Brown (New Acts) after a half hour of singing and comedy, it looked like an uphill battle for the team and in fact it was, for a few minutes. Once Maud Muller broke into song, however, the finish was easily predicted.

The Florence Family closed the program with their usual results. Jack Mooney and Middleton and Spellmeyer New Acts.

Wynn.

AMERICAN ROOF

Plenty of life to the American Roof show the first half of the week did more for it than anything else. The first half had singing in each turn. While ordinarily there would have been too much of this, after watching the dead programs in the big time houses this summer, that could not be said. The second half of the American program was nearly as lively, stopped for a few minutes in its songs by the Lewis J. Cody sketch (New Acts). Mr. Cody got laughs in the rehearsal part of his playlet, which held that up.

Dave Ferguson was in the next to closing spot, with songs, talk and his "600." He did very big at the finish and ran through the dialog nicely, though against the open air roofness. The show was closed by the Carl Dammann Troupe in fast acrobatics, two women acting as understanders.

Williams and Williams, a regulation two-boy dancing turn, opened the bill. Kitty Flynn (New Acts), "No. 2," gave the show a nice push off with her songs. Brooks and Harris had to carry it along in their skit, called "A Mild Flirtation," on the Mack and Walker order. No objection will be raised on the small time to those who like these "neat acts," but someone should tell the girl not to sing a ballad, something she thinks she is doing just now. The young woman should also hit a happy medium in dress. At present she is wearing two, one a tailor-made. The difference in her appearance leaves the impression one is being used as a disguise, although both costumes are modish.

The former Bixley and Fink act is played by Burton and Lerner. Lerner was Ed Bixley's partner after Henry Fink left the turn. The routine is much the same, with Lerner trying to play the instruments from the orchestra, drums, cornet and trombone. He plays all equally well, but his playing of either wouldn't qualify him for a street band. Mr. Burton is a tall, stout fellow, contrasting in size well, as the original partners did. The

travestied operatic finish gets something and helps them off. The act will do for small time, and the more slapstick placed in it the better it will go.

Another turn that needs slapstick is "Court by Girls," off the big time. It has 10 or 12 people, with Max Witt, the owner, directing the orchestra. This is a sort of female "Irish Justice" without the accompanying bangs. Tommy Gray wrote it. The lay-out is not at all bad. It's a regular act for pop house featuring. The bunch is lively and there is something doing all the time. With this act roughened up it would be a scream on the small time, which, despite all reports to the contrary, still likes it hokum raw.

Crumbley and Glass, a colored male team, opened the second part.

Stine.

23RD STREET.

Advertising a "midsummer festival" show at the 23d Street this week, Manager Matthews says that business has picked up materially as a result. Tuesday night it looked it, the orchestra and boxes being almost entirely filled.

The "festival" consists of seven acts and a generous allotment of pictures—Kinemacolor and black and white. The main Kinemacolor feature was "Sin," a representation of the old morality play, "Everyman," in three reels. The black and white stuff was bolstered up by a "non-union" Keystone comedy film that was deservedly a riot.

Harmony Boys and Girls and Smith and Farmer—New Acts. The other five turns proved to be an acceptable assortment of acts—about as good a bunch as could be gathered together for the price. There was Billy Kin-kaid, a comedy juggler in Scotch character make-up, and a combination of Tom Hearn, Jim Harrigan and other jugglers' material.

Harry Rose, a self-satisfied youth with a tendency toward "freshness," has the makings of a riotous three-day performer but should edit his "kidding" material for the family houses. It is a little too fly for anything but Broadway folks. Stevenson and Nugent, a pair of "sidewalk" men, have a good crossfire act with a dance finish. But, oh, that "Venetian blind" gag and one or two others of equally ancient vintage. Boys, how could you?

The Tom Kyle Players have a corking "rube" opry house sketch in "Big Hearted Grogan," and well cast. If quickened by getting to the point a bit sooner it should make a star big small time skit. Pantzer Duo, excellent contortionists, do not appear to get out of their act all it deserves.

Jolo.

DAYTON FLOOD EXHIBIT.

Dayton, Aug. 6.

The Ellsworth Dayton Flood Co. was incorporated at Columbus last week, with a capital stock of \$80,000. The official incorporators are Henry Ellsworth, Clem Herchelrode, J. H. Ziehler, O. Neuman, Charles W. Dale.

The object of the corporation is the reproduction for exhibition at the Panama-Pacific Exposition of Dayton, before, during and after the recent flood.

RAGTIME PHILOSOPHY

By Darl MacBoyle.

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"To have what we want is riches; to be able to do without is power," but to have to do without is something similar to Sherman's opinion of war.

Many a "blue" word is said in a jest.

The little lane of laughter
Was laid out by a cow,
But Bossy's better half, the "bull,"
Reigns on old Broadway now.

A chorus girl whose lips are a little too red and whose hair is a little too blond is usually ready to prove there is nothing the matter with her stomach.

"The reward of things well done is to have done them," and the reward of things undone is "duns."

"—and in this wondrous scheme of things, each atom, however insignificant, was created for a purpose and has a use," but there are certain items in said scheme that do not appeal to the casual observer as being absolutely necessary.

"Be not simply good; be good for something!" It might be just as well to try and have that "some thing" worth while.

All the world loathes a liar.

Caesar's wife occupied the same exalted position that the manager's "friend" usually claims for herself. P. S.—Caesar's wife was "above suspicion."

Most men who are credited with the "Devil's own luck," have some of that gentleman's fabled persistency when it comes to getting what they go after.

Granting for the sake of argument, the story of the first sin, that of eating an apple, to be a fact, I can state positively that some of the later editions are far more attractive.

DISCOVERING A "SINGLE."

While Jule Delmar of the Loew-Sullivan-Considine booking agency stood outside a music publishing shop the other day conversing with an acquaintance, he heard a voice from above. Curious, Mr. Delmar sought the owner of it, who is now a full fledged single on the Loew Circuit. The vocalist was Pauline Lorraine, never previously on the vaudeville stage.

Though it sounds press agency, Mr. Delmar is above those things and besides he only pulled the story after imparting the information he leaves this Saturday for his vacation.

Jenie Jacobs fished continuously Sunday for five hours from a boat, off Islip, L. I., to finally land a lemon someone had slipped onto her hook while Jenie wasn't looking. Miss Jacobs can't yet understand it.

IF YOU DON'T ADVERTISE IN



DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (August 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 Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C," Sullivan-Considine Circuit—"P." Pantages Circuit—"L." Low, "M." Marcus Low Circuit—"Int." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Red." Chas. H. Rodkins (Chicago)—"Craw." O. T. Crawford (St. Louis)—"N-N." F. Nixon-Nirdlinger (Philadelphia)—"BL." Bert Levey (San Francisco).

New York.
HAMMERSTEIN'S (ubo)
Evelyn Nesbit Thaw
Dainty Marie
Abeorn Troupe
Howard's Poodles
Benecich Bros
"Act Beautiful"
Eva Shirley
Musical Johnsons
Wilbur Sweetman
Work & Play
(Others to fill)
FIFTH AVE (ubo)
Felix & Calie
Fk Korman's Players
Linton & Laurence
Dooley & Sayles
Five Armanis
Danny Simmons
Mattie & Elvira
Barto & Clark
Will & Kemp
Three Bartos
UNION SQ (ubo)
Ralph Lynn
Chas. L. Warren
Eva Taylor
Hines & Fox
"Mignon"
Miss Josephine
"Arturo"
O'Neil & Dixon
PROCTORS 125TH
"Humanity"
Sol Florida Co
Edmund Hayes Players
Adams & Schaeffer
Burt & Malvine
Guy Dailey Co
Kala Family
Harry L. Clair
Emilia Esmar
John Keese
8 Throwing Powers
PROCTOR'S 23D
Low Welch Co
Nina Payne
Musical Vinos
Fred Hilderbrandt
Armita Bros
Marina & Wood
T. Hartingtons
PROCTOR'S 56TH
Tom Kyla Co
Kennedy & Kramer
Harry Ross
Mort & Daisy
Mike & Miller
Nip & Tuck
AMERICAN (low)
Sprague & McNece
Gracie & Mack
Young American 5
Eli Dawson
Marguerite
Rag-Classic Duo
Flinn & Elwood
Billy K Wells
Zara Carmen 3
2d half
Kaiser's Dogs
Frank Bros
Anderson & Evans
Shirk & Walsh
Dancing Mars
Apollo 4
Dugan & Raymond
Billy K Wells
(One to fill)
7TH AVE (low)
Medlin Feiber & T
Brady & Mahoney
Fred St Onge 3
Clem Bevins & Co
Great Johnson
(One to fill)
2d half
Thos Potter Dunne
Weston & Keith
"Broadway Love"
Alice Hanson Co
Aldro & Mitchell
(One to fill)
NATIONAL (low)
Brooks & Harris
Leon Rogee
"The Stick Up Man"
Warren & Blanchard
Dunedin Troupe
(Two to fill)
2d half
Moore & Moore
Medlin Feiber & T
Brown & Randall
John T Doyle Co
Beale Browning
(Two to fill)

YORKVILLE (low)
The Macanini
Weston & Keith
Neil McKinley
Anderson & Evans
Shirk & Walsh
Kaiser's Dogs
2d half
Sprague & McNece
Pauline Lorraine
Young American 5
Devi L. Elwood
Brady & Mahoney
Zara Carmeen 3
LINCOLN (low)
Frank Bros
Alice Hanson Co
Bruce Duffett Co
Leno Roberts
Kariton & Kilford
(One to fill)
2d half
Medlin Feiber & T
Healey & Adams
Fred St Onge 3
Clem Bevins Co
Keegan & Healey
Chas. L. Warren
(One to fill)
GREELY (low)
Healey & Adams
Banjo Phields
Evers Wisdom Co
Thos Potter Dunne
3 Newmans
(Three to fill)
2d half
Perry & Wilson
Leon Rogee
Neff & Starr
Warren & Blanchard
Laypo & Benjamin
Guy Dailey Co
(Three to fill)
DELANEY (low)
Perry & Wilson
Neff & Starr
Sadie Ott
Dick Bernard Co
Berry & Wilhelm
Laypo & Benjamin
(Two to fill)
2d half
Loren & Gallagher
Eli Dawson
Rag-Classic Duo
Dunedin Troupe
(Three to fill)
GRAND (low)
Leander & Mack
(Six to fill)
2d half
El Mino Eddy
3 Kids From School
(Five to fill)
PLAZA (low)
Manley & Walsh
Haggerty & Le Clair
(Three to fill)
2d half
Leander & Mack
"Everybody's Doing It"
Love & Haight
(Two to fill)
Brighton Beach
HENDERSON'S (ubo)
Corse Patton Co
George B Reno Co
Charles Howard Co
Burnham & Irwin
Morris & Kramer
McMahon Diamond & C
Hilda Glyder
Romalo & De Lano
Great Libby
BRIGHTON (ubo)
Hagge & Dixey
"Scrooge"
Rice & Cohen
Luigi Dell'oro
Nana
Dettorre & Lee
Patty Doyle
Chester's Canines
Louis Stone
(Others to fill)
MUSIC HALL (ubo)
Nelle Baker
Catherine Countess Co
Bert Levy
Diamond & Brennan
Trova
Dolly Connolly
Muller & Stanley
(Others to fill)
Brooklyn
FULTON (low)
Ward & Perry
Bonner & Powers

Dancing Mars
"Chitood Days"
Weston & Williams
Grey & Peters
2d half
Great Johnson
Marie Stoddard
Evers Wisdom Co
Neil McKinley
Aerial Ballet
(One to fill)
SHUBERT (low)
Aerial Ballet
Grant Gardner
"The Pardon"
Brown & Randall
Aldro & Mitchell
(Two to fill)
2d half
Ward & Perry
Brooks & Harris
Sadie Ott
"The Stick Up Man"
San Harris
3 Newmans
(One to fill)
BLJOU (low)
Moore & Moore
Marie Stoddard
"Broadway Love"
"Camping Out"
Dugan & Raymond
Thos Potter Dunne
Onalp
2d half
Granville & Mack
Grant Gardner
Bruce Duffett Co
Leno Roberts
Onalp
(Two to fill)
COLUMBIA (low)
3 Emersons
(Five to fill)
2d half
Bonner & Powers
Weston & Williams
"Straight"
(Three to fill)
LIBERTY (low)
"Everybody's Doing It"
(Four to fill)
2d half
The Macanini
3 Emersons
(Three to fill)
Atlantic City
SAVOY (ubo)
Bertha Kallich Co
"Arcadia"
Raymond & Caverly
Dale & Boyle
4 Casters
6 Musical Spillers
Kennedy & Malroe
NIXON (n-n)
Tom Linton Girl
Bruce "Red" Co
Price & Price
Busch Bros
Barry & Williams
Lewis Wells

Waltham
VICTORIA (n-n)
Amelia Este
Louise Mayne
Bernard & Lloyd
"Fun at Seashore"
Jessica Troupe
3 Emersons
Adare Austin Co

Millers, West.
BABCOCK (sc)
Same bill as at Miles
City this issue

Weston
ORPHEUM (low)
Anthony & Ross
Ben Lewis
Rita Redmond
Wilfred Clarke Players
Murray Bennett
3 Falcons
(Two to fill)
2d half
Wilson & Washington
Scott & Wilson
Kitty Flynn
Lewis J Cody Co
Fisher & Green
Oberitis Sisters
Dorson & Gordon
Helen Primrose
2d half
Helen Plingree Co
Snyder & Hall
The Marshalls
2d half
Lee Bros
Pringle & Allen
"When Women Rule"
Byal & Early
7 Bracks
Casbury, Alta.
EMPIRE (m)
Ryley's Girls
"Heart Throbs of
City"
Connolly Sisters
Rapol
Allen & Lewis

Chicago.
EMPIRESS (sc)
HALSTED ST
(Open Sun Mat)
Lou Bois
Dewier & Gardner
Walter Lawrence Play
Smith, Volk & Cronin
Derkin's Circus
(One to fill)
MAJESTIC (orph)
MacFarland & Mm—
Joe Welch
Jarvis & Dare
Genaro & Bailey
Equill Bros
Armstrong & Clark
The Macanini
Fenton & Boys
Montambo & Wells
McVICKERS (J-I-n)
Gene Greene
Oliver Orlando
Troupe
Davis & Scott
Flo Adler & Boys
Robert Hall
Rocco Twine
Marcena & Drilton Bros
WILSON AVE (J-I-n)
Jewell's Manikens
Beaumont & Arnold
Henry Holman Co
Newboys Quartette
Burns Brown & Burns
2d half
Alpha Sextette
Gilmore Corbin
Grant, Myrhone
Bush & Shanro
Durand & O'Leary
COLOMIAL (J-I-n)
Lila Schin
Patsy T. Dolores
Reilly & O'Neil Twins
Gary Owen Co
2d half
Lila Schin
Burns Brown & Burns
J Albert Hall Co
Harry Holman Co
Beaumont & Arnold

Chicago
CHESTER PARK (m)
(Open Sun Mat)
Colonial Minstrel
Misses
(14-16)
(Same bill as at Puc-
blo this issue)

Denver
EMPIRESS (sc)
(Open Sun Mat.)
Lohse & Sterling
Oberitis Sisters
Pav & Mynn
Herbert Frank Co
Creighton Bros
Thompson Horse's

Detroit.
TEMPLE (ubo)
Fox & Dolly
John P Conroy
Billy McDermott
Webster & Wilson
Ray Eleanor Ball
Ray Conlin
Alexander Bros
Arnaut Bros
BROADWAY (sc)
(Open Sun Mat.)
Lewis & Norton
Lester 3
Campbell Sisters
"Court & Girls"
Maglin Bddy & Roy
(One to fill)
Edmonton, Alta.
PANTAGE (m)
4 Marx Bros
Green's Reception
Greys & Cranfield
Eddie Howard
Harria Bros
Fall River, Mass.
ACADEMY (low)
Wilson & Washington
Helen Plingree Co
Snyder & Hall
The Marshalls
2d half
Anthony & Ross
Dorson & Gordon
Huling Seals
(One to fill)
Harwich, Mass.
PAXTANG PARK
(n-n)
Musical Leslies
Breakaway Barrows
Clare & Mitchell
Maglin Bddy & Roy
Seaboard, N. J.
LYRIC (low)
"Straight"
El Mino Eddy
(Three to fill)
2d half
Manley & Walsh
(Four to fill)

Jacksonville.
ORPHEUM (inter)
(Open Sun Mat)
Everett's Monkeys
Harry Hayward Co
Cunningham & Marlon
Pero & Wilson
Gracie De Mar
OSTRICH FARM
(ind)
C W Ritzbia
Fred Owens
Lottie Henderson
Mabel Pease
Frank Glendon
Kansas City
EMPIRESS (sc)
(Open Sun Mat)
Wheeters Co
Joe Vail
Anzen Lee Co
Barnes & West
Jimmie Britt
Piano Bugs

Los Angeles
ORPHEUM o
Franklin & Burt
Rocco Twine
Mr & Mrs E Connolly
Edgar Berger
Watson & Santos
(Two to fill)
EMPIRE (sc)
3 Bennett Sisters
Joe Rlmes
Georgia 3
"Passenger Wreck"
Palace Quartette
The Cavaliers
PANTAGES (m)
Arday's "Hiram"
Olga Samaroff 3
Roy La Pearl
Patsy T. Dolores
Lester Bros

Wiles City
LIBERTY (sc)
(11-13)
The Navys
George Hall
Florence & Lovett
Priester & King
Karnos Comedians

Winnipeg
MAJESTIC (orph)
"More Sinners than
Saints"
Avon Comedy 4
Stuart Barnes
Ota Gygi
Valmont & Reynen
Pierrette Animals
Miller & Lytle
Helen Hassler

Winnipeg
UNIQUE (sc)
(Open Sun Mat)
Clayton Drew Players
O'Brien & Lear
"The Mission Garden"
Gruet & Gruet
Clarence Oliver

New Rochelle, N. Y.
(low)
Keegan & Healey
(Two to fill)
2d half
Crumbly & Glass
(Two to fill)

Oakland, Cal.
PANTAGES (m)
(Open Sun Mat)
Emma Carus
(Hill Cherry & Hill
Nichols & Crois Sie
El Cota
Alfred La Tall Co

Philadelphia.
KBITH'S (ubo)
"The Ristersingers"
Geo Rolland Co
Marshall Montgomery
Florence Ackley
Leta & Jeanette
Ashley & Cranfield
Shriner & Richards
Gordon & Rica
Musical McLarens
BLJOU (nbo)
"Social Playgrounds"
Gilet Trio
Newport & Stirk
Boydell Dupo
Chalk Saunders
(n-n)
Livingston Trio
Brooks & Harris
Strolling Players
Whitely & Picks
Mayo & Altman
"Beverly Melody"
OPERA HOUSE
(low)
Love & Haight
Crumbly & Glass
Loren & Wagner
John T Doyle Co
Pauline Lorraine
Marcena Navarro & M
2d half
Kariton & Kilford
Berry & Wilhelm
"Camping Out"
"The Pardon"
Floyd Mack
Grey & Peters

Perris, Cal.
ORPHEUM
Mayhew & Taylor
W L Arlingdon Co
Kenney Nobody & P
Alma Foulla
Mrs Bartholdi
Ward Baker
Mack & Williams
PANTAGES (m)
Howard & McCane
Kirk & Fogarty
Jack Taylor
Lopes & Lopes
Dixie Southern
Courtney & Jeanette
SAVVOY (sc)
4 Readings
Manning & Ford
B Kelly Forrest
Eager Midgley
Mort Sharf
Max's Circus
SAVOY (m)
"Bulgarian Romance"
Sylvester & Vance
Kirk & Fogarty
Co Great Mars Duo

Pueblo, Colo.
EMPIRESS (sc)
(11-13)
Alvin & Kennedy
Julia Rooney
Archer & Selford
Del Adelphi
Bowman Bros
"Fun in Board House"

Sacramento
EMPIRESS (sc)
(Open Sun Mat)
The Savoy
Golden & West
Walter Daniels Co
"Easy Money"
Sampson & Douglas
"Girl in the Vase"

Salt Lake
EMPIRESS (sc)
(Open Sun Mat)
Emma Francis Co
Morris & Beasley
Hubert & Kennedy
Porter J White
Pisano & Bingham
Booth Trio

San Diego
EMPIRESS (sc)
(Open Sun Mat)
Marcou
Lightner & Jordan
"The Trainer"
Raymond Teal
Exposition 4
White's Animals

San Francisco
ORPHEUM
Milton Pollock Co
Will Rogers
Rube Dickinson

4 Society Girls
Sam Watson's Circus
PANTAGES (m)
(Open Sun Mat)
Carter
Frank Mills Player
4 Baldwins
Raymond & Hall
Carmen & Roberts
Tacoma
EMPIRESS (sc)
Lew Palmore
Luciano Lucca
Henry Frey
Chas Bowser Co
Bernard & Carth
La Bonambule
PANTAGES (m)
Lottie Mayer Girls
Clayton & Lennie
Tojetti & Bennett
Billy Mann
Bimberg Marion &
Day
Alfredo Marshall
Vancouver, B. C.
ORPHEUM (sc)
Dancing Kennedys
Klein Bros
May Ward
"His Nerve"
Clark & McCullough
(Open Sun Mat)
PANTAGES (m)
Wm Schilling Co
Moore's Days
Marshall & Tribble
Thos R Daiton
Walter & Clifton
Victoria, B. C.
EMPIRESS (sc)
The Landels
Mas Francis
Coskland McBride & M
Walker & Ill
Evans & Vidocq
Washington, D. C.
COSMOS (n-n)
Pope & Uno
Ballo Bros
Watson & Little
Gole Stewart
Metropolitan Min-
streis
Winnipeg, Can.
EMPIRESS (sc)
Kelly & Galvin
Village Choir
"Who Was He?"
Schreck & Percival
Abeorn Troupe

SHOWS NEXT WEEK.

New York.
"ALL ABOARD"—44th St. Roof Garden (11th week).
"DAMAGED GOODS"—Fulton.
"PEG O' MY HEART"—Cort (35th week).
"POTASH & PERLMUTTER"—Cohan (Aug. 11-13).
"THE PASSING SHOW OF 1913"—Winter Garden (4th week).
"THE SILVER WEDDING"—(Thos. O. Wise)—Longacre (Aug. 11).
"WITHIN THE LAW"—Eltinge (49th week).
ZIEGFELD'S FOLLIES—New Amsterdam (9th week).

MAX FIGURES, VIOLATION.

Chicago, Aug. 6.

Complaints have been made by the Law and Order League of Chicago that the wax figure shows at Forest Park are in violation of the state law. The shows named are the "Eden Musee," "Trip to Chinatown," and the "Great American" side show.

Some of the figures complained of are the Thaw-White tragedy, the guillotine, execution by hanging, burning new-born babies, and a row of about 20 murderers including Hoch, the famous Chicago murderer, Nan Patterson and Mattie Hackett.

The matter has been brought to the attention of the state's attorney's office.

CORRESPONDENCE

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

CHARLES J. FREEMAN CHICAGO VARIETY'S CHICAGO OFFICE:
(DASH) MAJESTIC THEATRE BUILDING
In Charge

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The show is hardly what would be expected in the hot weather. It was rather a tough job sitting through it on a hot afternoon. Not a good bill, either, in cold weather, but then, the Majestic has what was considered a good show last week. It is hardly to be expected that there would be two in succession. The usual lack of comedy is felt throughout. There are two acts using pianos, following one another and they are topped off by a single violinist. Added to that there is a grand opera duo and a woman who sings high class songs, a single male story teller and some ball bouncers. "More Sinned Against than Usual" rounds out the program. Lina Abarbanel headlines the program and her name evidently had something to do with the good-sized matinee Monday. It looked like the sort of a gathering that a singer of Abarbanel's reputation would draw. According to the program this is her initial appearance in vaudeville although she played last week in Milwaukee. Abarbanel did very well. "More Sinned Against than Usual" was the one chance during the proceedings that the house got to laugh and they took advantage of it. The piece holds about the same cast as on its last try around and goes down as one of the best laughing bits that vaudeville has had in the past ten years. It seems to take the house a little time to get the idea, but once they made it, there was no holding them back. Alexander Bros., closing the show, commanded attention from the half that remained in their seats after the headliner had finished. The boys have a novelty in the bouncing balls. The work is a novelty in and well executed. It is a good idea built out of a trick that has been done by all jugglers in the two-day for some time. The comedy might be eliminated altogether. It doesn't count at all. Ota Gygi played the violin and the audience professed to like it. It was warm to listen to straight violin playing and it should please Ota to see the hand Frank Whitman gets after doing his dancing violin stunt in "Hazel Weston." Ota could have been sent back to the bench after his second number, but he stuck for four. The program says he is violinist to the King of Spain. Wise Kingle, he let Gygi out for the summer, but why wish him on us? Maude Lambert and Ernest Ball did very well. They wisely cut short when the house was demanding more of them. It's a great idea and should be followed more closely by other vaudeville acts. Ernest is doing a little comedy to Maude and it fits in well. He could even extend it. The couple have class and always get over even if their numbers go a little wild once in a while. Three Colleagues did well. Better than their material really called for. The boys look well and it is a good act for number two or three on a bill. They also did not attempt too much. The Harry Fox "I respond" line should be dropped. Andrew F. Kelly, billed as "Casey the Lion," was "No. 2." He told Irish stories with a strong Irish dialect. He's a cross between Jim Thornton and Frank Fogarty in appearance and delivery. Otherwise there is little resemblance. Lucie Valmont and Jack Reynn opened the show with high class vocal exercises. An act of this description is either worth a good spot on the bill or doesn't belong at all. DASH.

McVICKER'S (Birch, mgr.; agent, J. L. & S.).—McVicker's got off to a flying start Monday, although the weather man was on the job with some of his best assortment of warm stuff. The crowd gathered early and the line was a long one before the doors opened. The show was a trifle late getting started, but when it got going, turned out a very entertaining program. Shows run with a picture between each act are always hard

to size up. A picture-and-act-show is always a long drawn out affair. The bill contains two or three acts above the average, and all the turns frame well, although none did anything unusual. This is usually the case in bills run in this manner. There are few riots in a picture-and-act house. Jewell's Manikins gained the big distinction in the McVicker first bill. Always a good manikin number the act as it is framed at present goes a trifle ahead of anything before shown. There are a couple of great ideas in the working. The sign boy has two or three very funny bits that caught big laughs. A rapid fire exit after each showing is great. A dancer of the hard shoe type also gets in for honors and is a real gem. The "Death of Cleopatra," with the manikins doing dram-

atics is bulky. The audience didn't seem to get the travesty involved in the bit. It was too good to go to waste. The act is strong enough to play any vaudeville theatre in the country. Ameta comes to McVicker's from the Wilson. The dancer has an apology due. The act looks just about 100 per cent. better at McVicker's than at the Wilson, where the small stage handicapped it greatly. Only six mirrors were up at the outside house, while the two extra ones used at McVicker's make a great difference. Ameta was a real hit and caused a surprising amount of talk throughout the auditorium. Bush and Shapiro, a straight and Hebrew act, passed in fine style. The boys have an idea of comedy and frame up as a very good talking and singing pair. The comedian has adopted the slide, using it for falls which are funny. The face slapping also gets them something. The act for the pop houses is fine. The straight man has appearance and a good voice, while the comedian is all right, but he might clean up on make-up to advantage. American Newsboys' Quartet didn't do as well as expected. There is no question but that the act is good for any pop bill, but there are many things that could be done to make it a better offering. The self-assurance should be dropped, a better grade of comedy installed, and a few new numbers run in. The audience liked the singing immensely, but they did not respond as is usual in the case of a quartet. Edwin Corbin opened the show with some talk and songs and passed along

without attracting any great attention. Alber's Bears and a troupe of Arabs made up the balance of the program. The orchestra for a new one to vaudeville got along very well and looks as though it will develop into a regular band. DASH.

HALSTED EMPRESS (Harry Mitchell, mgr.; agent, S.-C.).—Lively and bright, the show this week went over big, at least at the first show Sunday night. The house was well filled and liberal with appreciation. Comedy prevailed and it was good comedy. The sketch "In the Future," or "In 1999," went over with a rush. The audience was roaring a good share of the time. The piece has been changed to some extent since before it came to Chicago, and has been brought down to a level where it is a sure-fire laugh getter with any vaudeville audience. Osborne Searle, Fay Wheeler and Mabel Wright are in the cast. William Cahill, billed as "The Man from Ireland," had his audience all the time. His songs and monolog went so well the show was held up for some moments. The headline attraction, a tabloid called "Cupid's Syndicate," contains much that is bright and clean, and it also won laughing honors. Andrews Tombes, featured, is funny, and his eccentric dancing won him high favor. He is a tall, lanky individual who knows how to stir the risibles of the populace. Lillian Pleasants did not register remarkably well with her songs, but she has a pleasing style and her personality is engaging. Her singing of "Salvation Nell" was the best thing she had. Belmont and Earl, on early, gained considerable attention. The man has some good songs and the woman wears stunning gowns, and offers some piano recitations that are pleasing. Following the picture, J. B. Dane offered the Selbit Spirit Paintings. The act has some good points, and is a novelty, to say the least. REED.

COHAN'S G. O. H. (Harry Ridings, mgr.).—"Tik Tok Man of Oz," doing good business. Last weeks announced.

GARRICK (J. J. Garrity, mgr.).—Last week of "When Dreams Come True." Next week, Howe's pictures.

CORT (U. J. Hermann, mgr.).—"The Elxir of Youth," new farce comedy, opened Saturday night.

COLUMBIA (E. H. Wood, mgr.).—Last week of "Ginger Gilda."

IMPERIAL (Kilmt & Gazzolo, mgrs.).—Traveling company in "Uncle Tom's Cabin."

NATIONAL (John Barrett, mgr.).—"That Printer of Udell's," new play made from Harold Bell Wright's novel of same name.

VICTORIA (Alfred Splink, mgr.).—"The Shepherd of the Hills."

OLYMPIC (George C. Warren, mgr.).—Margaret Livingston in "Within the Law," playing to big business.

WHITNEY (Frank O. Peers, mgr.).—Pictures.

PRINCESS (Edward J. Doyle, mgr.).—Pictures.

WHITE CITY.—Band and ballet; The Great Raymond.

RIVERVIEW.—"Sinking of the Titanic" and Navamara Ladies' Band.

SANS SOUCI GARDENS.—Creature and his band.

BISMARCK GARDENS.—Roemhild's orchestra.

Claude S. Humphrey is in Muskegon, Mich., spending a few days.

Ethel Rogers and **Harry Wells** are to open in a new act Aug. 11.

Walter Lindsey's "The Red Bird" opened last Sunday night at the Grand.

Hal Johnson will begin rehearsing in "Oh, Look Who's Here" next Monday.

The **Palace** is being decorated and made ready for the opening, Aug. 18.

Robert Elliot has succeeded **Sydney Booth** in "Within the Law" at the Olympic.

The **Westerville Call** is dead. It was published from the offices of the W. M. V. A.

Athlambra Hippodrome opens its regular season Aug. 24. R. L. Jacoby is booking the house.

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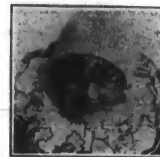
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George V. Hobart has been in the city doing some work on "When Dreams Come True."

O. M. Samuel, VARIETY representative in New Orleans, was in the city looking at the high buildings.

May Howard will open at the Haymarket in her new burlesque show on the Progressive Wheel, Aug. 16.

Henry Lipsy has been appointed manager of the Globe, recently taken over by Ellis F. Glickman.

Dan Ford and True Powers have been engaged for the tabloid version of "The District Leader."

"The Shepherd of the Hills" and "That Printer of Udell's" will play the Stair & Havlin time this season.

Ellis F. Glickman has obtained the Crown for Aug. 12 for one performance of "Richelieu" by the Jacob P. Adler Co.

Elsie Harvey, formerly in vaudeville, but who, after her marriage, retired from the stage, will return to the footlights shortly.

Knox Wilson, engaged for Joe Howard's new show at the Whitney, is able to be around again after an attack of rheumatism.

Wally Brooks, in the tabloid producing last season, will leave that form of entertainment to others this season and is organizing a girl act.

In the cast of "The Elixir of Youth" at the Cort are Frank Bacon, Harry Meatyer, Joseph Brennan, Amelia Summers and Marie Taylor.

Low Cantor's "A Broadway Reception," which opens at Nashville, Aug. 18, for a tour of the U. B. O. time, is rehearsing in Chicago. Miss Mirth Carmen is featured.

Robert Hall, who has been headlining the Jones, Linick & Schaefer houses, will soon go east. He has been meeting with big success in Chicago, and has been a hit everywhere.

Edwin Latell has been awarded \$1,200 damages for injuries sustained by slipping on a defective manhole in the sidewalk near the Empress St. Paul. The injury was sustained Jan. 29, 1912.

Lyman Howe's pictures will open at the Garrick for three weeks, Aug. 19. It has been definitely decided that William Hodge will open in that house Aug. 31 in "The Road to Happiness."

Miss Kenny Lipzin, formerly at the London, on the Bowery, in New York, will open the Globe with her company, for Ellis F. Glickman. The exact date has not been settled upon. The house will be remodeled and decorated.

Jean Ward, a Chicago girl, formerly with the Selig Polyscope Co., is a member of the cast of "Shepherd of the Hills" at the Victoria this week. Miss Ward is a graduate of the Chicago School of Acting, and was a favorite in the "movies."

Cord's Columbian Four, established in 1902 by Albert W. Cord, has been revived, with four young men, and is getting ready for a tour. The members are: Louis Scherer, first tenor; Francis Warfield, second tenor; William Hamper, baritone and William Williams, bass.

Reports are current that "Sans Souci" will

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next season be managed by the Pabst interests. This season it has been run as a high class garden, and the new regime has been popular. It is said that Walter Decker, a well-known advance man, will have charge of the publicity.

E. W. Murray, owner of Murray's Dogs, is laying off for the summer, owing to the hot weather. Mr. Murray has received a letter of thanks from Hugo Krause, the head of the anti-cruelty society of Chicago, commending him for allowing his dogs to remain idle during the heated term.

The Chicago Israelite is making a strong campaign against the Hebrew comedian in vaudeville. This week it went after the Avon Comedy Four rather hard. Up to the present time the attacks have not shown results.

The Israelite might take a look in at some of the picture houses where the pictures often go much further than any artist would dare to.

The Strand, Winnipeg, has at last gotten into the winning column. The house has picked up to such an extent it is making money. Four vaudeville acts continuous with pictures, at 15 cents, did the trick. If someone will now show Boyle Woolfolk how the Hip Joplin can be shifted into the winner's column he will give a free pass to Gary to see all of his openings this season.

Mayor Harrison has promised to veto the order nullifying the code in regard to the ventilation of theatres and assembly rooms. Under Health Commissioner Young nearly

every nickel theatre in the city has been compelled to put in ventilation apparatus in order to furnish fresh air to patrons. Several houses were closed by reason of the action of the commissioner, as it was impossible to ventilate them. An attempt was made to have the law nullified, but the mayor will see that the attempt is frustrated.

There are several new picture houses in the outlying districts of Chicago which have opened during the past four weeks that have set their promoters to thinking. Business has practically amounted to nothing in several of these and the picture fever of many is being rapidly cooled. The trouble seems to be an overdose. Building three or four theatres in districts where there are not enough people to support more than one has resulted in no any getting enough patronage to keep going and there will be many houses on the market in the early fall.

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EMPHATICALLY (S-C) agents, direct.—Bill this week is below usual standard. Golden West, moderately successful; Walter Daniel & Co., same; "Easy Money" is given an interpretation that inclines toward travesty. Sampson & Douglas, comedy hit; The Savoy, lively opening turn; "The Girl in the Vase," pretentious, liked.

ORPHEUM.—Fair show. Bell Family, big hit; Taylor Holmes, pleased; Angela Keir &

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Co., opened, bad spot, but it is poor sketch and failed completely; Hamill & Abbate, scored; Devine & Williams, pronounced comedy hit; Rose, Valerio Sextet, closing number passed with old stuff; Edwards ("Kid Kabaret," mildly applauded; Helen Trix, filled capably the place of Watson & Santos, hold-overs. Reine Santos reporting ill.

PANTAGES (Chas. L. Cole, mgr.; agent, Alex. Pantages, Belmont) generally satisfactory. Emma Carus scored strongly at opening, but fopped with song plugging finish. Ed. Armstrong Co., in "September Morn," a new act running 23 minutes in full stage, exterior wood set, weak vehicle. Alfred Latell, pleased; Hill, Cherry & Hill, clever comedy hit; Nichols & Croix Slaters, amusing; El Cota, entertaining; Lester Raymond, successful opener.

CORT (Homer E. Curtan, mgr.)—John Mason in "As a Man Thinks," second week, doing fine business. Next week, "Les Miserables," feature picture. "Bought and Paid For" opens Aug. 18, for two weeks.

ALCAZAR (Belasco & Mayers, mgrs.)—Beatie Barricade and Forrest Stanley in "Hawthorne of the U. S. A." (dramatic stock), pleasing business.

TIVOLI O. H. (W. H. Leahy, mgr.)—"Pin-a-tails" and "Skipped" appeals with local favorites to healthy patronage.

COLUMBIA (Gottlieb & Marx, mgrs.)—"Quo Vadis" pictures attracting good attendance.

SAVOY (W. A. McKenzie, mgr.)—Diversity of opinion regarding the merit of "The Traffic," a white slave problem play. It is a daring treatment of the underworld theme. The construction is generally regarded as capable and the interpretation satisfactory.

John W. Conidine is in town at present.

Fred Henderson has gone to Salt Lake City to attend the opening of the new Orpheum.

Charles Alberts is substituting at the Princess for Musical Director Lester Stevens, who is away on a vacation.

E. M. Roemer, the veteran orchestra leader of the Orpheum has returned to work after a fortnight's vacation.

Jacob Adler and Co. have gone to Denver on their way east. It reported their western coast tour was successful.

Edmund Lowe was out of the cast at the Alcazar week before last on account of the burial of his mother July 21 in San Jose.

Lola Meredith, the original Modesty in "Everywoman," and lately with "Within the Law," is a new ingenue recruit to the Alcazar.

Evidently Florence Bell and William Brewer are not to be permanent fixtures at the new Wigwam. It being understood that they are about to join the Elshoph Players at Ye Liberty theatre in Oakland.

When the Princess (formerly Teal's), Fresno, reopens Sept. 1, with vaudeville booked by the Western States Vaudeville Association, it will be managed by William Felt, a former manager of the old National, this city.

Fern Marshall, Albert Edmundson, Carl Canino and Orrin Knox of the Anglo-American Players have returned to this country from a season in Manila. They landed at Vancouver, where Case joined the Del Lawrence Stock Co.

John Donnellan, who was sent to Vancouver recently to manage the Sullivan-Conidine house in that city, has been succeeded by James Pilling of the R-C staff. Donnellan in turn was transferred to the Empress, Seattle.

George Francis, who told the police of Oakland that before the earthquake-fire in 1906 he was part owner of the Lyceum, this city, is in the custody of the Oakland authorities on a charge of having committed a series of rooming-house burglaries in the Twin Bay City.

H. S. Woodhull, who came here a few months ago with what was reported to be a big heap of available cash after disposing of interests in the Eastern Burlesque Wheel, is understood to have returned east, following an apparently useless effort to find a chance to invest his "wad" in a desirable amusement proposition.

"The Traffic," the white slave play that is entertaining the patrons of the Savoy, is being "advanced" by John T. Rafferty, a newspaper man. The play came here from Seattle and is said to have the financial backing of John Cort and one Oliver D. Bailey. The piece is described as being on the "hot stuff" order.

Mabel Smith, cornetist member of the ladies' orchestra at the Victoria in Sixteenth street, this city, is the daughter of D. C. Smith, cornetist here for many years with

Billy Emerson's Minstrels at the old Standard on Bush street in the days long before the fire, and later band leader with Norris and Rowe's circus.

Before coming away from Denver recently and after retiring from the active management of the Tabor Grand theatre, William R. Dalley, general representative of the Bert Leavelle Vaudeville Circuit, was presented with a diamond studded pocket knife by the Jasbo Club, a social organization composed of the local townspeople who habitate in and about the McCourt playhouse.

The continued fair weather for which California is eminently noted, has permitted of uninterrupted progress being made on the construction work at the Panama-Pacific Exposition grounds. Just now the Board of Directors are wrestling with the color scheme problem, a detail that Jules Guerin is responsible for. The latter declares that from the tops of the big hills just across the Bay the Exposition will have the appearance of a mammoth Turkish rug spread beside the sea.

Hugh D. McIntosh, governing director of the Rickard Australian Circuit, has lately returned to London after a tour of the principal cities of the continent, according to word received here by his American representative, Jules Simpson. Manager McIntosh includes the information that owing to the prohibitive salaries asked by acts in Europe, and particularly in London, he proposes to leave the circuit booking for the next year or more almost entirely to his representative here.

Vardeman, Marselles, George Lombard, George Rowley, the Great Huntress and the Benos, all of whom sailed from here July 29 on the steamship of the Oceanic Line for Australia, are to open on the Brennan-Fuller Circuit. The Rickard bookings were those of Gonzalez, Frank Parish and Williams and Rankin. The scheduled Rickard engagement of Corbett, Shepard and Donovan was postponed until the next sailing, on account of the illness in the cast of the wife of one of the members of the trio.

Footlights, an Australian theatrical publication, in a recent issue says that one Jack Wren, an Antipodean sporting man and race track celebrity, has taken a lease on the Bijou, an upstairs theatre in Sydney, and that Nellie Stewart, a well-known and favorite Australian dramatic actress, is to be featured there in the first production of what will probably be a rep policy. This is strongly contradictory of the late report that the house has come under the control of the Brennan-Fuller Circuit, which concern operates the National, situated downstairs under the Bijou.

Saturday evening, Oct. 18, has been selected by G. M. Anderson of the new Gaiety on O'Farrell street, this city, for the formal opening. While there is much to be done there during the next two months and a half "Broncho Billy" (as Anderson is known in movie land) and his assistant, J. J. Rosen, that, last week, departed upon their tour, is home in by the scheduled date. The title of the opening vehicle is "The Gaiety Jubilee." The book is by George Hobart. John L. Golden is a contributor to the score. The interesting principals, as announced in VARIETY, are all well known and of recognized ability.

At the conclusion of his present trip over the Sullivan-Conidine circuit, Raymond Teal will pay his mother in Michigan a visit, for the first time in several years, after which he is planning to go east to look over the vaudeville situation in New York City. In event that he does not run across any inviting offers there, the probabilities are that the ex-minstrel will return to the Pacific Coast and reorganize his "pop" musical comedy company for a tour of Australia or the Orient, or both. Teal has several thousand dollars' worth of wardrobe stored away here, with which he could make a quick "frame up" and "get away."

Every cowboy and cowgirl from the ranges in all parts of California, Nevada and Southern Oregon able to get there, went to Salinas, Cal., last week to attend the third annual rodeo and big celebration week. The affair opened at noon Monday with a parade and continued every day and evening until Sunday night. Some of the classiest broncho riding exhibited was witnessed, and it is claimed that a wild west impresario could have found material there for a tent show that by comparison would make the performers of the professional wild west organizations of the country look like an aggregation of amateurs.

Charles L. Cole concluded his duties July 31 as resident manager of Pantages and for an indefinite period will indulge in a vacation, during which all the considerable business autolog through California with his family. Cole's successor here is William F. Wright, a brother-in-law by marriage of General Manager Pantages, and who very recently came

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edy gems. It still remains an excellent vehicle and was received with a liberal amount of favor. Price and Price opened the show with some neat stunts on the trapeze. The Ballo Brothers were well received for their instrumental music. After the sketch came Louise Mayo with a piano and some songs which pleased. The girl has a strong voice of fairly good quality and works hard to get her numbers over. Bernard and Lloyd had rather a hard time getting things started with their talk, but finished up strong and left those in front asking for more, which is good enough sign for any act. The Three Emersons with a novel acrobatic offering closed the show. For the afternoon shows at the Nixon several reels of pictures are shown and it has the same effect as at the Metropolitan, slowing up the show and making every act which has to follow a film, an "opener." This system has yet to prove its success in this city.

BOSTON

By J. GOOLTZ.

KEITH'S (Harry E. Gault, res. mgr.; agent, U. B. O.).—Juvenile Pinafore Opera Co., heavily advertised as feature and saved by clever work of Master Nelson as Rt. Hon. Porter; Kelly and Pollock in a scream that carried first honors; Marie Ponton, songs, short range voice, snappy costumes; Martindell and Sylvester, closed show, exceptionally good; Charles F. Semon, humor improved since last appearance; Herbert and Claribel Farison using Carole Moore's "Distilled," complex comedy satire, illogical, but went fair; Versatile Trio, opened flat, unique poker pantomime, closed poor; Lynch & Zellars, clubs, good electrical novelty for close; Brown and Sprague, very properly changed Monday night to open show.

LOEW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville.
LOEW'S ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville and pictures.

Ernest L. Walt, formerly a local dramatic editor, has been having tryouts of his new playlet, "A False Start," with Mildred Holmes, Ralph Santos and Fred Martell working. Met with good local success and will probably go on at Union Square, New York, shortly.

An electrical storm last Saturday tied up a number of the movies temporarily, lightning striking the scenic temple in Cambridge, blowing out all electrical connections. House was closed for summer, however.

The Scenic Temple, Chelsea, is contemplating forbidding children from eating taffy-on-a-stick during performances as the result of an experience Saturday night when a seven-year-old boy swallowed candy and stick while laughing at a comedy reel. Name of reel unknown.

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Definite word has been received from the Paris office of the Boston Opera Co. that Giovanni Zenatello and Maria Gray will both be heard in this city during the entire season and that other artists will be Alessandro Bonci, Giovanni Martinelli and Aristodemo Giorgini from Italy, Caruso and Constantina for several performances, and the French contingent will include Lucien Muratore, Edmond Clement and Don Otello, Leon La-fitte, Charles Dalmores and Mary Garden will also have short seasons.

The Coburn players are presenting classic plays all this week in the yard at Harvard College, using "Henry the Fifth" Monday night and "Iphigenia in Tauris" Tuesday night.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Jake E. Isaac, mgr.; agent, U. B. O.).—"Song Revue," hit; Edgar Atchison, Ely & Co., laughing success; Robbie Gordone, fine; Stan Stanley Trio, hit; Williams & Wolf, scored nicely; Yerra, neat.
NIXON (Tonia F. Dean, mgr.; agent, Nirdlinger).—Geo. Armstrong, hit; Wm. Lampe & Co., well liked; Ethel Whitesides & Pinks, good; Tierney & Sabot, excellent; Musette, scored; Livingston Trio.
MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grooten, bus. mgr.; agent, Joe Dawson direct (through U. B. O.).—Bonamor's Arabs; The Skatelles; Five Musical McLaurens; Archie Dunbar; Max Elmus & Sonia Barbara; Joe Hortis Minstrels; pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—"Potash & Perlmutter," 3 (premiers).
YOUNG'S PIER (John Levery, mgr.).—Pictures; concessions.
STEEPLECHASE PIER (W. H. Fennan, mgr.).—Pictures; Pavilion of Fun.
STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; pictures.
CRIBBETON (I. Notes, mgr.).—Pictures.
BIJOU DREAM (H. J. Elliott, mgr.).—Kinemascope.
WINDSOR AIRDOME (Hoffman & Moore, mgr.).—Pictures.
EXPOSITION (P. E. Lane, mgr.).—Pictures.
ATLANTIC GARDEN (L. Newbaker, mgr.).—Vaudeville.
PICTURE SQUARE (E. O'Keefe, mgr.).—Pictures.
COLONIAL (Frank T. Reed, mgr.).—Pictures.
ROYAL (W. R. Brown, mgr.).—Pictures.
LIBERTY.—Pictures.
CENTRAL (Jacoby & Goldman, mgr.).—Pictures.

Charles Frohman will present Richard Carle and Hattie Williams as co-stars in a new play entitled "The Doll Girl," at the Apollo Aug. 18. The piece was originally a French farce, but now has music by Leo Fall.

Next week at the Apollo, Lew Field's "Hanky Panky" will be the attraction.

Powers' Elephants at the Nixon last week were taken in bathing several times on one occasion when the big mammals were going up an incline to cross the "Walk, there was a lot of excitement which caused the

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Edgar L. Davenport is back in Boston for a vacation after a long season with moving picture productions, both as actor and director. He is a local production and for a long time was a member of the Boston Museum Stock Co., a son of the famous tragedian and a brother of Fanny Davenport.

The licenses of 11 theatres and 33 motion picture houses have been renewed by Supt. John M. Casey at City Hall with the approval of Mayor Fitzgerald and Building Commissioner Everett. 17 other theatres and 8 motion picture houses will probably have their applications granted later in the week after minor changes have been effected.

A dramatic comedy in one act, written by Vincent S. Lawrence, a young Bostonian who has written several successful amateur productions, will be given a week as a headline attraction at Keith's, starting next Monday. It is entitled "The Woman Who Passed By," and one of the heaviest advertising campaigns in months by the Keith house will try and make it pass by as the feature of the bill. The cast has merit, comprising Frank Munroe of "Alias Jimmy Valentine," Earle Ryder of "Joseph and His Brethren," Lillian Niederauer, a local stock favorite, and George Ernst of the Eleanor Gordon Stock Co., which closed a week ago Saturday night at the Plymouth theatre.

The Progressive Burlesque Wheel succeeded after all in firing the first gun locally—opening next Monday night at the Old Howard, which has been given a much-needed renovation. The show will be "The High Life Girls," directed by Frank Calder and having Ambark All as principal comedian. The Howard will continue its policy of bookings extra acts to make a continuous performance, although the Grand Opera House, which

Dr. Lothrop now has a lease of and which will also carry the Progressive shows, will run straight, featuring country store, amateur and wrestling nights each week.

Dr. Lothrop's venture in his Bowdoin Square house of having a stock burlesque girl company with occasional unemployed comedians is meeting with fair profit, despite the head shakes of the wise and in case of a lapse in the new Progressive circuit that can be switched over to "Bill" and will be maintained as a sort of insurance even if unprofitable. The girls are under the direction of Violet Mascotte, a veteran at staging.

The Park, one of the best paying houses in Boston for money invested, will open Labor Day with H. B. Warner in "The Ghost Breaker," and has been given a badly needed renovation. There has been a deadlock for some time past between the owner and lessee as to who this work was up to and in the meantime the house grew dingier but continued to make money with long running first class productions which have not an especially high salaried casts.

The Hollis Street theatre, which had an unfortunate season last year which caused many to predict the location as being no longer in the highest class, will probably come back this season with a vengeance. As musical attractions are to be regularly booked for the first time and the booking troubles of last year will be reversed and will favor the house, which has enjoyed one of the most exclusive patronages in the city.

"What Happened to Mary" opens next Monday night at the Majestic and with the opening of the Shubert last Monday night means that both Shubert houses are reaping their harvest both the Syndicate houses have opened.

JACOB WEISSBERGER

THEATRICAL ATTORNEY

Suite 722-723, 1476 Broadway, N. Y. C.
Phone 8468 Bryant.

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FRANK FARSH

ARTISTIC ECCENTRIC NOVELTY SOMETHING NEW AND ORIGINAL

Sailed July 29th on S. S. Sonoma from San Francisco to open at Tivoli Theatre, Sydney, Australia, for a tour of 16 weeks of RICKARDS TIME BOOKED BY HUGH MCINTOSH

overturning of a rolling chair in which Adam Forepaugh was riding. The showman was thrown out, landing amid a shower of glass from the sides of the chair, but fortunately was uninjured save for a slight shock.

A large number of the A. H. Woods office was down to see the premiere of the new Woods show, "Potash and Perlmutter." There were also a number of out of town newspaper men, including Lou Houseman, for the Chicago Tribune.

Harry Fox and Jennie Dolye received contracts for the Orpheum time while here last week.

Eugene L. Perry, formerly manager of Steeplechase Pier here, and now manager of the Palace, Philadelphia, is looking over the work on the new theatre in course of erection on the new Garden Pier. Mr. Perry would not for the management of the place. He would not disclose the policy of the new house. It has been reported that the family department of the U. S. O. will furnish shows in opposition to the Nixon. Mr. Perry would not confirm the report and intimated that other offers were being considered, among them a line of Winter Garden attractions. The new theatre will open Sept. 15.

Mrs. Walter Raymond, wife of Walter Raymond, stage manager at the Apollo, is seriously ill with peritonitis. Two trained nurses are in constant attendance, the patient not being reported out of danger.

Joseph Herbert, Jr., who with Lillian Goldsmith appeared at the Savoy last week in "The Dance of the Siren," dislocated his knee cap by slipping on a match stick while in his bare feet. He was unable to dance after Tuesday matinee, but appeared in the act, his partner dancing alone. This week's lay-off should find him back to form.

ST. LOUIS

By JOHN A. KERNST.

FOREST PARK HIGHLANDS.—Roger Imhof & Co. drew applause as the headliner; U. S. Melvin, exceptionally good; Smith, Cook & Brandon, excellent; Three Sinclairs, very clever; Parrillo & Frabito, hearty applause. EMPRESS (C. B. Heib, mgr.).—Tivoli Trio, received first honors; Moon & Phillips, well received; Goyt Trio, successful; Ray Lawrence, went big; Melody Sextet, scored.

Suburban Garden closed its season of eleven weeks in "The Tyranny of Tears," a great success.

The Standard opens Aug. 10 with "The Girl from Starland" as the attraction. The new consolidated burlesque circuit will present the shows formerly played at the Gayety as well as their regular attractions.

CINCINNATI

By HARRY HESS.

KEITH'S (John F. Royal, mgr.; agent, U. S. O.).—The Rouchers, neat and clever; Long & Dover, opened; Lorena, artist; Empire State Quartet, sing well; Woodford's

Animals, closed; O'Brien, Dennette & O'Brien, hit.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—A 50 per cent. comedy bill filled the house at the opening matinee of the Majestic's season Monday. Robert T. Haines and Co., and Joe Welch divided headline honors, with the latter considerably ahead in reception. The Haines offering, "The Man in the Dark," concerns a burglar and the eternal triangle, is deftly handled and does good. It took some time for the crowd to warm up to Welch, some of his stuff going way over their heads. He closed in a whirlwind, however, his parody being a corker. Clara Inge, singing comedienne, was kept working as long as she would stand for it and got across without the least bit of delay, being a riot throughout, approaching near to the Valetta Suratt stunt in the audience, but using paper sex headgear instead. Ed Wynn & Co. in "The King's Jester" had no trouble in landing. Walter DeLeon and "Muggins" Davies did only fairly in third position. Little Lord Robert went well, as did the Heuman Trio with a bike act in opening. The Equill Brothers have some hard work in closing with an equilibrist turn.

DAVIDSON (Sherman Brown, mgr.).—Davidson Stock Co. in "The Rejuvenation of Aunt Mary."

CRYSTAL (William Gray, mgr.; agent, T. B. C.; rehearsal Mon. 10).—"A Knight for a Day," in tab form, supplants vaudeville this week only. Well handled. Opening business good.

SHUBERT (Wm. E. Mick, mgr.; agent, Ind.).—Dark.

EMPRESS (Jack Yeo, mgr.; agent, S.-C.).—Dark.

GAYETY (J. W. Whiteside, mgr.).—Dark. PAIST (Ludwig Kreis, mgr.).—Dark. SAGE (C. A. Newton, mgr.).—Kinemacolor. ALHAMBRA (Geo. Fischer, mgr.).—Pictures.

RAVENNA PARK (J. J. Legath, mgr.).—Langheirich's band and rides.

PABST PARK (Frank W. Harland, mgr.).—May's band, cabaret and rides.

PALM GARDEN (C. C. Randolph, mgr.).—Kitties' Band and cabaret.

Milwaukee's new ordinance licensing theatres is now in operation and the first collections being made. Ten large houses and 52 picture houses must pay a flat rate of \$30 per year. An effort was made to graduate the amount in proportion to seating capacity. Four movie houses were closed because of inability to meet the strict regulations of the building, health and fire departments.

Louis Roble's Show will open its own and the Gayety season Aug. 15. The house has been done over in old onion and ivory, with a touch of green, and the apron considerably extended.

The 101 Ranch show played Aug. 3-4 and did practically capacity business, particularly Sunday, despite that Barnum show was in one day two weeks ago and Gentry one week ago.

Theatres have had new competition since July 5 in the Motordrome, which operates three nights a week. Between the opening and July 31 more than 85,000 persons saw the saucer speed demons from all parts of the country.

Theatres are looking for good business this week despite the counter attractions of the Perry Centennial celebration, figuring that visitors will do the trick.

Aug. 31 has been set as the opening date of the Empress, the Sullivan-Conslidine house. Jack Yeo probably will again be manager.

MORGAN.

SOUTH AMERICA.

By ROY CHANDLER.

Buenos Aires, July 9. COLON.—Italian Grand Opera Co., Municipal theatre and season under direction of Comm. Mancinelli.

OPERA.—French Dramatic Co., direction of Mme. Regnier. Splendid company; big business.

COLISEO.—Italian Grand Opera Co., direction of Comm. Mancinelli, good company, good business. Afternoons, Von Vocacy gives three concerts to fair houses; he is a wonderful violinist and deserves better patronage.

POLITAMA.—Italian Comic Opera Co., direction of E. Vitale; fair company; good business.

BUENOS AIRES.—Italian Dramatic Co., poor company, poor business.

VICTORIA.—Spanish Opera Co., direction Manuel Casas; good company, good business.

MODERNO.—French Dramatic Co., direction Lehey; good company, good business.

MARCONI.—Italian Grand Opera Co., direction of Prof. Marranti (popular prices), opens July 12.

SAN MARTIN, MAYO, COMEDIA, AVENIDA, APOLE.—All doing good business with Spanish zarzuelas by sections.

ARGENTINE, VARIETADES.—Argentine Dramatic Co., fair companies, good business.

NACIONAL.—"La loca de la guardia."

NACIONAL NORTE.—Dark.

BUENOS AIRES THEATRE.—July 16 Indian fair, make their debut, replacing the Italian Dramatic Co., which has not had a very successful season. These fairs are said to be the ones lately touring Europe and are supposed to be very fine. An excellent line of their paper is all over the city.

CASINO.—Variety; good bill. De Marco, Italian comedian, splendid; Trio Lara, Spanish dancers, excellent; Troupe Pichel, acrobats, fine; Smith & Smote, comedy act, good, etc.

ANFITEATRO.—Royal Circus, splendid business. Prof. Antonoff's Six Arabian Stallions, success; Trio Antons, Italian dental act, fine; Las Florentinas, Spanish dancers; Berthe Cylane, paper tearing, good; Les Bons, French gymnasts, fine; Lanza, contortionist, good; Canale Troupe; Triple Jockey, to open shortly. Good company, plenty of clowns. This circus has its own equipment and will go on tour through the provinces during the summer months.

ROYAL.—French Revues; good business.

FRANK BROWN'S CIRCUS.—On tour through the provinces, playing under canvas; doing good business with fair show.

TONY LOWANDOW'S CIRCUS.—On tour through provinces; doing good business, carries largest menageries in South America, and several wild animal acts secured from Hagerbeck; good business.

SHIPP AND FELTUS NORTH AMERICAN CIRCUS.—Finished last week in Santos, Brazil, and went from there to Sao Paulo, where they will play a short season before going to Rio de Janeiro. Showing under canvas.

This winter has been a very good one for all classes of amusements and the summer promises to be one of the greatest ever for outdoor amusements. The Japanese Park, a big amusement park in this city, which has only been open Sundays during the winter, opens its regular summer season Nov. 1.

Tony Lowanda was in town last week to see his wife, Mrs. Lowanda, who was her nursing Miss Shipp, daughter of Edwin Shipp of Shipp and Feltus' Circus. Miss Shipp stayed behind the show to undergo an operation for appendicitis from which now she has fortunately thoroughly recovered, and sailed for Brazil in company with Mrs. Lowanda, who goes there to accompany Miss Shipp and on a holiday for herself. They sailed July 4.

MONTEVIDEO.

SOLIS.—Fair business; Citta di Milano Italian Comic Opera Co.; La Polvere di Prilimpin, July 18, Velasco, Spanish zarzuela, big business.

URQUIZA.—Ermette Novelli, Italian Dramatic Co.; good business.

ASBURY PARK, N. J.

LYRIC (W. E. Smith, mgr.; agent, U. S. O.).—Patrons of this theatre given a great treat this week with Harry Fox and Jennie Dolly at the top of the list. Much applause greeted the pair and the audience was loath to leave them go. Sadie Fonderler, pleased; Alf Ilipon, good; Swor & Mack, many laughs; McMahon, Diamond & Clemons, clever; Melville & Higgins, hit; Frawley & Hunt, closed. RAYOY (Jerome Rosenberg, mgr.).—4, "Silver Wedding," with Tom Wins; 5, "Ready Money"; 8-9, "Fine Feathers." ARCADE.—Pryor's band. ARTHUR.

BUFFALO.

SHEA'S (Henry J. Carr, mgr.; agent, U. S. O.; rehearsal Mon. 10).—Hanlon & Hanlon, physical marvels; Burk, King & Walsh, classy; Lloyd & Whitehouse, current; Lavine-Climan Trio, grotesque; Elisabeth Murray, drew big; Ismed, exceptional; Artie Mehlinger, won favor; Harry De Coe, darling.

STAR (P. C. Cornell, mgr.).—Stock, The Northampton Players presented "Hawthorne of the U. S. A." before a large house. The play is excellently staged; the part of the king received a dignified portrayal at the hands of R. Owen Meech.

LYRIC (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Mile, Vortex, sensational; Warden & Geatin, pleased; The Lesters, enjoyable; Dick Ferguson, eccentric; Woods Comedy Four, many laughs; The Collette Trio, fine; Juggling Barretts, skillful.

MAJESTIC (John Laughlin, mgr.).—Stock, "Quo Vadis," draws capacity twice a day and continues to thrill the crowds.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Hallen & Burt, agile; Bob Warren, well received; Edith Montrose, versatile; Sandarg & Lee, popular; The Ahlers, novel; Iva Donnetti, did nicely; Milt Arshman, amused; Musical Vinos, appreciated; Campbell & Campbell, favorites; Clairmonts Bros., thrilling.

ANHERST (Isol. Swerdlow, mgr.; agents, McMahon & DeLoach; rehearsal Mon. 5).—Comas, clever; Jim Hennessey, laughs; Les. Dunn, scored.

Since the closing of the summer stock season at the Tack numerous changes have been made in the stage portion of the theatre, all of which will be completed by Aug. 15. During the last eight weeks, the roof, gridiron and fly gallery have been removed and replaced with steel concrete construction making the stage absolutely fireproof and greatly reducing the enormous space which was originally designed when the Tack was known as the Music Hall. When the building was remodeled a great portion of the building back of the curtain line remained unchanged. The house at present is one of the safest in the country.

A preliminary season of two weeks at the Tack will begin on Aug. 18, when Paul J. Rainey's African hunt pictures will be shown. These pictures were shown here at the Tack the week before Christmas. The regular season opens on Labor Day with the Eva Tanguay show.

The local theatrical colony is shrinking rapidly, many well-known artists having left in the past week to open their season's engagements.

Ruth Holt Boucault, who for the last two seasons has been one of the principal members of Miss Bonstelle's stock company, playing the Star theatre, Buffalo, and the Garlick, Detroit, is to have the first woman characters next season in Margaret Anglin's Shakespearean repertoire. Miss Anglin's leading man will be Fuller Melliha, who a week ago completed a stock engagement in Toronto, where he was one of the principal members of Miss Bonstelle's company, of which Horram Harrison, manager of the Northampton Players, was the director.

E. P. THAYER.

CLEVELAND, O.

PRISCILLA (Procter E. Seas, mgr.; rehearsal Mon. 10).—Opened for the season Monday and is the only house in Cleveland playing vaudeville. Riva-Laron Troupe, head the list; Marconi Bros.; O'Quinn Patton & Co.; Newell & Most; Thurston Sisters; "The Joy Trust."

HIPPOTRODOME (Harry Daniels, mgr.).—"Quo Vadis" is on view for the third week and doing a good business.

STAR (Drew & Campbell, mgrs.).—"The Rosey Popsy Girl" will open the regular season at the Star Saturday night.

COLONIAL (R. H. McLaughlin, mgr.).—"Hawthorne of the U. S. A." played by the Colonial Stock Co. and is the last play to be given by the company for the summer season.

WALTER D. HOLCOMBE.

DALLAS, TEX.

The Casino Players, headed by Boyd Nolan and Lily Cahill, in "The Melting Pot." Best production this season, well staged and

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Carl Dammann Troupe European Risley Act This Week (Aug. 4) American, New York

excellently acted. Nolan's interpretation of the role of David stands out as one of the best bits of artistic acting that he has ever done.

The date for the opening of the Majestic has been changed to August 25. Manager O. F. Gould has been in New York for the past ten days making final arrangements for the opening.

Two more fine photoplay houses are under construction in Dallas, each one of which will cost over \$100,000.

GEO. B. WALKER.

DETROIT.

TEMPLE (C. G. Williamson, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Marie & Mary McFarland, operatic treat; Ball & West, splendid; Three Ellisons, good; Minnie Kaufman, good opener; Billie & Edith Adams, well received; "Chink," clever; Cameron & O'Connor, pleased; Miller & Lyles, good.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Alexander Sisters, hit; Banda Roma, good; Leone & Dale, pleased; Virginia Alsworth, good; Johnny Small & Sisters, good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.; rehearsal Mon. 8.30).—Perry Williams & Co., pleased; Jackson & Margaret, hit; Collins & Rose, good; Hayes Sisters, very good; Jack Correll & Co., big laugh; Billy Falls, good; Livingstone & Fields, entertaining; Leavitt & Dunsmere, in good sketch.

DETROIT (Harry Parent, mgr.).—"Quo Vadis" pictures, second week; playing to capacity.

GARRICK (Richard H. Lawrence, mgr.).—Bonstelle Stock Co., in "Mary Jane's Pa." GAYETY (William Roche, mgr.).—First week of regular season. "Behman Show" Principals: Lew Kelly, Fred Wyckoff, Lon Hascall, Ellen Sheridan, Gertrude Lynch, Vic Casmore and George Douglas. Martell in female impersonations carried away honors.

WASHINGTON (James Sloman, mgr.).—Louise Gunning and Morris Stock Play, in "45 Minutes from Broadway." Miss Gunning, charming as "Mary." William Morris here for opening performance.

JACOB SMITH.

ERIE, PA.

WALDEMEER PARK (E. H. Suerken, mgr.; agent, L. C. McLaughlin).—Lang & May, pleased; Bean & Hamilton, liked; Stevens & Bordeaux, good; Dick De Loria, excellent; Moore, Gilson & Moore, well received.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hawn).—Mae Hendricks, good; 4 Rosalars, well received; Adams & Guhl, big hit; Beach & Carroll, well liked; Love & Wilbur, clever.

L. C. McLaughlin will commence booking Four Mile Creek Aug. 10.

M. H. MIZENER.

FALL RIVER, MASS.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—4-6, Harry Gilbert, good; Omaha De Wolf, very good; Purcell Bros., a hit; Mysterious Edna, excellent; 7-9, Louis Wisdom & Co.; Clipper Quartet; John Higgins; Helen Primrose.

BIJOU (Chas. E. Cook, mgr.; agent, Sheehey).—Bayless-Hick Co., in "The Gentleman from Mississippi"; business good.

EDWARD F. RAFFERTY.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, Jr., res. mgr.; Inter).—George Auger and the Midgits; Nikko Japanese Troupe; Shriner & Richards; Carl Statzer; The Beanos, 27-2; pleased fair business.

OSTRICH FARM (Chas. Frazier, mgr.; Ind.).—Fred Owens & Mabel Paige & Co., 27-2; fair business.

E. D. MANN.

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A FEW OF THE RECENT PRESS EXTRACTS:

Sohmer Park, Montreal, Canada, week July 21, 1913.—Paulinetti and Piquo are two very funny comedians; they hold their audience from start to finish; their "freak" dance is very original.—LA PATRIE, Montreal, July 22, 1913.

The two comedians, Paulinetti and Piquo are alone worth a whole show; they have brought a big success, which is well worth the price.—LA PRESSE, Montreal, July 22, 1913.

Paulinetti and Piquo are a great laughing success this week at Sohmer Park, all their numbers are very amusing.—THE CANADA, Montreal, July 22, 1913.

Auditorium Theatre, Quebec, Canada, week July 23, 1913.—The funniest act ever seen on a Quebec stage is by Paulinetti and Piquo, eccentric comedians. This act is so great a novelty and so good in every way that it must be seen to be appreciated.—QUEBEC CHRONICLE, July 29, 1913.

Paulinetti and Piquo are not only very funny comedians, but are very clever in all their novelty displays. Their act is the most attractive of the whole bill.—QUEBEC TELEGRAPH, July 29, 1913.

Paulinetti and Piquo are comedians of the highest order; they excel in all they do; their work is very amusing.—LE SOLEIL, Quebec, July 29, 1913.

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NEW YORK

JAMESTOWN, N. Y.

CELEBRON (Frank A. Gladden, mgr.; agent, Bert Marshall).—Rego, excellent; Dancing Demons, fine; Ethel Ward, good; Bertinos, sensational; Aldine & Banister, funny; White Models, startling.

SAMUELS (Edward T. Connelly, mgr.).—Opened for season 7 with Al. Field's Minstrels.

Frank A. Gladden has been appointed resident manager of the Celebron theatre by the Bert Marshall vaudeville circuit of Cleveland. Jane Marshall is the treasurer, T. Trusten, stage manager; William Stevens, props; Robert Robinson, electrician. The season ends Sept. 15.

LONG BRANCH, N. J.

BROADWAY (Jerome Rosenberg, mgr.).—4, "Ready Money"; 5-6, "Silver Wedding"; with Tom Wine, 7, "Fine Feathers"; 8-9, "Damaged Goods."

Mike Donlin and Charley Grapewin find time between innings to rehearse for their new show, "Sweethearts and Wives" which opens at the Broadway, this city, Aug. 24. Anna Chance and Rita Ross are in the cast.

Young Buffalo Wild West and Col. Cummins Far East play here Aug. 7.

ARTHUR

MERIDEN, CONN.

POLES (R. B. Raven, mgr.; agent, Clancy).—4-6, Perma, pleased; Gard, Gardner & Co., hit; Spiegel & Dunne, fine; Belle Omra, good. 7-9, Billy Broad; Frances Williams & Co.; Burkhardt & White; Knapp & Cornella.

SHORTER.

MONTREAL.

ORPHEUM (G. F. Driscoll, mgr.).—"Divorces."

SOHMER PARK (D. Larose, mgr.).—"The Roving Kangaroo" with the Gordon Bros., Six Abdallahs; Mathilde & Elvira.

DOMINION PARK (H. J. Dorsey, mgr.).—"Western Mining Life: Wild West Shows: Nina Searl & Her Female Minstrel Troupe."

SHARON

NEWARK, N. J.

NEWARK (Jos. W. Payton, mgr.).—"The Payton Stock Co., with Mary Servoss scoring in "Divorces" to good attendance.

RELIEVE (Samuel Bratter, mgr.; agent, Loew).—Good trade to see Marion Shilov; The Stocktons; Ida Bell; King & Barnett; Hall & Regard and the Scoring Duo.

OLYMPIA PARK (James Reiden, mgr.).—"Olympic Park Opera Co., in "The Tenderfoot" with Phil Reley in the Richard Carle role to big crowds.

ELECTRIC PARK (C. A. Dunlop, mgr.).—Kendall-Nichols Stock Co., scoring in works; vaudeville, etc., to nice gatherings.

HILLSIDE PARK (W. H. Thaller, mgr.).—Morello Bros.; Gallagher & Gilmore; Heller & Robinson; Cunningham & Albright; Davis &

Walters; Henry Bros.; Matthews & Rowe; Wight; High Henry.

Miner's opens Saturday night with the "Social Maids," headed by George Stone and Etta Pliland. The house has been entirely done over.

Both the Newark and Shubert will be operated this season playing the big road shows.

Mr. & Mrs. Cliff Stark will play a month's engagement at the Shubert, opening Aug. 30.

William Corcoran, Mr. & Mrs. Stockton and Miss Joan O'Connor are vocalizing and the Misses Irene Berry and Georgie La Mae are stepping at the Olympic Park cabaret in the park restaurant and pleasing.

Another new house nearing completion on the "Hill" is a combination pop theatre and ballroom being erected at Springfield avenue and Court street, from plans drawn by Nathan Myers of this city.

Senator Samuel T. Munson, Walter M. Boynton and Joseph P. Quinn of Newton have incorporated the Franklin Amusement Co., for \$100,000 to operate theatres hereabouts.

O'BRYAN.

PERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—31-2, "The Get-a-way," very good; West & Adele Astaire, scored; Wartenberg Bros., good. 4-6, Clyde Vaux & Co., very good; Stewart & Donohue, laugh; Yoyo & Norman, good.

The Auditorium here has been remodeled at the cost of about \$15,000, opened up with moving pictures July 28 and show to capacity houses all week. The house is being managed by Harry P. Fox and will play pop vaudeville this winter. The booking has not yet been settled.

After much trouble Mayer Garretson has signed the license for Young Buffalo Wild West, Vernon C. Sawyer's Hippodrome and col. Cummins' Far East shows. Wight & Wight, lawyers, were engaged as counsel for the troupe to show that business men were not opposed to its exhibition here.

Sig. Sautellea Seven Ill. Shows, who were to show here on the 6th and 7th have cancelled their dates and will show at Keyport instead. They also had trouble in securing a license to show, and on account of the Young Buffalo show they withdrew from the fight.

M. A. BRAM

PORTLAND, ME.

GREENE'S (James W. Greeley, mgr.; agent, Church; rehearsal Mon. and Tues. 12.30).—Willis & Southern, excellent; Grace DeWinters, fine; Austin Walsh, laugh. 7-9, The Cleveland; Charley Harris; Frank Hurley.

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143-145 WEST 40th ST.

RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal Mon. 11).—"The Dainty Quakeress," repeater from last year, pleased; Lew Williams & Nettie Knise made good impression.

JEFFERSON (Julius Kahn, mgr.).—"Jefferson Stock in 'When We Were Twenty-One,'" Sam Harris of Cohan & Harris and Mr. Livingston of the Klav-Eranger office was in town Monday, especially to see Adelaide Kelm in this week's production. It is rumored they are anxious to secure her for a new Broadway production.

KEITH'S—Keith's Stock Co. present "The Girl in the Taxi." H. C. A.

SAVANNAH, GA.

PRINCESS (Gelger & Stehlna, mgrs.).—The Princess Stock Co. in tabloid dramas changed twice weekly, to big business.

ARCADIA (Jaker Schameck, mgr.).—The Fernand Duo, held over second week, to good business; pictures changed daily.

ODEON (Mose Eberstein, mgr.).—McGlenon & Grant, pleasing large houses; pictures changed daily.

FOLEY (Mose Eberstein, mgr.).—John MacMillan, held over, very good attendance; also pictures.

It is understood the Liberty will reopen on Labor Day, but the class of attractions to be booked at this house is not yet announced.

The Bilou will open the regular season about the middle of August, and vaudeville will probably be the policy, after four weeks of feature films.

REX.

SEATTLE.

ORPHEUM (Carl Ritter, mgr.; agent, direct).—Edwards & Co., deserves praise; Fiddler & Sheldon, hit; The Vanias, pleased; Williams, Thompson & Copeland, scored; Robbins, good; DuFor Boys, steppers; The Gromwells, clever.

PANTAGES (Ed Milne, mgr.; agent, direct).—Pantages presents very strong bill to capacity houses this week. The extreme hot weather does not seem to keep the people away from this house. Lottie Mayr & 6 Divine Nympha, featured; Billy Mann, finished strong; Alfredo Marshall, juggles well; Blumberg, Marion & Day, pleased; Mile. Tojetti & Wallace Bennett, dance well; Clayton & Lenice, applause hit.

EMPERESS (E. C. Donnellan, mgr.; agent, S. C.).—The Landais, open; Mae Francis, good; Evans & Vidocq, scored heavily; Walker & Hill, amused; Ryan & Lee, easily carried off the honors; Mona G. Molano & Co., feature.

GRAND (Jay Haas, mgr.; agent, Fisher; rehearsal Sun. and Wed. 11).—Bulger's Goats; Clarence De Berry; Boyd & Allen; Hazel Ashmore; Kimball Bros.; Rizate & Altima; pictures.

Aviators Silas Christofferson and Johnny Bryant have been making flights every afternoon over Elliott Bay in hope of recovering the body of Francis Thayer, the parachute jumper, who was killed last week while making an attempted parachute jump. At the present writing Thayer's body has not been recovered.

Andrew Von Coboly, a concert pianist, who has appeared at a local vaudeville house, was killed the other day on a charge of "beating" a hotel bill in San Francisco. When given a hearing he proved that he was not the man wanted, so was honorably discharged.

Owing to poor business, the Frank Rich Tabloid Co. have closed at the Seattle.

F. D. RICHARDSON.

SPOKANE.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Stella Mayhew and Billy Taylor were worth seeing; Mack & Williams, effortless dancing; W. L. Abington & Co., clever presentation; Kenny, Nobody & Platt, humor still fresh; W. Fisher, pleased; Alma Youlin, in good voice; Bartholdi's birds, exceptional act.

EMPERESS (George Blakeslee, mgr.; agent, S. C.).—"The Girls & the Jockey," musical, sold, well received; Kevin Bros., liked second best; "His Nerve," convincing melodrama; Thomas & Gertrude Kennedy, average dancers; Clark & McCulloch, slow turn.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—William Shilling Co., collapsed headliner; "Sorority Days," upheld Menlo Moore popularity; Thomas H. Dalton, real fun-maker; Marshall & Trumble got some applause; Carmen & Giffon, acceptable musicians; The Nifty Girls, sing passably.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—Dark.

AMERICAN (Jesse Gentry, mgr.).—Dark.

Thomas H. Dalton joined the Pantages circuit here, making the sixth act on the bill. He gets away with a very good monolog that has a new background.

E. Clarke Walker, manager of the Pantages, went to Portland and returned with his wife and son who have been visiting in the Oregon city since early in June.

Earl Kendrick and other Spokane men are interested in a plan to put a legitimate theatre in Coeur d'Alene, Idaho (population 7,000), 30 miles east of here. The Monaghan building may house the theatre.

Charles Dubson, aged 22, an acrobat, mistook a plate glass mirror at the Columbia drug store for an open door and walked through it. His face was scoured up at the emergency hospital.

William Sullivan, who recently purchased the Cafe St Germain has replaced the hold-over entertainers with the following Cabaret people: Beatrice Carmen, Seattle; Margaret

Smith, Chicago; Edna Beaumair, San Francisco; Nell Temple, Spokane; and Esther Sundquist, violinist, San Francisco.

An amusement section of the Central Labor Council may be formed, to include theatre employees and musicians. If a movement started by the local union of motion picture operators is successful.

The Auditorium will light up long enough next month to accommodate "The Passing Show of 1912," which will play here Aug. 18, 19, and 20. The route for the show has been shifted to keep it out of western Canada, the starvation district for several shows this season.

Walter DeSorme, formerly a vaudeville player, and now a waiter in a local cafe, has filed a novel cross-complaint in a suit for divorce started by his wife. He declares a woman enemy placed cocaine in his pocket—where it later was discovered by his wife—to make her think him a dope fiend.

The management of Natsatorium Park has booked the three-reel spectacle, "Theodora," for a four days' free attraction.

The police have been asked to search for Marie Thellman, aged 16, cashier at the Isis picture theatre. The girl dropped out of sight under puzzling circumstances. In the description of her given to the police special stress is laid on the fact that "she used no paint."

J. E. ROYCE.

ST. JOHN, N. B.

OPERA HOUSE (Kervan Keltly, mgr.).—28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-12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3 MUSKETEERS 3



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Cannon Evelyn

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Hall Joe
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Howard Mabel

I
Imhoff Roger (C)
Imhoff Roger
Indian Four
Ioana Trixie
Jacobson A T
Jenkins Walter
Jewell Jack
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Jordan Leslie

K
Kanazawa M
Keane Rhea
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Kluting Mr
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VOL. XXXI. No. 11.

NEW YORK, FRIDAY, AUGUST 15, 1913.

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VARIETY

Vol. XXXI. No. 11.

NEW YORK CITY, FRIDAY, AUGUST 15, 1913.

PRICE 10 CENTS

SULLIVAN'S S-C INTEREST REPORTED IN NEGOTIATION

**E. F. Albee and Martin Beck Said to be Secretly Dickering
for Senator Sullivan's Stock in Western Circuit,
Which Parallels Orpheum. John W. Considine,
in San Francisco, Denies Slightest
Truth to Story. Conferences Behind
Closed Doors in New York.**

San Francisco, Aug. 13.

John W. Considine stated to a VARIETY representative last night there is not the slightest basis for truth in the report wired from New York that Senator Sullivan might dispose of his interest in the Sullivan-Considine Circuit.

Mr. Considine says the relations between the Senator and himself are most friendly and cordial.

Notwithstanding the statement of Mr. Considine that there is no contemplated sale of the Big Tim Sullivan stock in the S.-C. Circuit, it may be said with authority that during the past week or so secret negotiations have been going on between E. F. Albee, general manager of the United Booking Offices, and Martin Beck, general manager of the Orpheum Circuit, for the purchase of the Sullivan-S.-C. block.

The negotiations for the Sullivan interest have been held very secretly. Conferences on the matter have been behind closed doors. Up to Wednesday nothing definite had been reached, although Messrs. Albee and Beck were said to be extremely anxious to effect the sale.

The Sullivan-Considine Circuit stock is divided equally between the two partners. Theatres on the S.-C. chain parallel the Orpheum Circuit. Some years ago Mr. Beck declared he did not want the S.-C. Circuit at any price, but since those days the western vaudeville tour, which charges a popular admission, has advanced until its houses rank with the best in the country.

Senator Sullivan recently returned from Europe, where he went for a rest after a siege of reported illness. With his return it is said the big time vaudeville men thought they saw an opportunity to put over a coup in the purchase of the Sullivan stock, believing that sufficient could be secured to give them control of the S.-C. houses. At present Sullivan-Considine are affiliated with the Loew Circuit, both booking from the same office in New York, although the two circuits are operated entirely independent of one another, not being "merged" in any sense.

Could Albee and Beck control the S.-C. Circuit, it would give the U. B. O. an added power of much importance, and at the same time remove from the line of the Orpheum Circuit what is now looked upon as a dangerous competitor.

In the stories concerning the attempted buy by Messrs. Albee and Beck, no price has been mentioned. The Sullivan-Considine properties are very valuable theatrical assets. The circuit has made money, and it was reported that last season a comfortable dividend could have been declared on a capitalization of \$2,000,000.

Other theatrical people are said to be prepared to place a bid for the Sullivan stock if it is on the market, although it has been a common impression for a long time that at any time any S.-C. stock should be offered for sale John W. Considine stood ready to purchase it to any amount. It hardly seems probable the Sullivan interest would be disposed of before submission to his partner, and a 50-50 division of the stock would not give Albee and Beck what they want.

MAJESTIC WAKING UP.

Chicago, Aug. 13.

It has come at last. The long-expected kick regarding the favoring of the Palace over the Majestic has stirred Lyman B. Glover to action. The manager of the Majestic has put in a strenuous complaint, it is understood, to the effect he would like an even break at least on the shows for the coming season.

The bills in the two houses (booked from the Orpheum Circuit office in New York) were so much in favor of the Palace last season it caused widespread comment, and business at the older house suffered. It is understood Glover's complaint was very strong.

LOEW-U. B. O. COLD.

It was stated as a positive certainty by a Loew Circuit man this week that nothing would come of the talk during the summer of a possible United Booking Offices-Loew Circuit understanding for the coming season.

HOWARD AT STUDEBAKER?

Chicago, Aug. 13.

Joseph Howard is considering an offer of the Studebaker theatre for his stock musical comedy company which was to open at the Whitney theatre about Sept. 15. The Studebaker has been offered to the comedian and will very likely be accepted. Pictures will then remain the attraction at the Whitney which Mr. Howard has under lease.

The Studebaker was at first planned to house the musical comedy attractions of Klaw & Erlanger, but because of the Illinois playing the same style of show it was thought the closeness of the theatres would affect each other in a business way.

BURLESQUE ON COAST.

Chicago, Aug. 13.

Burlesque on the Coast seems a possibility for next season. A circuit from Portland to Denver is being planned by two western men and a Chicagoan who are at present in the west looking over the ground.

It is not likely that anything definite will be given out in the matter before a fortnight, but it is certain the trio mean business.

ISMAN'S UPSTAIRS HOUSE.

Felix Isman has secured a license for a theatre to be conducted on the upper floor, with one balcony, of his new building taking in the upper triangle of the southwest corner of Broadway, Seventh avenue and 48th street, with an entrance on 48th street. The new auditorium will seat 1500 and be conducted as a high class picture establishment.

Isman experienced considerable difficulty in securing the license, but showed where he was as far within the law as all roof garden structures, demanding that he be accorded the same rights accorded the others. He now expects to open within 60 days.

IMPORTING ENGLISH PLAYERS.

In November some time, John Cort will present in New York Lou Tellegen and Ella Erkskine, from England, in a repertoire including a new version of Oscar Wilde's "Picture of Dorian Gray."

The New York opening will be in a Shubert theatre. After that engagement the company headed by the imported players will go on tour.

PRETTY CLOSE ON TITLES.

Chicago, Aug. 13.

"What matters the shifting about of names?" seems to be the policy of the new Alvord, Clamage & Wiengarten concern. The new corporation started out a rep musical comedy troupe with three pieces, called "Pink Widow," "Oh, Oh, Pauline" and "The Girl from Luxembourg."

TRYING SMITH PLAY.

Los Angeles, Aug. 13.

Next week at the Morosco the stock company will put on "Washington Square," a new play by Winchell Smith. The production is to be made for the purpose of noting the possibilities of the piece.

PANTAGES BUILDING.

Seattle, Aug. 13.

Bids will be immediately called for on the erection of a new Pantages theatre in Victoria, to be built by McPherson and Fullerton Bros., on Government street. The cost when completed will be approximately \$125,000. Excavators are already at work.

HAMMERSTEIN RECEIPT RECORD TAKEN BY MARINELLI STAR

Evelyn Nesbitt Thaw, "Dug Up" by H. B. Marinelli, Broke All Box Office Figures at the Victoria Last Week. Marinelli Reached New York Wednesday. Many Managers Waiting to See Foreign Agent.

The first week of Evelyn Nesbitt Thaw's engagement at Hammerstein's (ending last Sunday) broke all box office records for the house. Never has the theatre, either upstairs or down, held the crowds Mrs. Thaw drew.

The weekly gross receipts were between \$20,000 and \$21,000. Matinees ran \$1,000 daily, while the night business held up at around \$1,900. The box office sale was stopped at every performance by the Fire Department.

Wednesday afternoon the fireman detailed to Hammerstein's stopped the box office sale owing to full capacity in the house. At that time it was thought this week's receipts might exceed the record of last week.

Due to a misinterpreting of a cable which read "\$3,500 for two weeks," the impression went abroad Mrs. Thaw is receiving \$1,750 weekly at Hammerstein's. The actual salary is \$3,500 a week, net. Sunday night when Mrs. Thaw's salary was tendered at Hammerstein's, less five per cent. withheld for the United Booking Offices, the Marinelli office acting for the girl, declined to accept the money.

No disposition had been made of the future services of Mrs. Thaw, up to the time H. B. Marinelli arrived in New York, Wednesday. Among the managers after her were John Cort, Flo Ziegfeld, Jr., Arthur Hammerstein, Morris Gest and the Shuberts, besides vaudeville managers. The U. B. O. sent about six people to Mrs. Thaw in an attempt to "steal" her away from Marinelli. She declined to listen to any of the offers until Marinelli reached New York. The Cort proposition is said to be a road show with Marinelli declared in with his star.

The chances are that whoever secures Evelyn for future time will pay no less than \$3,000 weekly for her.

When Mr. Marinelli reached his office Wednesday afternoon, he said he had not had time to become acquainted with the present conditions, which were changed somewhat from his last visit over here early in the summer. Asked whether he would return to the United Booking Offices to book there, Mr. Marinelli replied he had not even thought of it.

Many wireless messages were received by the foreigner on his way in. Most related to Mrs. Thaw's future engagements. Marinelli said that when he booked her while going over the ocean, several managers aboard at that time called him crazy.

The foreign agent will remain in New York until Aug. 23.

BALLET-PANTO LIKED.

(Special Cable to VARIETY.)

Paris, Aug. 13.

The Folies Marigny produced Aug. 7, a ballet-pantomime "Triomphe de

Baccus," by Marcel Nadaud, music by Leo Pouget (the latter director of the house).

The principal roles are held by Barral (from the Comedie Francaise in the role of the ballet master), Yetta Rianza, and little Mlle. Schifner.

The new work created a good impression, and will form an important adjunct to the revue which was falling off.

REINHARDT FEATURE FILMS.

(Special Cable to VARIETY.)

Berlin, Aug. 13.

A series of Max Reinhardt feature films has been contracted for, for America. The rights have been vested in a wealthy American recently over here.

It is understood that the man securing these valuable releases for America has not yet made any disposition of them or determined as to how they shall be exhibited.

"STROGOFF" AND BALLET.

(Special Cable to VARIETY.)

Paris, Aug. 13.

The Chatelet reopened Aug. 10 with a revival of "Michel Strogoff," by Jules Verne and d'Ennery, which has not been given there for four years, but is somewhat well known in this city. Hamilton, Gervais, Bardes, Mmes. Marquet, Marian, Soria, do their level best with the chestnut.

Lucy Relly is a nice premiere danseuse in the ballets.

HAPPY HUGHES DIES.

(Special Cable to VARIETY.)

London, Aug. 13.

Happy Hughes, of the Harmony Four, died today. He was very well known here.

"DAVID GARRICK" IN PICTURE.

(Special Cable to VARIETY.)

London, Aug. 13.

Sir Charles Wyndham is acting "David Garrick" for Ruffell's Bioscope Co. \$30,000 will be spent in making the production before the camera.

DIVORCE FROM PANTZER.

(Special Cable to VARIETY.)

London, Aug. 13.

It is reported Anna Doherty has sued her husband, Willy Pantzer, for divorce, naming as correspondent a foreign woman of the stage now in America.

UNKNOWN ACT AT PALACE.

(Special Cable to VARIETY.)

London, Aug. 13.

The engagement of Marguerite, a American act unknown over here, is reported for the Palace, opening there Sept. 15. The turn is said to be a woman single who sings, changes costumes and flies through the air.

RISQUE OPERETTA SHOWN.

(Special Cable to VARIETY.)

Paris, Aug. 13.

J. Fabert and his associates presented the provincial operetta "Madame Cantharide" at the Moulin Rouge, Aug. 9. It met with an indifferent reception. As a matter of fact it is slightly suggestive, and boomed in advance as audacious, but even the Moulin Rouge public failed to be attracted by such stuff.

The ballet is nicely mounted but poorly danced. The Mont Trio, acrobats, were successfully introduced in the piece.

"Mme. Cantharide" was on the point of being given at the Cigale last year, but was withdrawn during the early rehearsals. It has been fixed up for Parisians by F. Rouvray and Lemarchande, the latter owning the mounting of the risky operetta. A limited run is expected in Paris. Arrangements are being made for a new revue by the same authors. Nila Devi is booked for this.

\$7,500 FOR PICTURE POSING.

(Special Cable to VARIETY.)

Berlin, Aug. 13.

The Union Film Co. has engaged Rudolf Schildkraut, the German actor, celebrated equally in America with his native land, to pose for several feature films, paying him 30,000 marks for each completed picture.

MADE GOOD FOR NOTHING.

(Special Cable to VARIETY.)

London, Aug. 13.

It is said Fannie Brice, who scored at the Opera House last week, went into the show with the understanding she would appear the first three days of the week, without salary. Immediately upon the American girl getting over, it is reported a contract at \$650 weekly was given her by the Opera House Management.

Miss Brice made the no good-no pay condition in order not to affect her future salary on this side by a small "show" price, considered a very sensible idea.

SHUTTING DOWN ON BIG MONEY.

(Special Cable to VARIETY.)

London, Aug. 13.

American acts are finding great difficulty in obtaining regular salaries, the English managers finally shutting down on all big money for imported material.

In addition—or to make matters more difficult—the provincial opposition tours are not competing for turns as they did earlier in the season.

This condition is caused by many American acts being booked at prices far in excess of their English value.

AGENTS COMING OVER.

(Special Cable to VARIETY.)

London, Aug. 13.

Leo Maase, now with the Wolheim agency, left here Saturday for New York. His going is caused by the present condition of foreign bookings on the big vaudeville time in America.

(Special Cable to VARIETY.)

Berlin, Aug. 13.

W. Passpart, European representative for the Orpheum Circuit, sailed Saturday for New York, called there by Martin Beck.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Aug. 21, Mm and Mrs. Sidney Reynolds (Celtic); Aug. 20, 6 Steppers (Mauretania); Aug. 16, Eleanor Gray (Oceanic); Aug. 12, Four Rotters (Kr. Wilhelm Gr.); Aug. 13, Nathal Trio (La Savoie); Aug. 8, Eugene Keith (Philad Iphia);

(Special Cable to VARIETY.)

London, Aug. 13.

Reported through Daw's Exchange:

Aug. 9, A. Dunham, James Eardley (Mauretania).

Aug. 9, Stephen Goldini Co. (St. Paul).

Aug. 13, Fay, Coleys and Fay, Billy Vandeyeer (Olympic).

Aug. 14, Ethel Levey, Miss G. Cohen, Louise Dalthy, Taylor Granville and Co. (Cedric).

Aug. 16, Mr. and Mrs. Orleans, Percy Orleans (St. Louis).

Aug. 13, J. Talbot, J. Walters (Kr. Wilm.).

Aug. 9, Tom McNaughton, William Passpart, Arthur Horwitz, Clark and Hamilton, Lionel Walsh (Mauretania).

Aug. 9, Alan Dale (Amerika).

Aug. 16, Emma Trentini (La Lorraine).

Reported through Pall Mall Exchange:

Aug. 7, McGinnis Bros., Ruby Raymond, James Graham (Celtic).

Aug. 9, J. Hussey (St. Paul).

Aug. 13, Jack Wills, Leslie Farber, E. Willard (Olympic).

Aug. 17, Keno and Green, Bissett and Scott (Pr. Friedrich).

Aug. 17, Martin Sampter (Kr. Aug. Vic.).

San Francisco, Aug. 13.

Aug. 12 (For Honolulu), Mr. and Mrs. H. L. Jotchkiss, Joe Fanton Troupe (Sierra).

Paris, Aug. 6.

Aug. 1 (for Buenos Aires-Seguin Tour), Diaz Duo (Italian singers), Haydas Troupe (acrobats).

OFFER FOR FOKIN.

(Special Cable to VARIETY.)

Paris, Aug. 13.

Oscar Hammerstein is anxious to secure M. Fokin, of the Imperial Opera, St. Petersburg, to stage the ballets at the new Hammerstein opera house, New York.

Fokin is a very high priced man. Though Hammerstein would probably meet his figure, it is doubtful if he can be induced to go across the season.

REVUE FOR PROVINCES.

(Special Cable to VARIETY.)

London, Aug. 13.

"I Should Worry," the Palace Revue, is worthless here, but should be a great provincial attraction. Marvellous Millers did well in it. Business at the Palace is bad.

GIVING UP CLUB ROOMS.

Chicago, Aug. 13.

The White Rats will give up its Club Rooms here in two weeks.

Executive offices only will be maintained here and in other large cities in the country.

HACKETT FOLLOWS CHING ON MARCUS LOEW'S TIME

**Legitimate Actor Opening at O. H., Philadelphia Monday.
Ching Packing House Over There Daily. Will Do \$6,000
on Week (12 Shows) at 10-15-25. Could Have Held
Over. Hurting Keith's Big Time House.**

James K. Hackett opens Monday at Loew's Philadelphia Metropolitan Opera House, with his sketch founded on "Les Miserables," entitled "The Bishop's Candlesticks." Hackett has been receiving \$2,500 a week for this act on the United time when not serving as either a stock star or a moving picture actor of late. Having established a precedent with Ching Ling Foo, it looks as if the Loew people would follow suit with other headline acts of equal prominence.

Philadelphia, Aug. 13.

Ching Ling Foo started on the Loew Circuit in the Metropolitan Opera House Monday afternoon, when the big house was almost filled, while Monday night it held capacity, with fully six rows of standees back of the rail. It is said the receipts reached a few dollars less than \$1,000 for the day, with admission the usual scale, 10-15-25. Tuesday the lower floor was filled within a few rows of the back, the house holding about \$400. Tuesday night was another sell-out, many being turned away. It is estimated that the house will do \$6,000 on the week. Ching is playing only two shows daily.

Ching drew them from all parts of the city, the car lines giving this answer; so it is likely Keith's felt the effect. Keith's holds a better show this week than has been there for some time. The Bijou is the only other house east of the Schuylkill, open at present.

Ching is surely good for a return here at any time.

Owing to a club booking for two nights (Aug. 19-20), in Boston, made through the United Booking Offices, Ching Ling Foo will lay off next week, filling the U. B. O. engagement only. He receives more than his full week's salary on the Loew time for the two performances.

Aug. 25 Ching will open at Loew's Orpheum, Boston, and the following week come into a New York stand on the Circuit, probably at the Seventh Avenue to give B. F. Keith's Alhambra (opening Labor Day) the benefit of the overflow, which it will badly need if all accounts of the business at the big time Keith Harlem house last season are true.

At the Loew office this week Jos. M. Schenck said the playing by Ching of two shows daily on his circuit was an exception, and would not be the rule hereafter with big features. Mr. Schenck ascribed his leniency in this instance to the summer months.

George & Leon Mooser, who manage Ching, have received offers this week from "small time" all over the country, the smaller vaudeville man-

agers going as high as \$1,400 weekly in salary for the Chinaman.

RICHMOND-DODGE SEPARATION.

Dorothy Richmond, playing in a vaudeville sketch, has commenced action against her husband, Albert C. Dodge, for a separation. Mrs. Dodge is represented by Jerome Wilzin.

It is said the suit may bring out some interesting side lines, if reaching trial.

\$1,000 FOR "GIRL ACTS."

The "girl acts" Solly Fields is preparing for the Pantages Circuit receive \$1,000 weekly, it is said. Mr. Fields will send out as many turns of this character as he can produce before the Lew Fields' "All Aboard" show leaves the 44th Street theatre.

So far there have been two of the Fields' girly numbers turned loose. One is already traveling and the second, with 17 people, opened last Monday for a preliminary trot at Proctor's 125th Street.

SLIVERS PICTURING.

Slivers, the clown, is going picturing for the Kalem Co. He is receiving a fancy price for the film work.

AT LIBERTY SEPT. 3.

The final divorce decree in the Lida Carlyle-Billy Inman action will be entered Sept. 3, when Mr. Inman will be at liberty to again marry.

Inman wants to wager \$1,000 he can marry more often in three years than any actor on the stage.

MAUD RYAN'S INVENTORY.

Maud Ryan's inventory of the old Saratoga Hotel (Chicago), standard stock company reveals the fact that May Howard is in burlesque; Polly Moran, married and abroad; Marie Clark, now known as Edith Ward is on the Gus Sun time; Marie Russell is going to Holland, and Maud herself is laying off.

SUN MANAGERS MEET.

Chicago, Aug. 13.

The managers on the Gus Sun Circuit will hold a conference at Sandusky, O., today.

It is the annual meeting of the Sun Circuit, but this one is reported to have a special significance upon the plans for the coming season.

IRVIN COBB'S FIRST.

Irvin Cobb's first offense as a playwright, after years of building up a reputation as a comedy newspaper writer, is a one-act skit with six characters, shortly to be produced by Homer Miles.

CONTINENTAL OPENINGS.

(Special Cable to VARIETY.)

Berlin, Aug. 13.

The Wintergarten here will start its regular season Sept. 2. So far for the first program are engaged Boganny Troupe, Lynch and Zeller, Rose and Ellis, "Diving Seal," Roberto and Dog, Four Vanis, and James Watts, the comedian from the Hippodrome, London.

The Apollo, Vienna, opened Aug. 9 with Polaire as the feature. The Willy Pantzer Troupe, Gen. Ed. Lavine and others are on the bill.

Ronnacher's, Vienna, under its new manager, L. Mittler, opens Aug. 15 with Mlle. Diamant headlining. She goes there from the Revue at the Middelex, London.

The Hansa, Hamburg, also starts the season Aug. 15. Hanover and Madgebury commence their variety bills Aug. 30. Several American acts will be in the programs.

Polaire in her sketch, "Le Visiteur," is reported as a success at the Apollo, Vienna.

McVICKER'S DOESN'T HURT.

Chicago, Aug. 13.

Business at McVicker's was watched with interest all through the opening week. Watching it proved a great satisfaction to Jones, Linick and Schaeffer crowd, if to no one else, for the house did a land office business, with every prospect of continuing.

Business at the Colonial which many thought would drop in consequence did not fall and seemed to be better than usual. At the Great Northern Hippodrome the same conditions prevail. The Majestic has not suffered through the advent of the pop houses although the large Majestic business is due in a measure to the Palace being closed.

FOUR FORDS AGAIN.

Chicago, Aug. 13.

Next season the Four Fords will once more be seen as a vaudeville combination. Max Ford, who has been ill for the past year, is recovered, and the sisters, now in Europe, will return and with Edwin resume the old turn.

The act may be augmented by four girls and a big production number made of the turn.

JAMES RUSSELL LOW.

Chicago, Aug. 13.

James Russell, formerly of the Russell Brothers, is reported in a very low condition at his home. He has been ill for a long time.

BROKE UP HOUSEKEEPING.

Walter Percival, who recently journeyed east with his vaudeville skit, "The Choice," has returned west after playing one week at the Union Square.

While in New York, Percival's wife suddenly acquired a desire to visit her home in Omaha, and, according to Percival, took with her everything he possessed, including their only offspring, a Boston bull terrier.

Upon her arrival, Mrs. P. wired Walter she considered things even and acknowledged a desire to cancel all marriage contracts. Hence Walter's hasty exit west-bound.

EXPOSITION NOT SUCCESS.

Due to a mismanaged publicity campaign, the first annual Greater New York Fair and Exposition, now running at the Empire City race track (Yonkers), and scheduled to remain there during August, is being operated at a tremendous daily loss. The mid-week attendance averages around 5,000 a day where at least 20,000 were counted upon. The Saturday crowd measured in the neighborhood of 18,000, but considerable paper was distributed, and this held down the cash receipts.

The consensus of opinion is that the stock and produce display is one of the best ever seen in the east, live stock from as far west as Indiana being on exhibition; but even this, coupled with a six-act free show and a fireworks spectacle employing over 300 people, have failed to help the box office.

The "midway" is doing practically nothing, and, although the exhibition is but a week old, several concessionists are already planning to pull out. The ostrich farm, one of the best of the midway attractions, left after a few days' trial.

The evening crowds make the lawn in front of the grand stand their headquarters, content on seeing the outdoor vaudeville show and the fireworks. The first plan to exact an additional fee for the grand stand privilege was given up, and for the gate admission of 50 cents the entire ground is now open.

It was rumored early this week that the fair would close down before the advertised final date, but this was denied by officials, who feel that the last week, which brings the Grand Circuit Trotting Races, will help them out of the financial hole.

BUNNY'S NEW ACT.

John Bunny returns to Hammerstein's for the week of Sept. 8, with practically a new act, consisting of talk by Tommy Gray and an introductory moving picture fashioned after a foreign idea.

McMANUS IN SKETCH.

George McManus, cartoonist, creator of "The Newlyweds," "Let George Do It," etc., enters vaudeville Aug. 25.

Bert Levy is staging McManus' act, which will be called "The Newlyweds at Home," consisting of a little sketch played by the cartoonist and his wife. (The original of Mrs. Newlywed).

CARLYLE IN TEMPEST ACT.

The former "Tempest and Ten" act is playing in a hideaway while Gertie Carlyle is breaking into the leading part Florence Tempest held last season.

Miss Tempest appears as a "single act" at Brighton next week. She will use two boys in a dancing finale to her new turn.

VINIE HENSHAW AFTER DIVORCE.

This week before Justice Crane in Brooklyn the action for divorce brought against Frank L. Wakefield by Vinie Henshaw was set down for trial. The couple was married 10 years ago.

WEBER AND FIELDS' NAME ON KINEMACOLOR FEATURES

Comedians and Colored Picture People Form Corporation. Shubert Plays May be Added to List of Films Produced. New Company Subsidiary to Parent Kinemacolor.

The Weber and Fields-Kinemacolor Producing Co. may be an assured fact by the time this appears. Wednesday the firm and the concern were very close to agreeing, after having been in negotiation for some days.

The Weber and Fields popular acts, bits and perhaps new "comedy business" will be placed before the camera by the famous German comedians, who will participate, it is said, to the extent of 50 per cent. in any profits of the subsidiary corporation to the parent colored motion picture company of this country.

It is also said the Shuberts, who have not definitely closed with any film people for the reproduction of their plays, may become interested in the Weber and Fields-Kinemacolor proposition, throwing all of their productions, for feature pictures, to it.

While the name of Weber and Fields on a feature film will be a big draw, the newly organized company will have a permanency.

Several offers were before Weber and Fields to pose for the photographer, but the Kinemacolor proposition struck their fancy as the most solid.

The vaudeville managers have made a big offer to Weber and Fields, according to report. It is \$5,000 weekly for 20 weeks. The German comedians are holding out for 30 weeks or more.

Weber and Fields are also considering a real show proposition that has been put before them. The proposal includes a guarantee equal to the vaudeville offer, with a share of the gross receipts that might push their weekly income as an act considerably higher. It is also agreed that a good show surround the principals, who are said to have received the probable line-up of the company for the touring aggregation.

Engagements of Lew Fields with the "All Aboard" show preclude the acceptance of either offer by the couple before November.

Mr. Fields is looking for vaudeville acts for his present or future productions, and interviews variety actors at his offices in the Broadway Theatre building. A report gained some currency this week that Fields was looking for turns for the Weber and Fields road show, but Mr. Fields denied this was so, saying Joe Weber had full charge of all the vaudeville arrangements.

BIG AGAINST SMALL TIME.

New Orleans, Aug. 13.

That the Orpheum Circuit fears the opposition of the Pantages vaudeville, to be offered at the Greenwall, commencing Sept. 16, is borne out in the announcement today that the big time circuit will place vaudeville acts at

the Lafayette theatre at an admission scale lower than that charged at the Greenwall.

The Lafayette was formerly the Shubert, and for a time housed the attractions of the Shuberts. About four years ago it was taken over by Klaw & Erlanger and has been offering pictures and singing entertainers. Abe Seligman, manager of the Lafayette, has confirmed the announcement.

The Orpheum is scheduled to open Sept. 8.

ALBANY GRAND OPPOSISH.

The Grand theatre, Albany, playing two vaudeville shows daily, has been declared "opposition" by the Loew Circuit. Loew has no Albany theatre, but issued the edict on the request of F. F. Proctor, who has.

Proctor has been frowning at the Grand for quite a while. He considered it opposition to his small time vaudeville theatre there, which plays three or four shows a day.

As the Proctor booking office has "protected" Loew's Yorkville as against the 86th Street theatre (another opposish), Proctor felt he could call upon Joe Schenck to "protect" Albany for him.

The Grand is ostensibly operated by a crowd headed by Max Spiegel. It is booked by the Allen-Epstin agency. The house is said to be another link on the Mark-Brock Circuit, booked through the Loew office by M. S. Epstin.

BIG HOUSE LITTLE KNOWN.

Boston, Aug. 13.

October will probably see the opening of the newest and biggest picture house in New England, which will be known as the Olympia and will be situated at the corner of Howard street and Scollay Square, the best "movie" location in Boston. The new building embraces the historic site of Austin and Stone's Dime Museum which has been razed.

But little is known as yet locally concerning the new theatre, despite it is a \$2,000,000 structure, will seat 3,200 and have a Mueller organ costing \$150,000, a full orchestra, an artesian well sunk 800 feet in the ground for spraying the air in summer to cool it, a tea room, all-moving stairways and a smoking room.

The best of the small time acts will be played. Prices will probably be a maximum of 25 cents.

BILL SHOW AT AUCTION.

Chicago, Aug. 13.

Judge R. E. Lewis in the United States District Court at Denver has ordered the property of the Buffalo Bill Wild West and Far East shows sold at public auction Aug. 21.

KEITH HOUSE AT A. O.

Atlantic City, Aug. 13.

The theatre, seating 2,400, on the new pier, has been leased by B. F. Keith, according to all reports. The house when completed in about a month, will play vaudeville.

While the Keith people are said to have assured Louis Wesley, of the Savoy (and who holds the United Booking Offices "franchise" for this city), that the house will play only pop vaudeville in opposition to the new Nixon, it is believed by local theatrical people the Keith faction will use the "double cross" so popular with them and install a policy of first class two-a-day variety programs against the Wesley house.

WALTER KEEFE'S BOOKINGS.

Chicago, Aug. 13.

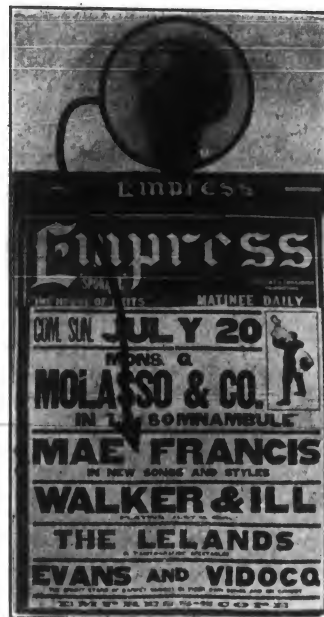
Walter Keefe (of the Theatre Booking Corporation), who has been devoting much of his vacation time to the Bartola Keyboard Attachment Co., announces the T. B. C. will have ten full weeks work to offer the coming season.

The acquisition of the St. Louis Hippodrome (booked in conjunction with the Garden, Kansas City—also to be called Hippodrome) gives strength to the Keefe office which has always played acts of big salaries at the Kansas City house, taking them back and forth from the Association, although the Association always looked upon the house as blacklisted.

The Hippodrome St. Louis will open its regular season Aug. 25. The Kansas City house Labor Day.

The new Miles theatre, Cleveland, held up last season through strikes and the floods in Ohio, will get away to a clean start Sept. 15. The other Miles vaudeville theatres have been open all summer.

SOME FAVORITE CHILD



MAE FRANCIS

Personal Management
FRED G. NIXON-NIRDLINGER
and Everybody's Satisfied

LONEY KEPT HIS HEAD.

Last week at Freebody Park, Newport, R. I., when one Robert Fitzsimmons wirelessly aloud to one Loney Haskell that if the said Haskell again mentioned his name in a stage announcement the aforesaid Robert would knock the Haskell block off, Loney kept his head through silence, a tough job at any time for a Haskell.

Joe Shea was the indirect means of the near-massacre. Joe has had a grand time this summer, travelling back and forth from Newport, a suburb of society one reads much about in the papers, though Freebody Park doesn't get into print very often unless the publicity is prepaid. Joe was tipped off there would be doings last week in Newport. He engaged Fitzsimmons and "Don," the "talking" dog, to top the bill jointly, on percentage.

"Don" is piloted around by Mr. Haskell, who likes the act because he also talks in it. Loney explains what the dog says. As interested parties in the gross, Fitzsimmons and Haskell concluded someone might keep tab on the box office. Loney volunteered. He hates to loaf. Monday night with Loney on the door quite a good crowd assembled. After the count-up, Dr. Hendricks, representing Fitzsimmons, wanted to know where were the remainder of the tickets. The Doctor remarked he had also counted the heads in the theatre. Loney threatened to send "Don" after Doc, but the Doctor recalled to Loney the time when Ruby Fitz choked a bear. Loney immediately signaled the German professor who taught "Don" the Dutch language to take the animal into the garage.

Tuesday Fitzsimmons said either a man without friends on the door, or no show by Robert. Monday evening someone told Mr. Shea his information on the big doings were a week ahead of time, so Joe assented to Bob's departure. Fitz carries Society for a subtitle and hung around the town looking the mob over. After the matinee he heard Haskell while spiling on "Don" slipped over the info why Robert wasn't working. Fitz didn't want the swell mob to get that, so he sought out Mr. Haskell with the line of talk first mentioned.

Loney at once stopped advertising Mr. Fitzsimmons, but kept "Don" in the show, and continued with the twice daily count-up. Loney says he had a good week there (in receipts), and added that Joe Shea isn't a bad little fellow, so give the Park a boost, the season is almost over.

COULDN'T STEAL ACT.

Chicago, Aug. 13.

The trouble over the Edwin Ford act which threatened has passed over, and the act will play the Jones-Linick-Schaeffer time as contracted for through King Lee Krause.

Johnnie Simon, of the John B. Simon Agency (which belongs to Charles E. Kohl), tried to put one over on the J. L. & S. firm with the act but fell short. By alleging to have purchased the act outright Simon thought to secure it for the Association. Frank Doyle wouldn't believe that, and so the act will play eight weeks for J. L. & S. before disbanding.

WOULD TAKE CORT HEADLINERS AT FULL TIME AND TERMS

United Booking Offices Said to Have Made John Cort Offer to Take All Acts Engaged for Road Shows Off His Hands. Cort Won't Listen to it. Engaging Vaudeville Acts to Go With Stars, No Commission and Paying Transportation on Play or Pay Contract.

The dull prospect for drawing cards in vaudeville next season is believed to be the reason why an indirect offer was made to the John Cort people to take all of the acts booked for the Cort vaudeville road shows off Cort's hands, at the same time and terms given by Cort. The offer is said to have reached the Cort crowd from the United Booking Offices. It was somewhat veiled, according to the story, but was traced to that agency.

The Cort vaudeville department has several important feature acts under contract for the coming season. Big time managers who make vaudeville their regular vocation would like to see some of the Cort features on the U. B. O. books.

At the Cort office when asked if the report had any foundation, a VARIETY representative was informed no doubt Mr. Cort could dispose of any act he had engaged, but that there was not the slightest remote possibility of that, and that in fact Cort was still in quest of suitable turns for his road shows, not having completely filled the ranks.

Another strong comedy act has deserted from the United Booking Offices, through the "stalling" indulged in in the big agency. Monday Charles Ahearn, with his comedy cycling troupe at Hammerstein's for this month, engaged with John Cort as a part of the Anna Held road show. Ahearn's contract is for 25 weeks, play or pay.

The show opens Sept. 22. It has in its latest line-up (since John Cort reached New York last week) Miss Held, George Beban and Co., Ahearn Troupe, with an act from Europe not disclosed, and three others to fill.

For the Lillian Russell aggregation there will be William Farnum and his company, Ching Ling Foo, another of the three stars with the road show, Marguerite Farrell, a single, and likely Lee Harrison in a new monolog. Three other turns are to be secured for the Russell show. It opens Sept. 29.

The Ahearn act receives a net salary from Cort, no commission being charged upon the booking. The transportation for the people in the act is also provided for by the management.

Another act engaged for the road shows this week by George Mooser was The Boylands, dancers, t present in Shanley's Cabaret.

Sam Kingston will go out as manager of the Held show. One of the northwestern men on the Cort staff will pilot the Russell troupe.

Wednesday Messrs. Cort and Mooser were waiting for H. B. Marinelli to arrive, before making further selection of turns.

Mr. Cort is giving the road shows his

personal attention, and has great faith in these particular ventures.

FELIX AND CAIRE'S LAST WEEK.

The last week of Seymour Felix and Amelia Caire as a vaudeville team is the current one at the Fifth Avenue, where the youthful entertainers are headlining the bill. Miss Caire retires from the stage at the expiration of the present engagement. Sept. 30 she will wed Charles J. Freeman.

If another suitable partner is not secured for Felix by Adolph Newberger, manager of the couple, the boy will probably go in a production.

LESLIE AND BAKER "CEREMONY."

The family belonging to Belle Baker doesn't believe her marriage to Lew Leslie to be "kosher," through it not having been performed by a rabbi. To satisfy her folks, Miss Baker and Mr. Leslie will have a Jewish ceremony performed over them next Tuesday night at Webster Hall. It will be what is known as a "big wedding." All of the Baker's family friends are invited, Miss Baker having been born on the East Side.

Three years ago, when the elder Bakers objected to their daughter marrying, she and Mr. Leslie ran over to Jersey City, where a Justice of the Peace said he could do a job as well as any minister. They took his word for it.

\$1,500 FOR MONKS.

(Special Cable to VARIETY.)

London, Aug. 13.

"Max and Moritz," the two chimpanzees, have been booked through the Marinelli agency for the Shuberts, New York, at \$1,500 weekly, opening in December. The animals are now in London.

NETSCHMAN IS ASSISTANT.

Chicago, Aug. 13.

Bernard Netschman, formerly employed by the Rock Island Railroad, will be installed in the Chicago branch of the Orpheum office as assistant to Charles Hammerslaw, who will have full charge of the office in the future.

Walter Tenwick, late manager of the western Orpheum branch is now in charge of W. S. Butterfield's office.

ON WITHOUT REHEARSAL.

Irving Newhoff, of Newhoff and Phelps, left Tuesday for Atlantic City to help out B. A. Rolfe for the remainder of the week with his "Arcadians" act.

The turn's light comedian's mother is seriously ill. He had to go to her. Newhoff was drafted into the part without a rehearsal.

BAYES' REASON FOR CANCELING.

Atlantic City, Aug. 13.

According to a story around, Norah Bayes has informed Louis Wesley, manager of the Savoy, she will not play that local house week Aug. 25 through objecting to underline on next week's program (which will have Jack Norworth as feature) announcing her engagement.

Mr. Wesley holds a contract with Miss Bayes, and will, it is said, apply for an injunction if she attempts to appear elsewhere for the week due here.

Jack Norworth is billed to headline the show at the Brighton theatre, Coney Island, next week. It is booked by the United Booking Offices, which also furnishes the bills for the Orpheum, Brooklyn, where Norworth is to play the opening week of the season. Owing to both houses being in Brooklyn, it is reported the U. B. O. notified the Brighton management it can not have Mr. Norworth, as B. F. Keith wants him first as a "single."

This may account for the Atlantic City engagement of Norworth for next week instead.

DENVER SHOT TO PIECES.

Chicago, Aug. 13.

The report Alexander Pantages was to lose Denver appears to be correct. The house, a consistent loser since opening, is now booked by Jim Matthews here but is on the market along with the Pantages' Pueblo theatre.

A recent arrival from that section of the country states Denver is shot to pieces as a show town and figures it will not be an easy matter to unload the house there.

BUYS SHOW FOR BEACH.

"Doc" Breed will depart from his usual vaudeville program at the Brighton Beach Music Hall for the week of Aug. 25, by presenting the George Sidney show intact on a "buy," said to be somewhere between \$2,200 and \$2,500 for eight days, which includes Labor Day.

It will be the opening week of the show and the closing week of the beach house.

RESTRICTING TITLE.

Chicago, Aug. 13.

Adelaide Hermann, wife of the late Hermann the Great, has started proceedings to prevent Felix Kretschman from using the title of Herman the Great. She is also asking damages to the extent of \$300.

BETTER'N THAN CRAPS.

"Playing the horses" around 42d street is now preferred to craps by the immature sports of that neighborhood. It has developed a bookmaker or two among the crowd, who lays against the gamblers.

One day last week a young man with \$20 slipped it to the bookie naming the favorite in the fifth race that day. The amateur misunderstood the name of the horse, placing the twenty to the credit of another nag running at 20—and it won. The sportsman got \$400 in profit on the race and he kept it. The bookmaker believes there's still something wrong somewhere about the bet, but he can't locate it.

NIRDLINGER'S DESK TAKEN.

The desk in the Loew-Sullivan-Considine office, formerly used by Fred Nixon-Nirdlinger, was taken by Eddie Small this week. Mr. Small came over from the Boston branch to book his New England shows from the main artery. He left an assistant in the Beantown.

Wednesday it had not been settled whether the Prudential Agency would follow Nirdlinger from the Loew-S-C agency or not. A matter of contracts was being talked over. The indications were the Prudential would vamp.

Contracts also are holding the Sullivan-Considine bookings in the Nirdlinger houses, as before. There is no exact date set when this will stop. The agreement between N-N and S-C has some time to run.

Philadelphia, Aug. 13.

The final settlement between F. G. Nixon-Nirdlinger and Marcus Loew will be made this week and in addition to the Metropolitan Opera house Loew will have the Chestnut Street opera house and the Peoples. Nixon-Nirdlinger will operate only the Nixon, the new Colonial and the Frankford in this city next season. The Point Breeze has been leased for a period of five years by Charles Pearce and will be booked by the N-N Agency.

Nixon-Nirdlinger has an interest in the Peoples with Nixon & Zimmerman, but will relinquish this for his price and Loew has agreed to take the house. The Peoples' will be opposition to Keystone and the Allegheny, both booked by the United Booking Office. It is reported Loew has about settled on a site in West Philadelphia not far from 52nd and Market streets, which will bring him in close opposition with the Nixon.

The Allegheny will open Sept. 1 and the Keystone, along with the Liberty, will start Aug. 25. The William Penn. (U. B. O.) opens next Monday. The Grand Opera House will be opened by Nixon-Nirdlinger, Sept. 1 with vaudeville. Thomas M. Dougherty will be resident manager and will have Thomas W. Maguire as assistant.

M. W. Taylor announces the new Orpheum, Germantown, and the Fairmount (the new house being built by J. Fred Zimmerman) will be ready to open Sept. 1. Frank G. Zimmerman, son of J. Fred Zimmerman, resigned as manager of the Garrick Monday in order to associate himself with his father in the latter's vaudeville enterprises. Frank will become assistant general manager with headquarters at the Keystone.

EASIER NOW FOR HALSEY.

The Halsey, Brooklyn, will not be a Stair & Havlin house next season, although so announced. It will continue to play pictures and pop vaudeville because the DeKalb was turned over to Shubert legit bookings.

The Halsey has a S. & H. franchise carrying with it a forfeiture clause. A lawsuit will likely be the outcome of this situation.

Thomas W. Ryley's "Trail of the Lonesome Pine" starts rehearsals next week. It's scheduled to open Aug. 28.

LESLIE CARTER IN PICTURES: WILL MAKE "DU BARRY" FILM

George Kleine, of Chicago, Places Actress Under Contract for Feature Film, to be Set in France and Consume Eight Months. For Production Next Year.

Mrs. Carter Cancels All Engagements, Including Reported Vaudeville Route.

Atlantic City, Aug. 13.

Mrs. Leslie Carter had a conference here with George Kleine of Chicago, who has placed her under a contract to pose in a picture of "Du Barry."

Mrs. Carter (Payne) will sail for France in September, and in that country Mr. Kleine will stage the pictures. Eight months will be consumed in the making. The "Du Barry" film will not be released until September of next year.

Mrs. Carter has cancelled all other engagements meanwhile, including a vaudeville tour, it is said.

CROWN OPENS MONDAY.

Chicago, Aug. 13.

The Crown opens as a Jones, Linick & Schaeffer vaudeville house Monday. Six acts and pictures will be the policy with the show being run after the manner of the Colonial and McVicker's. The Willard will open the same date. The policy will be 5 acts continuous, also with prices reduced to 10-20.

BERNSTEIN'S CAR FOR SALE.

"Yes," said Freeman Bernstein, Tuesday morning, as he counted up the gross on the money orders, "my automobile is for sale. I don't know whether to sell or turn it into a summer house on May's lot in Mt. Vernon."

"I can't afford in these hot times to keep both a car and myself. One of us must go, and it must be the car. It cost me \$900. I have spent \$800 in repairs and gasoline, and another \$60,000 used up worrying over what I could have done with the first \$900, but I will sell cheap—for \$1,100 cash and notes, or anything you say spot cash."

"Have you any cash? Lend me a dollar. Thanks. Hey, Sam, send out and get four good ones. Now don't go, I want you to have a smoke on me."

"How does next season look? What are they saying around? Find it kind of quiet, don't you? Don't tip this stuff off what I am going to tell you to anyone, but I have everything booked up already for next season. I've been working this summer. You know, I've been crying around and stalling, but that doesn't go just between us. It's all right, kid—you let them holler, and keep plugging."

"Did I ever show you my motto? Here it is: 'Keep plugging and you'll get dough—but get the dough anyhow.' I wanted to stick on there 'anyhow or anyway,' but May says: 'Freeman, don't pull raw stuff. They're onto you now.'"

"Some gal, May, eh? I am going to have Mt. Vernon name the street we live on after her. I want them to call it May avenue. Sam says it should be named May Boulevard. I can't

make up my mind. Now they call the place I live in Chester Hill, named after Chester A. Arthur, I guess. You remember him—he was police commissioner in Syracuse once, wasn't he? President? Was he? I never knew that. Somebody is taking me for a boob up in Mt. Vernon and kidding me I guess."

"Oh, I was telling you about May and what a nice girl she is. When she left for Seattle I went down to the train with her. The day before, I said 'May, I don't want you to go on this long trip with any bad feeling between us so if you will let me have \$500, it will be all right.'"

"It's lucky I caught May's wrist just in time, and I came to New York trying to figure up something else, for I had to work fast. But I couldn't think of another thing, excepting I owed May six hundred and perhaps she would make it one thousand. I phoned her but I didn't speak very long. At the train the next day May says: 'Freeman, here's some coin. I don't want to go and have you sore.' The roll looked pretty big and was covered by a twenty-dollar gold certificate. I just stuck it in my pocket, thinking there must be about eight hundred. Up in the office I took the wrapper off and under it was a nice long letter from May telling me to save my money. I wonder who staked her to that joke."

"Don't forget if you see anyone with a long beard to send him up here to buy a machine that's better than new and doesn't talk in it's sleep. Good-bye; be good to your family and you will have lots of worry."

TAKING "101" ACROSS.

Jacksonville, Aug. 13.

After spending several months in Florida purchasing and shipping cattle to the "101 Ranch" headquarters in Bliss, Okla., Zach T. Miller, of that aggregation, announces that he will sail from New York, Aug. 29, aboard the Emperor bound for Germany, to complete arrangements for a contemplated tour of that country with his "101 Ranch" outfit, commencing in February. Miller will return some time in October.

While abroad Mr. Miller will travel with the Arrasani Circus for a few weeks, in order to become familiar with conditions and to get a line on the wants of the German public.

"JOSH" IN FILMS.

The Mittenal Film Company is negotiating with Frank Thompson for the movie rights to Denman Thompson's "The Old Homestead."

PROGRESSIVE TRAVEL.

The Progressive Circuit inaugurates its regular season week after next, although some of the shows are playing preliminary seasons to get a line on their playing strength.

The Progressive heads will continue its efforts to obtain houses in Brooklyn, Milwaukee, Minneapolis, St. Paul and Omaha. Until definite leases are landed the circuit will operate as follows: Cadillac, Detroit, to Star, Toronto; to Garden, Buffalo; to Cook's, Rochester; to Bender, Utica, first three days, and Van Curler, Schenectady, last three, to Howard, Boston, to split week between Colonial, Lawrence, Mass., and Opera House, Lowell, to Grand, Boston, to Gotham (125th St.) New York, to Olympic, N. Y. (until the Dewey is ready) to Trocadero, Philadelphia, to Star, Scranton, Pa., to Penn Circuit, to Empire, Cleveland, to Olympic, Cincinnati to new theatre, Indianapolis, to Gaety, St. Louis, to Willis Wood, Kansas City, to Haymarket, Chicago, to the Englewood (63d St. and Halsted), Chicago, to Detroit, and around the circuit again.

Frank Drew and Sam Levey opened their new Cadillac, Detroit, last week with the Blanche Baird show and the gross receipts were reported at \$4,200, with "The Behman Show" and very hot weather as opposition. Tom Sullivan's "Monte Carlo Girls" is said to have opened at the Cadillac Sunday night to nearly \$1,400.

TEMPORARY LAY-OFFS.

There are two temporary lay-offs on the Columbia Burlesque Circuit, besides the standing week of travel between Kansas City and Omaha.

The temp. resting spells are the Hurtig & Seamon Music Hall, 125th street, New York, and the Gayety, Cincinnati, both now building. It is expected the Harlem house will be playing by Oct. 1. The southwestern theatre is due to open about the same time.

At Buffalo the merged wheels' burlesque shows will appear at the Lafayette theatre (former Western Wheel house) until the new Gayety there is completed.

JENNIE AUSTIN A MOTHER.

A son was born to Mrs. Joe Hurtig (Jennie Austin) last Sunday. Mrs. Hurtig retired from stage some months ago.

Another event in the Hurtig family is the reported marriage of Jules Hurtig and Minnie Lee, which recently occurred, according to the story.

PROGRESSIVE MOVING SLOWLY.

In addition to the list of houses printed that will play the Progressive Circuit's burlesque shows, the new Wheel is in active negotiation for half a dozen houses now on the Cort Circuit and are also considering some of the Wells Circuit theatres in the south.

The Progressive is, however, moving very conservatively and does not propose to take any hasty action in the matter of tying themselves up with any theatres that do not promise well.

Ywaxy, an American violinist, leaves Aug. 20 to open at the Holborn Empire, Sept. 15.

PATERSON SETTLED.

Following close upon the adjustment of the differences of the Columbia Amusement Co. and Hyde & Behman, of Brooklyn, as reported in VARIETY last week, came a settlement of the controversy between the burlesque people and A. M. Bruggemann, of Paterson, N. J.

The terms of the Paterson settlement are not made public, but Mr. Bruggemann has apparently been pacified over the withdrawal of his Empire on the circuit. It is replaced by Billy Watson's Orpheum in the same city. The Orpheum played Western Wheel shows last season, and fell into the Eastern Wheel ranks under the merger agreement of the two burlesque chains.

Bruggemann's Empire will hold stock next season, it is said. The other Bruggemann house at Hoboken (Empire) also continues as a Columbia Circuit stand.

OPENINGS IN CINCINNATI.

Cincinnati, Aug. 13.

The Empress opens for the season Aug. 24; Keith's, Sept. 1.

The first house to open will be the Olympic (Progressive Wheel) this week, under the management of McMahon & Jackson.

The Columbia Amusement Co. intended to open the Gayety about Sept. 1, but the teamsters' strike will probably delay it more than a month.

ENGLEWOOD IN THE WHEEL.

Chicago, Aug. 13.

Englewood theatre at 63d and Halsted streets opens with Progressive Wheel burlesque Aug. 24. This is the house built by one Mr. Hatch and was reported as having been secured by Alexander Pantages for his road shows. Pantages from all reports has no desire to come any further east.

The May Howard show will be the opening attraction at the Englewood.

WILLIAMS LEASES COOK'S.

Wednesday Cook's Opera House, Rochester, N. Y., was leased for 10 years by Sim Williams, the Progressive Burlesque manager, and the house becomes an assured fixture on the new independent burlesque wheel.

Sim Williams' "Girls from Joylands" opens in Utica to-morrow night for a preliminary week and the house has been sold out for the opening. Having leased Cook's O. M., Rochester, Williams will place "The Parisian Beauties" into rehearsal for a tour of the Progressive Circuit.

Wash Martin's "Monte Carlo Girls" will have a New York premiere at the Olympic tomorrow night. Morris Wainstock's "Rector Girls" will start at the Howard, Boston, at the same time.

WOODWARD, PRODUCING CENSOR.

Matt Woodward has been selected by the directory board of the new Progressive Burlesque Circuit to act as producing censor.

Woodward will travel about the circuit with the appointed censor and after the various changes have been ordered, will superintend the doctoring.

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Sidney Smith is back in town after a vacation up in the mountains.

Ed Hayes will try out a new vaudeville act around New York next week.

The Brighton Beach Music Hall will close its summer season Labor Day.

F. F. Proctor's new theatre at Mt. Vernon, N. Y., will probably open Sept. 22, playing pop vaudeville.

The Orpheum, Jersey City, playing two vaudeville shows daily booked by Harry Shea, will reopen Labor Day.

The Feiber & Shea theatres at Bayonne and Orange, N. J., start the new season Aug. 25.

Harry M. Vernon has leased the American and Canadian rights of "Saving Silver City" to Tom Terriss.

Mrs. Henry Clive (Mae Sturgis Walker) is at present suffering with appendicitis at Summit, N. J.

John Harrington is engaged for the Arthur Hopkins production of "Evangeline."

Douglas Graves has left the Jessie Hayward act and will take up work with a legitimate production.

Ellis McClellan has quit the agency game to become identified with a proposition more remunerative.

A girl was born to Mr. and Mrs. Remsen (Remsey and Douglas) at Bridgeport, Aug. 3.

Marie Nelson, formerly of George and Marie Nelson and later of the Nelson Trio, is dangerously ill at the home of a friend in New York.

"Polly of the Circus" will start the new season of the Prospect theatre (Frank Gersten, owner) Aug. 23.

Tommy Crowley (Crowley and Crowley), attacked and severely beaten by thugs in Peoria recently, is recovering rapidly.

W. H. Evarts, formerly with the Academy of Music stock company, has been engaged by A. H. Woods to direct several of his "Within the Law" road companies.

The Liberty, Pittsburgh, John H. McCarron, manager, will reopen for the season Aug. 25. Its policy is pop vaudeville.

Arthur F. O'Dea, a professional hailing from Johnsonburg, Pa., is being sought by his mother who lives at 513 East 8th street, Erie, Pa.

Pearl White, the leading woman of the Crystal picture players, now in London, expects to return to New York next month.

"The Purple Road," with practically the same cast that last played the Casino, will open at the Lyric, Philadelphia, Labor Day for two weeks.

Mike Scott, of Irish parentage, has just been honorably discharged from Bellevue Hospital, after 31 days in the institution.

Jack Brader, hailing from Wilkes-Barre, and Ada Lord, of New York, were married at West Davenport, N. Y., Aug. 10.

Louise De Foggi, a middle-western character singer, at present vaudevilling in the east, has decided to change her name to Mona Lois.

Fred. P. Hamilton, of Bean and Hamilton, was married at Erie, Pa., last week to Clara Haas, a non-professional of Buffalo.

Dan Sherman's own vaudeville company will give performances at Hubbard's Hall, Scheneyus, L. I. the last two days of the Scheneyus Fair.

Gladys Arnold has been compelled to cancel all immediate engagements in order to undergo an operation at a New York hospital.

Dick Bernard has been engaged for the Sullivan-Considine circuit, in his sketch, opening sometime during November.

Cards are out announcing the engagement of Ethel June, daughter of Mr. and Mrs. Edward Shayne, of Chicago, to Branch Mallory Curtis.

The Lusitania resumes her sailing dates commencing Aug. 23 from Liverpool, and will leave this port for the first time in months, Sept. 3.

Chas. Atkinson, the Boston playwright, plans to start his "Quincey Adams Sawyer" revival at Newport, R. I., Aug. 22.

Schrode and Mulvey and Katie Emmett and Co. have been engaged for the Sullivan-Considine Circuit, starting in November.

Grace (Mrs. Max Ritter) and Phyllis Foster have been booked for 14 weeks over the W. V. M. A. time opening next week at Elgin, Ill.

Marie Dressler has received three months' booking in vaudeville, opening in Cleveland, Aug. 25. Later in the season she will be starred in a musical comedy by the Shuberts.

Joe Coffman (formerly of Coffman and Carroll) and Johnny O'Day (of Swan and O'Day) are preparing a double blackface act for vaudeville. Coffman handling the comedy end.

Victor Moore will remain in vaudeville until the holidays when he goes into rehearsal with the new play written for him by George M. Cohan, due to open early in January.

"The Newlyweds," with Harold West as the baby, starts its regular season today at Yarmouth, N. S. John W. Bratton, of the Leffler-Bratton firm, is in Boston this week putting some new musical numbers into the show.

The Shuberts have notified all stock managers using any of their plays hereafter that they will have to deposit \$10 for all material sent out from their office. The ten will be returned when the stock men return the Shubert manuscripts.

H. B. Warner resumes in "The Ghost Breakers" at the Park, Boston, Labor Day for an indefinite engagement. Sara Biala has been re-engaged for her original role. A number of changes will be made in the company.

The firm of Gordon & North, which had Sam Mann under contract for five years at \$500 a week, has cancelled the contract with the comedian by giving him all rights to his present vaudeville vehicle "The New Leader."

Marie Russell, having completed a tour of the S.-C. circuit, sails for Holland August 26, to visit her mother. Miss Russell will return via London, where she will endeavor to make some vaudeville connections.

Tim McMahon was in New York this week with his right hand bandaged. Tim's fingers were saved at a hospital near his home in Port Monmouth, N. J., after he had carelessly placed his hand on a running buzz saw.

Arthur Lane, one of W. S. Butterfield's managers, who directs the college theatres, Whitney and Majestic at Ann Arbor, will be in New York next week for a stay, to embrace both business and vacation.

John T. Doyle, who had to discontinue his trip over the S. C. circuit, March 17, at Milwaukee, reopened in his sketch at the Loew house, Boston, last week. Mr. Doyle had appendicitis and did an encore with it.

Trentini will sail from the other side tomorrow on the La Lorraine, opening in the "Firefly" at the DeKalb, Brooklyn, Aug. 30, playing the Royal, Bronx, N. Y., Sept. 8, preparatory to her coast tour with the show.

Jim Harkens has taken the place of Harry Fern with the Four Huntings act. Harry Fern is returning in a black face role in the new La Salle (Chicago) production, to be called "A Trip to Washington."

George Nicolai denies that "Sis Hopkins" has been booked over the Stair & Havlin time. It is not certain that the show will again take to the road this fall. Helene Hamilton, who played the Rose Melville role last season, will play vaudeville with Jack Barnes.

J. Roy Clair, of the Frank Rich Musical Comedy Co., arises to remark that someone in Australia is apparently using his name. A recent issue of VARIETY had Clair billed for that city, but he insists that he has never been there.

Ed. L. Snader has been reengaged by Frank Thompson to again enact the former Denman Thompson role in the revival of "The Old Homestead." Only one "Homestead" company will go out this fall, playing New England and the middlewest.

Rehearsals started Tuesday in Auburn for the Edward F. Silvers production of "Life's Shop Window." An Auburn theatre manager is in with Silvers on the road proposition. The show will likely play one nighters through New England, with Jessie Silvers in the principal character role.

Jos. M. Gailes has arranged for the Kitty Gordon show to open Aug. 25 in Niagara Falls, N. Y. Gailes has renamed "The Boys of Company B," which Hyams and McIntyre will use as a joint starring vehicle, to "When Love Is Young," opening Sept. 25 at Atlantic City.

The "Hello Bill" tabloid left New York last Sunday for Lancaster, Pa., for a three-day premiere, going from there to Port Huron, Mich., where it opens next Monday. The cast includes Carrie La Mont, Frank Jones, Frank Taylor, Salome Park, Jack Lyons, T. H. Roberts, Marguerite Fields, Florence and Alice Niles.

"A Romance of Billygoat Hill" will be given its premiere Aug. 30, instead of Sept. 1 as originally booked. It will play four western cities prior to a season in Boston, to be followed by Chicago. The title role, "Miss Lady," will be enacted by May Buckley, who closed a stock season in Cleveland last Saturday.

George Scofield, a member of the Bounding Gordons, while practising at the White Rats' gymnasium last Friday, met with an accident which shattered his backbone. He was removed to the Polyclinic hospital immediately, where he lingered until Sunday afternoon, when he died. Scofield was 21 years old and resided at 328 W. 43rd street.

BOSTON MANAGERS AGREE NO PASSES WILL BE ISSUED

Secretly Meet in Beantown and Vote to Cut Out Everybody. Waiting for Full Opening of Season to Note Effect. No One Excepted But Local Newspapers. Another Outcome of the K & E-Shubert Affiliation.

Boston, Aug. 13.

The Boston Theatrical Managers' Association at a secret meeting at which John B. Schoefel of the Tremont theatre, the president, presided, has made the most arbitrary ruling concerning "paper" in the history of Boston theatres.

No passes are to be issued for any person whatsoever with the exception of personal requests from the dramatic editors of the Boston newspapers and the house attorney and physician who are to be held down to a very few seats on poor houses. Judging from the lonesome houses of last year even with liberal papering, there is considerable speculation as to what some of the early week attendance will resemble.

The first opening of the season came at the Shubert theatre last week when "Kiss Me Quick" had its metropolitan premiere. In this instance a real test was not afforded as the show bought out the house for Monday night and discreet papering was indulged in under this method. "Kiss Me Quick" felt the axe all last week under the personal strokes of Philip Bartholomae and this week is showing a marked improvement although business is only mediocre.

The opening Saturday night of the other Shubert house, the Majestic, with "What Happened to Mary" will demonstrate how rigidly the new "anti-courtesy" rule will be enforced, as a score or more of city officials are hit hard, as are some of the newspapers where much of the papering was accomplished.

KIRKPATRICK ON STAFF.

With Sept. 1, E. M. Kirkpatrick will align himself on the Shubert staff, in charge of the general promotion of box-office business for the firm.

Last season Mr. Kirkpatrick was at the Century, where he was quite successful in taking care of (after arranging) excursions to see the big house and production there, when the Liebbers managed it.

HOLDING BLANEY'S MONEY.

\$2,500 of Charles Blaney's coin is in the possession of Henry Rosenberg, who says he is going to hang to it. The currency was deposited as a guarantee Mr. Blaney would leave all the equipment of the Metropolis theatre as he found it. Rosenberg resumed direction of his house in the Bronx lately and asked Blaney where the scenery had gone to. Blaney put it up to Hurtig & Seamon, who subleased to him, the firm having taken the theatre from Rosenberg some years ago. Hurtig & Seamon furnished Blaney with a list of everything in the

house when they turned it over. Following a season of stock, Blaney couldn't identify.

Mr. Rosenberg had a schedule, from one roof to 28 doorknobs, and he says Blaney must come across or zouwey with the twenty-five hundred. To make it harder, Rosenberg places his absent property at a value of \$3,500, and is asking Blaney for the difference—from a distance.

DISPOSING OF REIS' MAJESTIC.

Harrisburg, Pa., Aug. 13.

Arrangements are being made for Wilmer & Vincent and Nathan Appell to assume control of the Majestic here, M. Reis disposing of his interests in it. Reis and Appell heretofore operated it.

The Wilmer-Vincent-Appell crowd also own the Orpheum and Colonial in this city.

Legitimate bookings are expected to continue at the Majestic.

JUDGMENT FOR WEEK'S SALARY.

Judgment was rendered against Marie Dressler's Players, Inc., last Friday for \$638.89, in favor of Jefferson De Angelis, representing a week's salary. The action was not defended. It is an aftermath of the recent vaudeville road show of Miss Dressler's.

OPENING NEW HOUSE.

Chicago, Aug. 13.

Gary newspapers carry the story that "The Silver Slipper," to open the Illinois Labor Day, will be seen as the opening attraction at the new Gary theatre.

Fred Wheeler has been appointed manager.

FORD STAGING WOODS' SHOWS.

Hugh Ford, for some twelve years past stage director of the Liebler Co. attractions, has engaged by A. H. Woods as general stage director for his attractions.

Ford's first show under the Woods' regime is "Totash and Perlmutter" which opens at the Cohan theatre tomorrow night.

STILL "WAY DOWN EAST."

"Way Down East," featuring William Lawrence as Squire Bartley, carrying a carload of scenery and a mixed quartette, will start out for a thorough tour of New England territory Sept. 8. Lawrence played with Denman Thompson in the original production of "The Old Homestead," and has done Joshua Whitcomb for nine consecutive years.

With Lawrence in "Way Down East" will be Eileen O'Malley, Kenneth Harlan, Mr. and Mrs. J. McMillin, Mr. and Mrs. Manning.

WON'T TAKE BESSIE WYNN.

(Special Cable to VARIETY.)

London, Aug. 13.

Bessie Wynn will not appear over here in the new Leoncavallo operette Albert de Courville is to produce in September.

Miss Wynn imposed contractual conditions the manager would not agree to. She asked that her name only be in the lights, no one else featured, music subject to her orders and some others not customary in English agreements.

Miss Wynn did not sail from New York as reported.

It is a possibility Shirley Kellogg (Mrs. Albert de Courville) will take the leading part tendered to Miss Wynn.

Another reported engagement is Grace Wilson, an American girl, for an Italian part in the operette.

BATHS FOR NAT GOODWIN.

Nat Goodwin sailed Tuesday on the Rotterdam, en route to Bad Neuheim, where he goes to take a course of the baths at the foreign health resort.

Some of his friends who accompanied him to the boat declare the famous actor is in bad physical shape.

Boston, Aug. 13.

Nat Goodwin arrived in Boston Sunday with his fifth wife, who was Marjorie Moreland, to visit his father and mother.

He delivered himself of some sage apothegms and took a healthy slam at the Lamb's Club.

Goodwin did not receive the most meager sort of official condolence during his confinement while on the other hand he says the Friars wired him six times.

In New York Saturday Nat says that he found the Lamb's Club filled with Englishmen and when he left George Cohan and Willie Collier rushed him in an automobile to the ball game and then to a fight club.

He said that the greatest joys of his life were his last marriage, the night he played Shylock in Syracuse and the day the Lamb's Club gave him a loving cup.

The three tragedies were the death of his first wife, the death of his three months old boy and the time he was shown over the new Beerbohm Tree Theatre in London, by Henry Irving when the latter was down and out.

SPENCER LEAVING ALLIANCE.

Lee M. Hart, general secretary-treasurer of the International Alliance of Theatrical Stage Employees of the United States and Canada, who in previous years has had his offices in Chicago and away from the president's quarters, will hereafter have his offices in New York. At the Seattle convention it was agreed that Hart be located in this city for the next two years.

A new suite of rooms for President Shay and Hart have been engaged in the Gaiety Theatre building. It is understood Clyde Spencer, Shay's capable young secretary, is severing his connections with the Alliance Sept. 1.

SHOWS IN CHICAGO.

Chicago, Aug. 13.

"When Dreams Come True" closed an engagement of 18 weeks at the Garrick Saturday. The entire company left immediately for New York. The show played to over \$11,000 in the closing week, including a special Thursday matinee. The show is rehearsing, opening Monday at the Lyric, New York.

"Within the Law" gave a matinee Thursday of last week to offstand the "Dreams" show and did very well. A two-dollar show with a two-dollar star, at one-dollar prices, Margaret Illington in "Within the Law," looks good for a long run at the Olympic.

The Garrick will be renovated during the next three weeks and will then open with "The Road to Happiness."

Capt. Scott Pictures at the Princess last week did exceptional business. It is estimated the picture end of the purse clear amounted to over \$1,000 on the week.

"Little Miss Brown" opens the Princess Aug. 24, to be followed by "Romance" Sept. 28.

No plans have been set for the American Music Hall, but J. J. Shubert is expected in town some time this week and will probably give out the attraction then. The Chicago Jewelers' Association has taken the American for an entertainment Aug. 26.

The heat of last week worked its hardships on the theatres, although one or two of the loop houses got away nicely in spite of the weather. "The Printer of Udells," in its first week at the National was a target for the heat wave, the piece, it is reported, dropping in the neighborhood of \$1,000 on its getaway week.

Sunday the weather took a change for the better and every house in Chicago welcomed the change with open arms. All houses in and out of "The Loop" caught the benefit of the change. The Colonial had the biggest day since it opened as a pop house. McVicker's played to enormous business, drawing more actual money than the management had figured could be done. The surprise house, however, is the Colonial, which is holding its own right along with McVicker's.

CLOSED BY BAD WIRING.

Kingston, N. Y., Aug. 13.

The Opera House here has been closed by an order of the State Fire Commissioner, owing to defective wiring. New insulations will be installed and the theatre reopened the latter part of the month.

TOTTEN IN BELASCO SHOW.

Joseph Byron Totten, playwright and former stock director, has signed a two years' contract with David Belasco and will be assigned a light comedy part in one of D. B.'s new Broadway shows this fall.

"THE COQUETTE" POSTPONED.

H. H. Frazee has postponed the opening of the new Victor Herbert opera, "The Coquette," from Sept. 15 to Oct. 13, because the book won't be ready in time.

FIELDS' MUSICAL COMEDIES WILL TAKE IN FOUR CITIES

To Personally Operate With Stock Companies. 44th Street Theatre and American Music Hall, Chicago, Already Arranged For. Two More Houses in Eastern Cities to be Settled Upon. Musical Comedy Circuit Starting in November.

Chicago, Aug. 13.

The American Music Hall, Chicago, and the Lew Fields 44th Street theatre, New York, are going under the personal management of Lew Fields. Two other houses in eastern cities will also pass to that producer shortly, it is said, when he intends placing musical comedy stock companies in each house, transferring them at regular periods.

The general scheme of Mr. Fields as understood here is comedy productions with a large chorus of girls, these to be shifted often enough to lend a continual variety to the entertainment. Nothing has been said about the admission scale, but with the usual Fields prodigious and liberal productions the box office rates will likely be maintained at the top price.

The Shuberts now have the American, and are one-half partners with Fields in the 44th Street house. After his show, "All Aboard," finishes its run at each of these theatres, they pass under Fields' own management, or Mr. Fields may not directly take them over until ready to launch the musical stock companies, sometime in November, according to the report.

GOING TO S. A.

All arrangements were completed this week for the Morton Opera Company, comprising 36 people, to tour South America this fall under the direction of Lou Morton. The company will sail from New York Sept. 3, opening at Kingston, Jamaica, Sept. 15, returning to the United States next April.

JIM DECKER GOING AHEAD.

"The Whip," "No. 2," or "The Little Whip" as the second show of that title is familiarly called, will have Jim Decker ahead of it.

The "No. 2" show opens at the West End, New York, Aug. 30, at the same time the original production starts its Chicago run at the Auditorium.

NOT "PERSIMMONS PREFERRED."

Wagenhals & Kemper have decided to change the title of the new farce they have arranged to produce initially in Atlantic City, Oct. 5, next.

Rehearsals start the first week in September. The company is completed, but for business reasons W. & K. wish to withhold their publication until rehearsals start. The play's new title has not been selected.

FIELDS SHOW IN CHICAGO.

Next Monday a week Lew Fields' "All Aboard," now on the roof of the 44th Street theatre, will move downstairs, playing indoors until Sept. 13, when the production is due to leave

New York, for its next stand, American Music Hall, Chicago (Sept. 15).

In the indoor theatre Mr. Fields can give eight performances a week, which includes two matinees. On the Roof he has been limited to the six evening shows only.

HOPKINS SELLS SUCCESS.

Arthur Hopkins has disposed of his production rights in Eleanor Gates' successful play, "The Poor Little Rich Girl," to Klaw & Erlanger and it will in future be under the direction of the "Syndicate."

The cash consideration is said to be in the neighborhood of \$40,000.

Next season's tour will begin Sept. 29 at the Grand Opera House, after which it will tour the larger cities throughout the country.

"PARADISE" FOR THE WEST.

Chicago, Aug. 13.

"The Bird of Paradise" is rehearsing here. It will go west, after opening Labor Day at Lincoln. Most of the time will be week stands.

The show under Oliver Morosco's management, has a new woman in the leading role. She is Leonore Ulrich.

FIGMAN'S "DR. DE LUXE."

Oscar Figman started Monday to join the Metropolitan stock company in Minneapolis, playing a week in "Madame Sherry," and then put on there a revival of "Dr. De Luxe" as a sort of warming up gallop to a starring tour in the latter piece throughout the west, under the direction of William Cullen.

CHORUS GIRLS SCARCE.

Wires reached New York dramatic agents from Chicago and the west Monday and Tuesday, beseeching them to ship all the chorus girls available by the first trains out of the Manhattan stations.

The chorus girl famine not only hits Chicago but takes in New York as the agents here say they have sent hurry up calls in all directions without favorable results.

Three shows about to take to the road are shy full choruses.

A dearth of chorus girls at this time is something unusual but it is probably due to the fact that so many young women want to stay in New York and are banking on permanent berths here. When all the big companies and the Hip show have been supplied and the weeding out process is over there will be a bunch of choristers sorry that they are passing up the road at present.

COMBINE NOT TO LOAN.

Possibly aided and abetted, or maybe only with the approval of the two legitimate "syndicates" working in harmony now, not only the trust companies but the various title corporations have combined to lend no more money for the purpose of erecting in New York City any structures designed for theatrical purposes. They have decided that the metropolis is sufficiently blessed with theatres, and all others would come under the head of a hazardous investment.

In the past, builders have contented themselves with a comparatively small cash payment from the promoter of a theatre, conducting the building operations with money borrowed from the title or trust companies under contracts to be paid back in yearly installments added to the ground rent.

The recent financial difficulties in which the promoting syndicate which erected the Fitzgerald Building (in which the Cohan theatre is located) and one or two other similar enterprises, determined the large lending corporations on such a course.

The first theatre enterprise to feel the effects of this ruling was the new playhouse to be erected on the corner of Broadway and 37th street. No bona-fide tenant could be found to take the place without the financial assistance of the title or trust companies, whereupon the plans were altered so that the auditorium portion of the new structure will be eliminated.

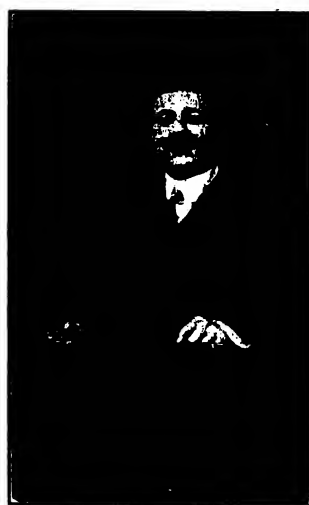
Edward Margolies, one of the most energetic of the theatre promoters, confirmed the report of inability to raise money for the erection of theatre properties and added that he was through with that kind of work.

At the present time Mr. Margolies is devoting himself to the construction of a fireproof theatrical storage warehouse very close to Times Square and feels sure that there is considerably less hazard in such an undertaking.

MAYBE IT'S TRUE.

In the Lew Field's office hangs a card reading:

"If every man was as true to his country as he is to his wife—then God Help the Star Spangled Banner."



GASTON ANCHINI

Inventor of the remarkable Kinetophone

RAY SAMUELS IN "EXPRESS."

"The Honeymoon Express," the Winter Garden production of Last season, will have Ray Samuels and Artie Mehlinger among its principals for the road tour to start Sept. 15.

Juliet Dika will take the role assumed by Gaby Deslys at the Garden. Grace La Rue first followed the French girl in it.

Nearly all of the former principals will be retained for the show. They include Melville Ellis, Ada Lewis, Al Jolson, Doyle and Dixon.

BERLIN'S MUSICAL COMEDY.

Irving Berlin is busily engaged at present writing the music for a new American comedy to be produced by Charles B. Dillingham to follow "The Doll Girl," which opens the season at the Globe.

The cast is to be recruited at once.

IS BLINN DISPLEASED?

Is Holbrook Blinn displeased at his Princes theatre engagement? That is a question asked along Broadway, where the story has gained currency the director of the Princess Players is not a certainty for next season at the house.

Mr. Blinn is now rehearsing a William Harris show. His agreement with the Princess was said to be ten per cent. of the gross receipts, which reached as high as \$6,500 at the small theatre, and fell as low as \$2,500, though netting Mr. Blinn an average of \$500 or more weekly. It's not money however that's causing any disturbance, although the real inside story isn't out.

This week Morris Gest is reported to have purchased the 25 per cent. interest Archie Selwyn had in the Princess proposition. Mr. Gest's partner, F. Ray Comstock, promoted the house and is active in the management of it.

CUTS AT CENTURY.

The lavish hand that distinguished the business management of the Century theatre during the Liebler regime, and of the Shubert direction when the house was the New theatre is being chained to the wall by the Aborns.

Instead of \$50, the head box office man will get \$25 weekly; his assistant \$20; the stage doorman \$10 weekly instead of \$12; the three entrances will be reduced to two, saving another hired man; the number of elevators in action reduced, and other economies instituted.

The Aborns, Milton and Sargent, will not live on the premises, but E. K. Baird, representing the Metropolitan Opera House interests will, in apartments being fitted up for him on the 63rd street side of the building.

The subscriptions are not coming in with the impetus the Century's opera season hoped. So far, about 300 subscribers have been secured, adding about \$40,000 to the opera fund.

DELLA CLARKE'S NEW ONE.

Della Clarke, last season in "Introduce Me," presents a new comedy drama from her pen, entitled "Shadows," the coming season. Her tour begins at Plainfield, Oct. 20.

WITH THE PRESS AGENTS

Harry Reaney is traveling ahead of "The Spendthrift" while the men behind is Maurice Jenkins.

Lester Davis is doing the advance for "The Newywoods," while Howard Powers is looking after the management.

The Hippodrome will open for the coming season Saturday night, Aug. 30, with a special production entitled "America," in 18 scenes, music and lyrics by Manuel Klein, book by John L. Wilson, staged by William J. Wilson. The conception and mechanical effects, as heretofore, are the work of Arthur Yongling. An entirely new company, principals and chorus, has been engaged. This year's entertainment comes under one title. The cast of the spectacular melodrama is Albert Froom, Joseph Redman, William C. Reid, Mabel McDonald, Felix Haney, Harry LaPearl, Nellie Doner, Elsie Baird, Irene Ward, John Foster, Jack Warren, E. Percy Parsons, John Foster, Margaret Crawford, Frank Twain, H. A. Role, Harry L. Jackson, over 200 animals will be used. In one scene there will be shown 65 horses.

By the time the season gets well started, "The Spider Dance" will be delayed by organizations not only in the United States and Canada, but in Great Britain, Australia, Berlin and Vienna.

Bessie Abbott, who is to be the prima donna star of the revival of "Rob Roy," is on board the St. Paul en route for America to begin rehearsals.

The first of the William A. Brady productions of the season occurs Tuesday evening at the 39th Street, when "Believe Me, Xantippe" will be the first of the new company, principals and chorus, has been engaged. This year's entertainment comes under one title. The cast of the spectacular melodrama is Albert Froom, Joseph Redman, William C. Reid, Mabel McDonald, Felix Haney, Harry LaPearl, Nellie Doner, Elsie Baird, Irene Ward, John Foster, Jack Warren, E. Percy Parsons, John Foster, Margaret Crawford, Frank Twain, H. A. Role, Harry L. Jackson, over 200 animals will be used. In one scene there will be shown 65 horses.

Oliver Morosco will have two road companies playing "Peg O' My Heart" next season. The first opens at Long Branch, Sept. 1, and the second at Pateron, Sept. 8. The first company will include Elsie Ryan, Henry Stanford, Maud Allan, Fanny Addison Pitt, Percy Standing, Gilbert Douglas, Frank Burbeck, Helen Darley, William Moore. In the second company the cast will be Blanche Hall, Lionel Glenister, Jane Meredith, Dora Heritage, Rockwood Martin, Norman A. Blume, Frederick Zooker, Alfred Hudson and Miss De Forrest.

"When Dreams Come True," the first musical comedy of the season, comes to the Lyric Monday evening with Joseph Santley as its star player and May Vokes in the principal comedy role. Others in the cast are Marie Flynn, Anna Wharton, Amelia Summerville, Ann Mooney, Donald McDonald, Edward Garvie, Fraser Coulter.

Adolf Philipp has engaged Grein von Mayhoff for the title role in "The Midnight Girl," the musical comedy with which he will open his playhouse Sept. 1.

The title of George Scarborough's play at the Elliott has been changed from "The Victim" to "The Lure."

Henry Miller opens his season in "The Rainbow" at Minneapolis, Sept. 4.

Chamberlain Brown is reported having severed long connections with a New York dramatic weekly to do press work.

The "Within the Law" companies have had all of their managers and agents assigned and the opening dates settled. Campbell Casad has been engaged to do the advance for the musical comedy which opens Labor Day at Pateron. J. H. Palzer will be ahead. The Coast company, with Margaret Illington, now in Chicago, has John McMahon ahead and Sam Maurice behind. The western company, opening Aug. 28 at Carbondale, Pa., has Harry Bryant in advance and Ormond Butler back. The eastern company, starting Aug. 29 at Peekskill, N. Y., is headed by Walter Messenger and managed by Ed. MacDowell. The southern company, opening Aug. 27 at Long Branch, has Harry Swanson blazing the advance trail and Jack Dillon handling the show. Jane Cowl is back in her old role at the Eltinge. The New York company may move to Boston, although this switch will be called off if the business here keeps at top notch up to that date. Helen Ware, who substituted for Miss Cowl, is enjoying a vacation. Her plans for the new season being unsettled, there are three companies of "Within the Law" rehearsing in London, preparatory to touring the English provinces, starting Labor Day.

The Alhambra, New York, is playing the "Quo Vadis" pictures.

The Harlem Opera House stock is bulletined to reopen Labor Day.

Geoff B. DeMille is back from a vacation in the Maine woods.

Where "Lorraine Is Bliss" the new Melnor comedy scheduled to open the season at the Lyric Aug. 28 will have among the cast Julian L. Estrance, Rita Jollivet, Frederick de Belleville, Florine Arnold, May Greenville, Marion Pular and Kivet Manton. Manton was with "Fanny's First Play" last season.

Sidney Harris, business manager for the San Francisco Anderson Gaiety theatre, musical production, "The Gaiety Jubilee," announced that J. J. Randall has arranged to have the musical comedy caught in by movies, and sent ahead of the show to advertise it in the towns it will play between New York and the Coast.

Fred Schlader has been appointed chief publicity man for the Reginald De Koven-Dan Arthur revival of "Rob Roy." It will go on at the Liberty, New York, some time next month. Mr. Schlader, when in the Verba & Luescher press office, did some noticeable work for that firm's productions. He is one of the youngest of press men, well liked and always working.

"Believe Me Xantippe" will open at the 39th Street theatre Aug. 19 instead of Aug. 18, as originally planned. The change was made so that the opening would not conflict with "When Dreams Come True," which opens the Lyric on the latter date. "Believe Me Xantippe" plays two days in both Asbury Park and Long Branch this week.

Messrs. De Koven and Arthur have engaged Hololoe de Passthoray, a Hungarian dramatic soprano, for the principal role in "Robin Hood," which opens the season at the Grand Opera House. She appeared in the German version of "The Merry Countess" last season when that play was running at the Irving Place theatre.

Boyd B. Trousdale has been re-engaged for another season with "Madam X," in which he handles the role of "Raymond." Trousdale for the past four years has starred in "The Man on the Box" and "Mary Jane's Pa."

Benjamin Nihur, manager of the Lafayette on upper Seventh avenue, a house that caters almost exclusively to the colored race, has assembled a company of colored talent to offer short plays of the comedy and farce comedy type. In the company will be Charles Gilpin, Jim Slater, Tom Fletcher, William Crawford, Delores Davies, Selma Lawrence, Bob Allen, Effie Fletcher, Lulu Hodges, Harry Brown, Isay Ringold and Lizzie Cunningham. The company will produce a new piece twice weekly, the first being "Gov. Bachback's Visit to Uncle Remus," going on this week.

"Kiss Me Quick" will be the opening attraction at the 48th street theatre, opening early in September. The play will remain in Boston until the end of August and follow with a few New England cities until brought to New York.

"Nearly Married," Edgar Selwyn's new play, will be produced by Cohan & Harris in Asbury Park, next Monday. Bruce McRae will be featured, with Jane Grey and Ruth Shepley in the cast.

"Her Own Money," a new comedy by Mark E. Swan, now in rehearsal, will open at the Comedy, Sept. 1, with Julia Dean, Beverly Sitgreaves and Sydney Booth in the cast.

Mary Kerner has been engaged by Charles Frohman to play the leading feminine role in "The Conspiracy," succeeding Jane Grey.

"Joseph and His Brethren" opens its next season's tour Sept. 8 at Syracuse. The London production with Sir Herbert Tree and Maxine Elliott in the cast, begins Sept. 2 at His Majesty's theatre.

William Patch Dodge, the Pittsburgh dramatic critic and playwright, breezed onto Broadway Monday. It was whispered he had a new play tucked away which he desires to hang on to some obliging producer.

Henry Smith, who will be assigned one of the John Cort road shows, is kept busy denying the recent report that he was married. He S. says the report told him a world of harm with the women, as it took away a lot of his popularity.

Arthur E. McHugh, with the William Collier show last season, is in Philadelphia doing some special work for the Orpheum Players at the Chestnut Street theatre. McHugh expects to return shortly to Broadway and land an advance job for the winter.

Raymond Hitchcock will open his season in a new play, under the direction of Cohan & Harris, called "The Beauty Shop." It is a musical piece by Manning Pollock and Renold Wolf, music by Charles J. Forrest. The premiere will occur Sept. 22.

"The Family Cupboard," by Owen Davis opens the season at the Playhouse. William A. Brady has signed Agnes Marc and Ruth Benson for it.

Blanche Ring opens her season in the revised "When Claudia Smiles," at Asbury Park, Aug. 26. Labor Day she goes to the Garlick, Detroit.

The opening attraction at the Liberty will be a revival of "Rob Roy," in which Bessie Abbott will have a leading role, supported by Henrietta Wakefield, Sidney Brucey, Frank Pollock, Herbert Watrous, James Stevens, Ralph Brainerd.

H. H. Frasee has signed Jack Henderson for next season, but has not yet decided in what place to place him. It will be either in "Iole" or "The Coquette."

Edwin Wallace Dunn, who combines the double duties of fashion plate and publicity promoter for the Cohan & Harris enterprises, was a very much peeved individual Tuesday. It all came about through someone telling him that it wasn't necessary to wear a collar button in the rear of one's neckband. As a consequence, Eddie's collar, in the rear, was up around the back of his neck—a most irritating state of affairs. That, however, did not debilitate him from earning his publicity salary. Between violent efforts to readjust his linen, Edwin explained that Raymond Hitchcock was about to purchase a 100 horse power Curtiss hydroplane, in which he intended to make his daily trips to rehearsals from his country home at Great Neck. Finding that this "got over" nicely, Eddie grew bolder and continued that Hitchcock already had a submarine and a power boat, so that he could travel "over, under and between." The whole lot of it was about who wrote the piece, when it would open and how good it was, but the above should suffice for one session.

Alma Francis and Hazel Dawn have been signed by Klaw & Erlanger for the leading feminine parts in "Little Cafe," the Melodrama-Caryl musical comedy adapted from the French, to be put into rehearsal shortly.

Robert Mackay, heretofore known only as an actor, has written a three-act comedy drama which has been accepted by Cyril Scott for production next season.

Sam Leavitt locked horns with the Edison talking show managerial force Tuesday and left today with a picture combination for Allentown, Pa. Thomas Kinnerman will be the man ahead.

Harry Reichelbach, who has been managing the Plaza Bridgeport, Conn., for E. H. Poll, returns to New York next week. He has received a good offer to travel ahead of a new Broadway production. When Harry announced his intentions of leaving Bridgeport the Telegram of that city editorially said he was about the cleverest publicist that had ever struck Bridgeport.

R. J. Riddell has been discharged from the Lincoln Hospital.

William Wilken, assistant manager of the Gentry Bros.' shows, is expected to return to New York next week. Wilken is now with the circus in Chicago, where it is making a seven weeks' stand. He will again be attached to the Shubert advance force this fall.

A. Toxen Worm is back in town and has assumed charge of the press work for the new Hip show.

Mary Marble, after a vacation at her country place at Shoreham, L. I., is due to return to the Rialto press grindstone this week.

Dick Mitchell has signed up with the Captain Scott South Pole picture exhibition now showing at the Princess, Chicago. From the Windy City Mitchell jumps to Seattle.

Jesse Well will go ahead of Charles Robinson's burlesque show.

James Granger has departed for the Pacific Coast to boom things for the Edison talkers.

The Shuberts have fallen into some free advertising that is worth much money to them. The Hotel McAlpin has selected the Shubert house as the only theatrical source of news for "The McAlpin Pilbroch," an advertising souvenir of the hotel and its affiliated hostilities outside New York. One is distributed in each room. It is seldom the McAlpin houses under 1,500 guests nightly. These being nearly all transients, the monthly hotel magazine, which is nicely gotten up and profusely illustrated, will bring the attention of over 500,000 spenders yearly to the Shubert attractions.

The report that Sam Gordon would be general press representative for the General Film Co. seems to have been an erroneous one. As far as known Mr. Gordon has made no connection with the "Picture Trust."

FRITZ STURMFELS DROWNED.

(Special Cable to VARIETY.)

Berlin, Aug. 13.

Fritz Sturmfels, a famous operatic tenor of Leipzig, was drowned in a boat accident in the Tergensee. His companion, Leo Slezak, the Metropolitan Opera House tenor, was rescued.

Sturmfels made his first American appearance in New York two years ago as the leading tenor of Fred C. Whitney's production of "Baron Trenck." Later he played with one of the Lasky vaudeville productions.

"SPIDER DANCE" HERE.

(Special Cable to VARIETY.)

Paris, Aug. 13.

"The Spider Dance" with Mado Minty will go to the Winter Garden, New York, in September, or maybe at the next revue there.

It is not new, but Mado makes a neat number of it.

As Malaguinita beat Mado Minty to the dance in London, through appearing in it ahead of the French girl at the Alhambra (Mado Minty was announced to open in London last Monday), so "The Spider Dance" may be seen in New York before Minty can arrive here.

An American producer is reported about to stage his version of the dance very shortly. It will be somewhat different from the Minty conception.

LEASES LYRIC, N. O.

New Orleans, Aug. 13.

Lehman & Davies have leased the Lyric in this city for one year. The name of the lessee will not be given out for several days. While no definite policy has been outlined, the lease reads standard entertainment must be offered.

BURNSIDE STAGING.

R. H. Burnside has been engaged by Cohan & Harris to stage the new Raymond Hitchcock piece, "The Beauty Shop."

"GIRL OF MY DREAMS" CAST.

Eda Von Luke, who has been playing a summer stock engagement with the Harlem Opera House stock as leading woman, has been engaged for one of the principal roles with the Perry J. Kelly-John E. Coutts road production of "The Girl Of My Dreams." Others signed are Countess Olga Von Hatzfeldt, Roy Purviance, Irving Brooks, Francis Gaillard, Neil Burns, Cicile Renard, Frank McEwen, W. D. Stone, a chorus of 30 and an orchestra of eight pieces.

Rehearsals are under way at Terrace Garden. The season will open Aug. 29 up-state.

NEW GARDEN PIECE.

A new production for the Winter Garden following "The Passing Show of 1913" is already in course of preparation. Harold Atteridge is working on the book.

The production will go into rehearsal around Sept. 15, when "The Passing Show of 1912" will close its tour in the middle-west. The principals of that musical comedy will mainly compose the cast for the next Garden show, which may first be exhibited there during October. "The Passing Show of 1913" was placed as the summer attraction with the expectation it would run 20 weeks on Broadway.

Harry Kelly did not join the current Winter Garden show Monday, as expected. Herbert Corthell continues in the role Kelly was to have taken.

Blossom Seeley (Mrs. Rube Marquard) is on the maternity list.

The Cort, Boston, may not be ready until Jan. 1 next. A delay in the shipment of the steel set the work back.

STOCK WAR OVER.

Bayonne, N. J., Aug. 13.

The stock war is over. The Lyceum theatre stock, organized after the Lorna Elliott Company had a disastrous season there, quit after one week. The Lyceum has gone back to pictures.

Ed. Schiller now has the stock field all to himself and Labor Day resumes operations at the Broadway with a company headed by Gus Forbes and Rita Knight. Roland Edwards will be stage director. Others engaged are Madeline Delmar, James L. O'Neil, Clay Clement, Jr., Charles Dey and Frank Beamish. The opener will be "A Woman's Way" with "Brewster's Millions" to follow.

INTENDED FOR STOCK.

Natick, Mass., Aug. 13.

A new house here now playing pictures and vaudeville may later take on a stock policy.

Fred L. Harris is president of the company operating the house, also manager of it. Seating capacity is 825.

POSTPONED ACCOUNT FIRE.

Binghamton, N. Y., Aug. 13.

Owing to the recent factory fire here, the Steinach stock company has postponed its opening at the Westchester theatre from Labor Day until Sept. 15.

ANDREWS DIVORCE ACTION.

Herman Roth, acting as attorney for Edna Earle Andrews, the stock actress, has filed suit for divorce for her against Harry Andrews, stage director of the Columbia stock, Washington, asking for \$25 a week alimony and counsel fees.

Mary Alden is named as correspondent.

DAUPHINE SEASON SEPT. 15.

New Orleans, Aug. 13.

Henry Greenwall, owner of the Greenwall and Dauphine theatres, sailed from New York for New Orleans Saturday, and is due to arrive here tomorrow (Thursday).

Before leaving New York, Mr. Greenwall arranged with Emma Bunting to open the season at the Dauphine Sept. 15.

FRENCH OPERA ASSURED.

New Orleans, Aug. 13.

Local citizenry having subscribed \$45,000, New Orleans is assured French opera for the coming season. The new impresario, M. A. Affre demanded a subscription of that amount.

M. Affre was the leading tenor of the troupe of last season and is widely known in operatic fields.

MISS KNOWLES VACATIONING.

Priscilla Knowles, who has severed her connection as leading woman of the Academy of Music stock company, New York, is taking a vacation.

"AUGUSTIN" OPENING.

The date for the New York showing of "Lieber Augustin" will be Labor Day at the Casino, New York, where it is now billed without time set.

The show starts Aug. 28 at Long Branch. It is a Shubert production, with De Wolf Hopper starred.

STOCK

MISS NORDSTROM INJURED.

Portland, Me., Aug. 13.

While leaving the theatre one day last week, Frances Nordstrom, leading woman of the Keith Stock Company here, fell from a high step, wrenching her ankle and tearing the ligaments in her left leg.

Miss Nordstrom was the last person out of the house. It was some time before her cries of pain were heard. She was carried to the hotel, where her foot was found badly swollen. An understudy appeared in "The Girl in the Taxi" for the remainder of the week. It may be some time before Miss Nordstrom can resume her stage work.

ENGAGED FOR MT. VERNON.

Harold Vermilye, last season a member of the Wadsworth Players, has been engaged by Cecil Owen for the Westchester Players, Mt. Vernon, opening Sept. 1 in "Graustark."

MOVING TO SCRANTON.

Milwaukee, Aug. 13.

Charles Dingle, leading man of the Saxe theatre stock here, has been engaged to play leads for the remainder of the season with the Poli company at Scranton, Pa.

START MADE AT YONKERS.

Yonkers, N. Y., Aug. 13.

Carl Hunt's Warburton theatre stock got into action again Monday night. Ruth Fielding is playing ingenue leads, while the heavier feminine leads are handled by Edna Earle Andrews.

Arthur Jarrett is leading man. Olive West is character woman. Irving Lancaster is also in the cast.

GOING INTO PROVIDENCE.

Providence, R. I., Aug. 13.

Marion Ruckert has been signed by Spitz & Nathanson as leading woman of the Empire theatre stock which reopens Labor Day.

Miss Ruckert replaces Alice Lovell-Taylor, here for several seasons. Homer Barton returns as leading man.

DIFFERENT PLAY DAILY.

Milford, Conn., Aug. 13.

The Chicago Stock Company opened here Monday night in the Henrietta Crossman piece, "Sham." Tuesday night it offered "Going Some," with "Belle of Richmond," "Strongheart," "7 Days," "A Woman's Way," "Uncle Tom's Cabin" and "The Stampede" underlined for the remainder of the week. The company plays a different bill at each performance.

Chas. H. Rosskam is manager, playing the Milford O. H. for this week only.

GAIETY NEXT MONTH.

Hoboken, N. J., Aug. 13.

Arrangements have been consummated for a stock policy to be resumed at the Gaiety here next month by the Phoenix Realty Co. of Jersey City, which controls the house.

SALEM REOPENING AUG. 25.

Salem, Mass., Aug. 13.

The Empire Theatre Stock Company under the direction of Julius Cahn will reopen its stock season Aug. 25, playing David Belasco's "The Woman."

In the company are Jessie Arnold (leading woman), Mildred Johnson, Gene La Motte, Sadie Radcliffe, Arthur Behrens (leading man), Stanhope Wheatcroft, Henry Carleton, Frank H. Fey, L. C. Phillips, William J. Currier.

Ralph Dean is company director, Don Hancock, assistant, and Leo Kathe, scenic artist.

Mr. Cahn has aimed to give Salem a stock company that will rank with his Jefferson theatre groups in the same policy at Portland, Me.

METROPOLIS LABOR DAY.

The Metropolis in the Bronx, New York, will start a stock season Labor Day, with "Secret Service." It is under the management of Henry and Walter Rosenberg.

OWEN ON HIS WAY.

Cecil Owen sailed Monday from London and expects to arrive in New York Aug. 16. Owen this fall will have two stock companies under his direction. Rehearsals have been called for Aug. 18.

His Wadsworth stock is scheduled to open a week ahead of his Westchester O. H. Co. in Mt. Vernon, N. Y.

TRYING MUSICAL STOCK.

Des Moines, Aug. 13.

Elbert & Getchel, who control the destinies of the Princess theatre have decided to abandon their former dramatic stock policy and starting Aug. 24 will inaugurate a season of musical stock.

Wedgewood Noel has been signed as musical director.

LAST DAVIDSON WEEK.

Milwaukee, Aug. 13.

After "The Deep Purple" this week the Davidson Stock Company will put on the Joseph Gaites comedy, "Our Wives" Aug. 18 as the final offering of summer stock, the regular season opening on Aug. 31, with a preliminary week of the "Quo Vadis" pictures.

Wilson Melrose, leading man, has been notified by James Forbes, the playwright, to report at the Hudson theatre in New York on Sept. 1 for rehearsal for a play produced some time ago under the name of "Frisco Sal," in which he will be featured with Constance Collier. It will come out under a new name, having been rewritten for possibilities not before realized.

BROKE EVEN AT 100.

Hagerstown, Pa., Aug. 13.

The Long Acre Stock Players encountered the hottest weather of the summer here last week.

With the thermometer close to 100 the stock company managed to more than break even on the stay.

MANY, MANY CHANGES.

Springfield, Mass., Aug. 13.

Stock members of the Broadway Theatre and Poli companies have been playing checkers of late. No one knows what member will jump from one to the other next.

George Soules Spencer, who withdrew from the Broadway company Saturday night to take a long rest, was succeeded Monday night by Carl Brickert, who has been playing with the Poli stock. Thomas H. Huber also quit the Goldstein Bros.' company Saturday.

Edna Baker has joined the Broadway troupe as leading woman, as Ruth Shepley is forced to withdraw owing to her contract with "Nearly Married." Miss Baker comes from the Teck Theatre stock, Buffalo.

George McQuarrie is playing the leading male role with the Poli stock this week, but next week Ralph Kellard joins to handle the former Brickert roles.

These are only a few of the changes at the local stock houses. There has been continual shifting and transferring of players since the two stocks started the Springfield war.

"EXCUSE ME" FOR STOCK.

Although several road managers would like very much to obtain "Excuse Me" from Henry W. Savage for certain territory the show has not covered, it now looks like a foregone conclusion that the piece will go into stock for the winter.

At first Savage intended to send the piece on tour again and then changed his mind. Now the story is that the Colonel has almost agreed for the comedy to make a stock tour of some of the principal eastern houses.

George Day, with "Excuse Me" last season, has not engaged with anybody yet for the new year but has several offers under consideration. He played the porter role in one of the road companies.

HAS INDIANA, SOUTH BEND.

South Bend, Ind., Aug. 13.

DeWitt Newing has leased the Indiana for the coming season, and will plant a stock company here on Labor Day. He is now in New York recruiting the company.

RUN OF MUSICAL SHOWS.

Los Angeles, Aug. 13.

The success of "Mme. Sherry" in stock at the Burbank has decided the Oliver Morosco management to continue with that policy. Besides "The Girl in the Taxi," "The Quaker Girl" and "Mlle. Modiste" will be put on.

"Mme. Sherry" ran five or six weeks at the house. The other musical comedies will be held as long as they do business.

DIGGING UP AN OLD BOY.

The Kleine-Cines Co. has manufactured a two-reeler, entitled "The Human Bridge," in which three men span a chasm with their own bodies allowing a girl to cross in safety.

The idea is resurrected from the old play, "The Span of Life."

Lucille Berdell, who has been critically ill, is recovering.

MONOPOL FILM CO. SPLIT AMONG ITS PROMOTERS

Pat Powers and P. P. Craft Said to be at Odds. Oldest Feature Film Corporation. Has Made Much Money.

"Those Who Live in Glass Houses," a Feature Claimed by the Monopol, Now in Dispute.

There is a split in the Monopol Film Co., the oldest feature film corporation. Pat Powers, who is largely interested, is said to be working at cross purposes with P. P. Craft, president of the concern.

Powers has lately interested himself in the Warner company, and, according to report, prefers to throw his influence in that direction. Craft is objecting to this line of action, leading to the factions working against each other.

The Monopol is said to claim "Those Who Live in Glass Houses," a feature for which there is a demand, but the film is held by the Centaur Film Co., which refuses to deliver to the Monopol, according to the story. It is a three-reeler, and the only live proposition now on the Monopol's books, that company having "cleaned up" all its other features.

The Monopol has made a great deal of money during its existence. It imported "Dante's Inferno" and has handled some of the best known of film subjects.

Wednesday the story was about that the Monopol troubles might reach the courts. It is but recently Powers was entangled legally with the other interests in the Universal.

POPE'S PICTURES ARRANGED.

London, Aug. 6.

After six months in Rome, where he journeyed in the interests of the Kinemacolor Co., for the express purpose of securing the permission of His Holiness, Pope Pius X., to make a series of pictures of the Catholic Church and her missions throughout the entire world, James Slevin has finally completed arrangements and will shortly return to this country.

While in Rome Slevin gave five exhibitions of Kinemacolor. One was given in a room in the Papal Palace and attended by the Pope, members of his immediate family, Cardinal Merry Del Val, the Papal secretary, Cardinal O'Connell of Boston, and a score of chamberlains, prelates, etc. The subjects consisted of carefully selected travel pictures and pleased the Pope immensely, resulting in Slevin being decorated and presented with a gold shield carrying the Papal coat-of-arms.

Considerable difficulty was experienced before the final arrangements were reached, because of a prior agreement made between the Major Domo who presided during the reign of the late Pope Leo XIII. and the Cines Picture Co. of Rome. The original agreement was between the Major Domo and a so-called official photographer to the Pope and was made when the picture industry was in its infancy. This photographer, after being ousted by the present Papal government, first

tried to sell the agreement back to the Vatican, but his price was considered too large, and finally, after securing permission from the Vatican to sell his concession, made a deal whereby the Cines people took over the privilege, but with an understanding that it would never be exercised. While the Cines organization could not take the pictures themselves, they had grounds for litigation in the event of anyone else trespassing on their privilege. This obstruction was removed through the Vatican making some arrangements with the Cines Co.

The present plan is to organize a special company for the manufacture and production of the Catholic pictures with a capital of \$100,000. Studios and laboratories will be equipped and maintained for this particular picture.



JAMES SLEVIN

Special Representative for the Kinemacolor Co. of America

Photographs have been sent to the far east to picture the missionary efforts in that region.

A Catholic board of censorship will pass on the film, and a board of directors, composed of Catholics, will be elected to handle the project.

When the various missions have been pictured, the films will be assembled into a complete reel, and for the first time in the history of the world the Pope will have an opportunity of actually seeing how the affairs of the church are being carried on throughout the universe. Incidentally the pictures will give the three hundred millions of Catholics throughout the world a chance to get a glimpse of the Vatican.

The undertaking has met with the approval of every Catholic clergyman approached and is being strongly advocated by the many Catholic missionary societies. In consideration of the privilege accorded the Kinemacolor Co. it is understood one-third of the profits will be returned to the Catholic church,

MUTUAL BUYS OUT BAUMAN.

Charles Bauman has sold out his interests to the Mutual Film Co. and is now under salary to the proprietary company. The sum paid is not mentioned, but because of the value of the Bauman rights in Broncho, the Keystone, "The Battle of Gettysburg" and other features, is said to be large.

#1,011 WITH STRAIGHT PICTURES.

Mt. Vernon, N. Y., Aug. 13.

The Savoy, former Proctor theatre, and now operated by the Rosenbergs, is playing a straight picture policy. Last week the house did \$1,011 gross.

OPERATORS IN DEMAND.

A canvass by VARIETY of the bulk of moving picture houses in Greater New York as to the state of the employment market for skilled operators of moving pictures resulted in the answer that more able operators are in demand than can be supplied.

It is admitted men professing to be practised operators will answer advertisements offering positions at the union scale, but that the mass of these applicants is incompetent. The draining of the New York movie field by the legion of movie houses springing up throughout the country is given as the explanation of the local dearth.

BONAVITA QUILTS LAEMMLE.

Captain Jack Bonavita, who has been appearing in wild animal scenarios for Carl Laemmle's "World's Best" film series in the Florida wilds, has struck out for himself and is now a stockholder in the Tampa Film Co., a new organization, with headquarters at Tampa. The new concern will deal exclusively with wild animal subjects.

Captain Bonavita has arranged for a concession at the Frisco Panama exposition, where he will appear as lecturer before a wild animal feature review, including the feats which first won him attention when a trainer with the Bostock show, in 1915.

LIMITING K. C. MOVIES.

Kansas City, Aug. 13.

Three score business men interested in various forms of local industries in Kansas City appeared before the lower house of the City Council this week and petitioned the passage of restrictive legislation against further investments in moving picture houses in a certain business part of the city.

KALEM VS. TRUE FEATURES.

The "True Features" company's recent release of "The Doom of Darkness," involving a film exposition of basket weaving by the blind inmates of a Berlin retreat for the sightless, is now followed by the announcement by the Kalem of a one-reel story of similar self-sacrifice, called "The Blind Basket Weaver," to be released Aug. 25.

N. Y. M. P. CO. DIVIDEND.

The third monthly dividend of one per cent. upon the capital stock of the N. Y. Motion Picture Corporation is declared payable today.

"The Rose O' Kildare" may go over the Stair & Hawin time.

DOOM OF DARKNESS!

Theodore Burkhardt, remembered as an invariably successful player of character roles in the plays produced under the stock system of the Irving Place theatre is now in Berlin directing the movie plays for the Continental Film Co., and occasionally appearing in them. "The Doom of Darkness," one of the products of the Berlin concern is included among importations being prepared for early Autumn release in America.

It is a pity that a dramatic composition of such even excellence should be handicapped at the outset of its transplanted life by so inglorious a title, for the piece is intrinsically valuable as a tableau of dramatic exposition and an included presentation of certain phases of life new even to the regular stage. The first disposition of the reviewer as this story starts off is to classify the piece as a clinical subject purely, for the introductory reel has to do mainly with physicians, hospital wards, patients and the sick room. But as the story progresses, the human element introduces grinnings, and carries the observer through to the end with increasing dramatic interest. Pierre Loti in his Book of Pity and Death offers nothing perhaps that so seizes upon the sensibilities of commiseration as the pictorial review in this playlet of the blind workers in a Berlin institution, plying their various crafts of basket and broom making dexterously and spiritedly, if not cheerfully. The pictures with the sightless players are introduced to show the playlet's principal character, a distinguished surgeon well past middle age receiving his first lessons in the art of seeing without eyes, for he himself has suddenly been stricken with the doom of darkness as a consequence of pressing nature farther than nature cared to go.

And, just as everything in the story is a logical unstrained issue of human conditions in a similar manner, the picture's affliction of the noted surgeon follow upon the heels of an operation that he determined to make to save a patient's life, though warned at the time that the least strain upon his eyes at the time might jeopardize his sight. And the fact that the patient is a woman, young, attractive and sympathetic, lays the foundation for the next successive step in the story, which is a profound pity of the patient for the plight of the being who saved her life at the cost of his sight, a pity that overwhelms her, and ends in her proffer to be his nurse in his hours of darkness, to minister to his welfare, as the surgeon had ministered to hers. A companionship such as this, even though the man is beyond the pale of youth, and the woman but in her maturer girlhood, could scarce end but in one way. It is the woman who proposes marriage that very day, through the kindness of her successor her afflicted benefactor, and though the man points out to her the barrier of their disparity in years, the woman overcomes her saviour's objections, and they become betrothed. The sacrifice of both of the principals at this stage of the play impinge sharply upon the consciousness of the observer of their drama, the surgeon. Surrounded by his ability to see, the woman her right to a union with youth, for it is evident that pity, not love is the governing impulse of her decision to marry.

Into this picture of sublime self sacrifice on the part of each comes the handsome young nephew of the surgeon, and proceeds at once, despite himself, to love and be loved by the girl affianced to be his blind uncle's wife. But virtue triumphs and though nature threatens at times to bring the young folks to dishonor they remain true to their higher selves and conscious of the surging area of youthful love and passion, resolve to escape a painful situation. The nephew is to go away, and the girl marry her chaste. But the quickened ear of the surgeon anticipated them. The surgeon hears enough of the young couple's talk to convince him that the girl is marrying him through pity, and thereupon he resolves upon another sacrifice, his own blindness. And so the story ends with the older man's self-destruction by throwing himself from one of the heights behind Berlin, after so covering his design with a note, written in the embossed language of the blind, that the young folks believe the death accidental, and their union prospectively follows.

Not the least effective member of the cast is an affectionate French poodle, who acts at times as the eyes of the surgeon, companion and guide. A particularly artistic bit of acting is offered in the hospital ward scene by a player portraying a victim of phthisis. It is a feminine role, and is played with a simplicity and fidelity to truth so convincing that the attention involuntarily wanders to her bed and her unobtrusive suffering, when according to the plot it should be following the actions of the principals in the foreground.

The photography is almost faultless. "The Doom of Darkness." (True Features Film Co.)

CORB

NEW UNIVERSAL SCOUT.

Carl Von Hoffman's European explorations for Universal film novelties will continue two years. The Laemmle cameraman arrived in London last Saturday. European pagantry, untrod sections and famous mountain peaks are listed in his schedule. The subjects will be despatched to New York as fast as practicable.

TRIGGER HEADS NEW LEAGUE; M. P. EXHIBITORS BOLTED

Meeting at Syracuse Monday Results in Motion Picture Exhibitors of New York State Being Formed, With Officers Elected. Neff Meeting Also Elects Officers.

The moving picture fight started several weeks ago at the convention of the Motion Picture Exhibitors' League of America, held at Grand Central Palace during movie exposition week climaxed in Syracuse, Aug. 11, when the president of the league, N. A. Neff, attempted to repair the bridges the fighting factions at the convention destroyed when they bolted from the convention following their failure to get from Neff before the election of new officers, a reading of the financial records of the organization.

The climax was picturesque, even dramatic, and ended in an absolute breach in the league's ranks, with a new faction in the field, banded to discard entirely the yoke of the parent body and to do business hereafter solely for and by themselves.

It was expected by the followers of the standard of the original body that Neff at the Syracuse meeting would be able to bring back into the parent fold a majority of the secessionists, or fill their places with equally desirable timber.

The Neff meeting was called for 10.30 in the Yates Hotel. A week prior to the date, organizers had been despatched to bring in members. The bolting faction, headed by Samuel H. Trigger, had succeeded in masking the attitude of their party toward the planned Neff tactics. The Neff cohorts, which included Clem Kerr, two of the league's counselors and others, when their meeting was called to order, were surprised by a demand for admittance by a body of 39 of the bolters, composed of the officers of the various locals in New York State, headed by Trigger. Neff met the situation by offering admission to the meeting to the Trigger faction, but upon Neff credentials only. The Trigger forces refused the terms, and, following a preconceived plan, repaired at once to another suite in the hotel and proceeded to hold mutinous conference, the final resolve of which was the institution and election of a wholly independent New York State body, with Samuel H. Trigger of New York as president, to be known as the Motion Picture Exhibitors' Association of New York State, and naming as co-officers B. E. Cornell of Syracuse, first vice-president; H. L. Fox of Binghamton, second vice-president; William A. Douque of Utica, secretary; John C. Davis, of Saugerties, treasurer, and J. B. Friedman of Buffalo, chairman of the executive committee.

The total round-up of the Neff forces at their opposition meeting numbered 13. This meeting was behind closed doors.

The Trigger delegates returned to New York jubilant, and now plan the immediate absorption of all the moving picture interests in New York

State, and ultimately the formation of an organization embracing Massachusetts, Pennsylvania, New Jersey and the eastern states generally.

The officers elected at the Neff meeting were W. E. Wilkinson of Syracuse, national vice-president; A. N. Wolff of Rochester, state vice-president; Charles P. Smith of Syracuse, first vice-president; F. C. Pierce of Syracuse, second vice-president; F. E. Samuels of Syracuse, secretary, and W. E. Hubbard of Rochester, treasurer.

GEN. CO. WANTS THEATRE.

Spokane, Aug. 13.

The General Film Co. is negotiating with August Paulsen, millionaire realty owner, for the construction of a \$100,000 theatre in the Curtis block, recently purchased by Paulsen, who announced his intention of rebuilding. It is opposite the new million-dollar Davenport hotel, now building, and is an especially desirable site.

Paulsen declined to discuss the terms offered by the film concern.

16 "TALKING" SHOWS.

Sixteen road shows of the Edison talking pictures are now in full running blast, with four more to be placed in operation by Sept. 17. Three are now covering California, while one is playing the Canadian provinces. The talkers are handled and booked solely by the Edison Kinetophone Co., which recently established new quarters in the Edison building at 10 Fifth avenue.

The Kinetophone Co. a few weeks ago pulled loose from the United Booking Office quarters and elected the following officers: Thomas A. Edison, president; William Wilson, first vice-president; W. H. Maxwell, second vice-president, and L. W. McChesney, secretary-treasurer.

The company appointed Joseph Daly general manager, with A. G. Buck director of the road shows. Estelle Meyerson is chief secretary of the Kinetophone forces.

A press department will be established in a fortnight or so.

BENEDICT AND ST. PATRICK.

Philip Benedict of New York has purchased from A. E. Caldwell the four-reel feature play, "The Life of St. Patrick," with rights for the entire western hemisphere, including the colonized section of Mr. Benedict's own people at Arverne, L. I.

WANT STANDEE PRIVILEGE.

At a meeting held at 136 Third avenue last evening by the Motion Picture Exhibitors Association of Greater New York, ways and means were discussed to bring about an amendment to the Folks movie ordinance permitting a certain number of standees in the larger picture houses of Greater New York.

REGENT WITH KINEMACOLOR.

The Kinemacolor Co. closed contracts yesterday to erect a plant for the manufacture of the various accessories of its process at Flushing, L. I., the extension to represent an ultimate approximate outlay of about \$200,000. The additional factory facilities are expected to be ready by Jan. 1, next.

The mechanical expansion is an issue of the licensing last week of the Kinemacolor process by the Motion Picture Patents Co., opening the door of the color motion pictures to all movie playhouses of the country, licensed and independent.

The publication last week of the new footing attained by the Kinemacolor company in the freedom of circulating their output has been followed by an influx of new subscribers, necessitating the added increase of provisions for developing subjects for quick general release. Notable additions to the Kinemacolor ranks as a consequence of its licensed status include the Regent theatre, New York, located at 116th street and 7th avenue, and 20 houses of the Jake Wells' circuit in the south.

The capture of the Regent by Kinemacolor is regarded by the informed of filmdom as a freak public admission by the heads of the M. P. P. Co. that the "Trust" wanted Kinemacolor as much as the colored picture people wanted the M. P. P. Co.'s license. The Regent is regarded as the handsomest moving picture theatre in the country.

The first office for the distribution of Kinemacolor in the Wells' section will be located in Atlanta, Ga. The first Southern Kinemacolor releases are announced for Aug. 25.

Arthur Sawyer, general manager for the Kinemacolor interests in America, who closed the Regent and Wells' deals says his application for the color process pictures from Canada last week, following the announcement of the company's license grant, will increase the Canadian representation of his firm almost 50 per cent within the next 30 days.

FILM FLASHES

The Gaumont is transferring its office from Flushing to the World's Tower Building, New York.

Jerry Gill has been engaged to fill the role of Bonita in "Arizona."

A Parla Vitagraph branch, estimated to cost half a million, is under way.

J. E. Willis is now with the Mutual Chicago's office.

The Colonial is the newest New York film corporation.

The dedication ceremonies of "Broncho Billy" Anderson's new San Francisco playhouse, the Galety, in October, will include a bit of film history of the theatre's projector.

Stage Director Edward Warren has left the Solax.

The censorship conference Aug. 7, between N. A. Neff and representatives of the big film companies ended in a draw.

John Clymer has added the publicity of the Exclusive Films to his other interests.

"Daniel in the Lion's Den" is ready for inclusion in the Vitagraph's announcements.

The Gaumont's early autumn releases will include "Hamlet," with Sir Johnston Forbes-Robertson as Hamlet, and Lady Robertson (Gertrude Elliott) as Ophelia.

The True Feature Co. announce three three-reel sporting plays in "Dare Devil Dolly," "The Cyclist's Last Leap" and "The Wrestler's Tragedy." The first named is an auto thriller.

"Alamo" on a big scale is planned by the Alamo Moving Picture Co., with offices at San Antonio.

Minnesota's Immigration Commission is to add 500 feet of agricultural film to its advertising car to be sent through the middle west.

Joseph Levering has joined the leading men ranks of the Solax.

Daniel L. Martin has transferred his activities from New York to Louisville, where he will manage a \$100,000 picture theatre to go up soon.

"Doc" Travers has signed with Essanay.

Gladya Huette is back with the Edison Co.

Rex Bench's "Spillers" in eight reels, is under way by Bell.

Lubin announces a 500-acre tract near Bristol, Pa., as newly acquired open air stage room.

"Money's Merciless Might" in 3 reels, is announced ready by Gaumont.

"Uncle Tom's Cabin," in 3 reels will be released Aug. 25 by the Imp.

Union Features announces as their latest 3-reeler, "The Black Sheep."

Mary Leonard has been engaged for the newly organized Warner's Features company.

Mary Pickford in "The Bishop's Carriage" in 3 reels will be released Sept. 10 by the Famous Players' Co., following the delivery of Mrs. Pike in "Tess," Sept. 1.

Glen R. Warren, late of the Victor Film Co., has been engaged to stage a series of feature films selected from Walter Scott's novels, after the manner of "Ivanhoe," just produced with big success in London. Mr. Warren will work at the Cliffside, N. J., studio, of the firm.

Gene Gauntier sailed yesterday on the Adriatic for Ireland. With her went the nucleus of a feature company she will organize for filming Irish scenarios. Before returning home, the organization will visit Scotland and Wales. Miss Gauntier is under contract to the Warner's company.

The Universal Co.'s announcement department this week corrects an error made last week in attaching Glen White and Fritz Hrynko to the firm brand instead of the Victor, where they will continue throughout this season.

DOBBS' OWN PLANT.

Seattle, Aug. 13.

B-B Dobbs, the man who obtained the first series of moving pictures showing wild life in Alaska, is arranging to build a laboratory and factory on the shores of Lake Washington, to manufacture films for America and Europe.

It is understood eastern capital will be back of the move. The plant will be built by Leo Zoeller, who designed the laboratory used at present by the Imp and Crystal Film Co.



FLORENCE DYER

Playing in leads for the Vitagraph Company, her advent in the picture field, Miss Dyer won instantaneous success before the camera. The young woman was schooled for the work through an intimate acquaintance with the legitimate stage.

NEWS OF THE CABARETS

The Roofs are going to become ball-rooms this winter. It has been practically decided that a dancing floor will be laid on the Lew Fields' 44th Street theatre roof, while another reported in the Amsterdam, where the upstairs house has been going to waste for a long time. Both roofs have regulation theatres. The Fields aerial place is particularly well adapted to an indoor display. With the New York Roof also in the Times Square district there should be sufficient dancing about to alarm the restaurant men who depend upon a small floor space to attract business. Up in Harlem "De Danses" are planned for the coming season. William Fox is arranging the upper portion of his Audubon, it is reported, and there may be another at the Hamilton, 20 blocks this side of the Audubon, on Broadway. The success the New York has met with during the warm weather will induce many owners of loft buildings to rename their premises with the fall coming on. While all won't charge as high an admission as those in the Lobster Lane, the prices will be gauged according to the neighborhood. Once the dance halls start, the small time vaudeville and picture houses can count upon another opposition to their business.

The Cabarets in New York are much interested in the question that will likely be settled in the higher courts, whether the police have authority to order diners out of restaurants after 1 a. m. The "one o'clock closing order," issued by Mayor Gaynor, has been in effect for some time. Last week Judge Zeller in Special Sessions discharged Healy (66th street) on the charge of keeping open after hours. Judge Zeller said meals could be served if the bar were closed. The Corporation Counsel claims the law gives the police the power to close any place after hours, where liquor is sold. The restaurant men say this applies only to the bar-room. Disregarding Judge Zeller's opinion, the police continued to close Healy's at once, threatening to arrest the customers. It is this action that will go up higher for legal review. The police state they will follow the Mayor's order until it is revoked. They have been doing it in a strong-arm way. Healy's also has an hotel license. Agitation just now over the one o'clock affair may ruin the chances for an all-night license for some time to come, even if the courts decide a restaurateur is within its rights serving food only as long as he wishes to keep his place open. This would also permit dancing.

Russell Randall was placed with the Jardin de Danse Monday and is the only male soloist appearing during the Cabaret. He's a baritone.

San Francisco, Aug. 13.
The Police Commissioners of this city, who appear to control the granting of licenses to about every place

of amusement within the city confines, have point blankly refused to permit George (Red) Kelly, proprietor of the Midway Cafe in Pacific street, on the "Barbary Coast," to have a license to conduct a cafe with dancing privileges at 156 Columbus avenue, in the rear of the "Midway." It is understood that Kelly's plan was to close the Pacific street entrance to his place and using the Columbus avenue entrance instead, operate it along the lines of the old "Barbary Coast" policy of dancing that was in vogue before the Commissioners a few months ago ruled that women must not frequent the "Coast" cafes where liquor is sold. Upon hearing that his application for a license had been turned down, Kelly is quoted as saying that he cannot make a living in the cafe business unless dancing is permitted and that under the present circumstances he has no alternative but to quit. The Commissioners have granted A. A. Musante a permit to conduct a cafe without the dancing privilege at 129 Columbus avenue, a spot that was formerly known as "Caesar's Grill" until the former proprietor, Caesar Ronchi, lost his license several weeks ago, when he is alleged to have confessed to being a "go-between" for a gang of Italian buncomen and their convicted arch-conspirators in the local police department. The recent shake-up in police circles, during which corruption was laid bare and several of the "finest" were convicted, together with the vigorous crusade that has been waged against the "Barbary Coast joints" by the law and order organizations of that locality, has all had a "crushing" effect on the future chances of the "Coast" resorts continuing to operate along anything but the very "tamest" lines. Already the old wide-open "Barbary Coast" of yesterday is scarcely more than a memory. The fate of the "Coast" is hanging in the balance and the Police Commissioners are holding the scales, while a slumming public is curiously awaiting the official verdict that will either preserve or forever abolish one of the institutions that probably has done more than any other agency to make this city notorious, if not famous.

OBITUARY

Mrs. Elizabeth M. Thompson, mother of Rose Edyth, died at their summer home at East Northport, L. I., Aug. 1.

Rev. Solomon Gordon, father of El Gordo, passed away at his home in Richmond, Va., Aug. 7. Deceased was well known to the profession throughout the country.

Katherine Sawyer, mother of Kate and May Elinore, died Aug. 8, age 75, in Brooklyn.

James Stewart, Jr., about 35 years old, an electrician employed at Miner's in the Bronx, affiliated with the New York Theatrical Protective Union, died Aug. 8 from an attack of apoplexy. Stewart is survived by a widow.

TOMMY'S TATTLES.

By Thomas J. Gray.

Chicago, Aug. 13.

Don't know where we are going when we die, but after spending a summer week in Chicago will be comfortable any place.

All you can see billed around this town is "Chop Suey."

What show people write on photographs:

"To Mazie, a good little pal, from Jack Hokum."

"To the Buck Brothers, two of the nicest boys we ever met, from the Make-up Sisters."

"With best wishes for your future success, from A. Dramatic Mann."

"To Lilly and Bill, from their well-wishers, Kitty and Pete."

"To one of the nicest girls I know—oh, you kid; from 'Smiling George'."

"To the Stallers, in memory of the nicest week we ever spent, from the Juggling Layoffs."

"To that Funny Fellow, Burnt Cork, from an admirer, Sadie Slides."

"To a Sweet Little Girl, from a True Friend."

"To the best set of Stage Hands we met on the circuit, from Conguy and Kidem."

"To the Best Orchestra that ever played for us, 'Some' Musicians, from Every Body."

A Chicago hotel has the following sign over the door, "Hotel, Airy 187 windows."

You will notice that all the people working for the "movies" appear much stouter than formerly. That's because they're not making so many "chase" pictures.

Now that they have reduced the taxicab rates in New York the club agents will probably give acts less money because it doesn't cost them so much for cab fare.

Why do actors shake hands with themselves while taking bows? Congratulating themselves on getting by, maybe.

In fall the agents' fancy turns to thoughts of ball players who might be given bookings.

Little spotlight
Way up high
Makes soubret seem
Very shy.

When the tango craze dies out a lot of people will once more go back to the department stores and earn their living.

Never knew why the Chicago agents found so many excuses to come to New York, until we went to Chicago.

Well known initials:
U. S. A.
U. B. O.
S. & C.
B. & O.
I. O. U.
T. R.
B. V. D.

AGGRAVATIONS.

One evening at a road house near New York two parties of three persons each occupied separate tables. In one trio were two women and a man; the other had two men and a woman. The odd ones remaining at the table each dance looked at the other, as though tired from the misery that usually goes with an excess groupe. The extra man of the overburdened male collection at last mustered up courage and walking over to the other table after having received some slight encouragement, said, "Will you dance with me?" "Why with you?" answered the girl.

It has always been a much mooted point whether Claremont on Riverside Drive stood at the head of 125th or 126th street. Two people grew wrathful over it the other day, one vehemently claiming it was at the head of 125th street, because 125th was the busiest street of the two.

This summer so far has been known as "great outdoor weather." The little rain so far in the east, particularly in New York, has not helped the indoor theatricals, while the outdoor amusements though attracting large crowds, have been unable to make any big money. A showman who has a theatre open now was explaining this to a layman Tuesday. "What do you think of a condition like that?" said the theatrical manager to his friend. "It's too bad" was the reply.

A crowd of young people were talking scandal. Several mentioned married men they knew were running around over the dry spell, while their wives were away. A couple, engaged to be married, took the stand it was all wrong, as the wives were probably lonesome away from their husbands. But one married man was in the party. He had not entered into the subject at all. The rest finally agreed to get his view. "Is it right or is it wrong, Bill?" one said to the married man. "What were you talking about?" he asked.

A sailor was staggering along Broadway when some girls sidestepped to dodge him. "I bet he thinks he's still aboard the boat" said one of the young women. "Don't you notice how he's rolling?" "Then what has he got his shoes on for?" inquired another girl. *Time.*

BOOKED BY SHEEDY.

The New Theatre, Hoosic Falls, N. Y.; Victoria, Greenfield, Mass., and the Opera House, Holyoke, Mass., begin pop vaudeville next Monday with four-act shows booked in by the M. R. Sheedy Agency. The Holyoke house was on Sheedy's books last year.

Mrs. Julia Lorillard Butterfield died last week at her summer home in Cold Spring, N. Y. She was 92 years of age.

Mrs. Otto Henkel, wife of the former manager of the Orpheum, Madison, Wis., was buried last week. The deceased had been ailing for the past two years.

LONDON

VARIETY'S LONDON OFFICE

15 CHARING CROSS ROAD

(CABLE "JESFREEM, LONDON.")

JESSE FREEMAN, Representative.

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

London, Aug. 6.

Walter C. Kelly who has just started on his London season at the Hippodrome has not decided on what course to pursue for the fall of this year. Offers of time have been made the Judge to keep him over all winter and the Virginian is considering these. It seems the English winter is the only opposition to the plan of staying over here to work the dates offered. The Judge in reply to cables from the United Booking Offices has raised his salary.

The Three Rascals have returned to England after a short trip home opening their time over here at the Empire, Sunderland, this week.

"Step this Way," the hour revue at the Oxford for the past two months, is now the big attraction at the Pavilion.

Victoria Monks is appearing at the Palladium with 12 so-called "American Beauties." Outside of billing the beauties from America, Vic makes a speech about them before showing the girls. Vic should quit kidding and get back alone once more. No one really believes the girls are Americans and as for being beauties—anyway there is a dandy looking bull dog wrapped up in an English flag in the back-ground.

Margaret Mudge failed to obtain judgement against the London Hippodrome management in an action where she alleged breach of contract.

Billy Richardson, one of England's old-time minstrel men, died last week.

Jack Jarrett and Gertrude Wilson (Jo Howard on the stage) both admitted last week that they had been married for two days.

Douglas Lorne, the Scotch Laird who played Hammerstein's this spring, is said to be showing a complete route on the Orpheum Circuit for next season.

Sadrene Storri who danced in "Oh, Oh Delphine" is at present dancing at the London Opera House. Sadrene is a graceful girl and makes good without the help of a Turkey trot. Phyllis Monkman is doing a real nifty affair in a rather fetching costume of black at the Alhambra. It is causing quite a discussion over here. Miss Monkman is a striking looking blonde and the dance gets much applause. The latter number is in the Alhambra Revue.

The Palace has begun its two or three weeks slump in between seasons. This is the last week of Pavlova. As her regular audience is away at present business has dropped.

Some of it or maybe most of "Come Over Here" will be taken to Australia sometime this year.

Kimberly and Mohr were to have opened at Finsbury Park this week, but owing to a bad fall Mohr had Sunday while attempting to play baseball, he is confined to his couch with a swollen ankle. The Hedges Brothers and Jacobson this year were probably the starters of an attempt to get enough together for baseball and according to all reports have succeeded in gathering a lot of tryers. Outside that in the games played a few runs short of a thousand were scored every time, they are interesting.

The London Hippodrome will be redecorated while the house is open according to the management's present scheme. By working nights after the performances the new paint is expected to be in order for the new production Christmas.

The Palladium show this week is as was expected attracting record breaking crowds with its enormous list of attractions. Harry Lauder is given the banner position on the billboards with Little Tich and Fred Emney sharing the next best. Tich, always used as a headliner here, seems to be up against it this time. Placed to follow everything else on the bill the little comedian finds there are no more laughs to be had and is not showing his real form at the big hall. Many are wondering just what is meant by sending him on at this hour, and more than many are wondering why Tich (who is stated to be the most independent attraction of the times) stands for it. The Pedersen Brothers are given a good chance on the bill and do their usual clean-up. Emney is a wonderful laugh obtainer as usual. Lauder of course breaks all applause records and stays on the stage much longer than is usual over here. The cries for more, more, are loud and long.

FALSE ALARM AT THEATRE.

At 1.45 Wednesday afternoon, just prior to the opening of the doors for the matinee, a fire alarm was rung for the Longacre theatre and in a moment the place was inundated with firemen and hose. Not a single glass was broken on any of the alarm boxes and the only one holding a key to them was the fireman on duty, who claims all he did was to ring in his arrival. At any rate, something went wrong.

"The Silver Wedding," by the way, will continue at that house until business drops off its present figure. Tuesday night, in the face of some adverse newspaper notices, there was nearly \$500 in the theatre, most of it window sale.

PARIS

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

Paris, Aug. 6.

When Sarah Bernhardt appears in vaudeville in London again, commencing Sept. 7, she will produce a new sketch by Mme. Edmond Rostand, wife of the poet and part author of "A Good Little Devil." Sarah's Paris theatre will reopen end of August with a revival of Rostand's "L'Aiglon" which will be followed by a French version of E. Orcey's "Mirrah" translated by J. J. Renaud. Mme. Bernhardt has been reading, during her holiday in her Brittany home, a new piece by Tristan Bernard (author of "Little Cafe") which is entitled "Amants et Voleurs" (Lovers and Thieves) and is to be produced by her during the coming season in Paris.

It is now arranged that the ballet from the Imperial theatre, St. Petersburg, shall visit Paris next spring, and will be seen at the Opera. This is not the same troupe as the "Russian Ballets" which will also return to Paris, dancing at the Theatre des Champs Elysees about the same time. The latter troupe will have a new ballet written by Richard Strauss, which is to be produced at Covent Garden, London, next year.

A new operetta by Louis Ganne, entitled "Cocorico," will be produced at the Apollo, Paris, after the revival of the "Mascotte," with Nelly Martyl as principal.

When Vernon Castle plays at the Olympia, from Aug. 20, he will be working off the liquidated damages which the management claimed after he left so abruptly last September. Matters have been amicably arranged between Vernon and Jacques Charles, so that the former will be able to do Cabaret work in Paris if he desires, but the Olympia insisted on him living up to the contract which he signed for that house last year.

Jules Claretie is not only the manager of the Comedie Francaise, but he is also a famous author whose autobiography is evidently worth keeping as an investment. A stage hand at the Theatre Francaise was recently fined 2 frs. (39 cents) for some trivial offense, and appealed to the manager to have it annulled. But Claretie, after carefully studying the case, decided the fine must be paid, and personally wrote a short note to his employee handing down his verdict, which he signed. The man took the letter to a dealer in autographs, who bought it for 3 frs. so that the offender was able to pay his penalty and make a profit of one franc over the deal.

Abel Rubi, a French writer who contributed a story to VARIETY's Anniversary number two years ago, is the author of a good novel, "La Petite May," which has just been published in Paris (Tallandier & Cie.), and which is meeting with much success. It is a clean story of French family life.

Camille Saint-Saens, Andre Messager, Camille Erlanger, Xavier Leroux, Reynaldo Hahn, Charles Lecocq, R. Berger, Hirschmann, Willy Redstone and Cuvillier are the ten composers who intend writing an operetta, the book of which will be by Paul Ferrier. Each will furnish two songs or dances, and the author will string them together. Considered an innovation the same conditions have ruled for revues for years past.

The new play by Capus will not be produced at the Varieties before January. The house will commence its winter season with Francis de Croisset's "Bonheur, Mesdames," given here in 1905.

The Cigale will start off again, revue, (this time by Nanteuil and De Gorsse) middle of September. Regina Flory, Angil Gril, Bordini, M. Chevalier, Saireau and Raimus, principal players. In December another revue by L. Boyer and Bataille-Henri will be produced, for which Carmelita Ferrer is booked. The Cigale will shortly close for three weeks or a month.

The first revue of the season at the Olympia, which Jacques Charles will present in October, will be signed Deforme, and comprise Gaby Binda, Lucy Pezet, Dorville and Morton. Max Aghion has been appointed secretary of the house which reopens with vaudeville Aug. 20.

The tragedian, De Max, has been engaged by Hertz and Coquelin for Edmond Rostand's new work "La Derniere Nuit de Don Juan," the leading role of which will be held by Le Bargy. This is due at the Porte Saint Martin after "Manon fille galante" which commences the 1913-14 season.

Extensive alterations are being made at the Bouffes-Parisiens, to be managed by the author, Henry Bernstein, when it reopens in October with the continued run of his successful piece "The Secret," played by Mme. Simone.

Jeanne Fray, known as Mlle. Nanteuil, was condemned by default recently to six days imprisonment and \$39 fine for assaulting her manager, Plateau, at the Cigale. The defendant appealed. At the trial it was explained Simon, stage manager, fined Jeanne \$1 for missing her cue. She protested to Plateau who, following the usual custom of the French criminal courts increased the punishment to \$2. Whereupon she spat in his face. Fanny expressed her regrets to the Court saying she was exasperated, as she was only paid 50 cents per day at the Cigale and was fined \$2 (four nights' work) for an offence which had not much importance in the revue. Furthermore Mr. Plateau had called her names which mean anything but a lady. The Court thereupon cancelled the sentence of imprisonment and fixed the fine at \$10, with 19 cents damages for Plateau.

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NEW ACTS NEXT WEEK

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

"The Open Window," Union Sq. Mason and Holliday, Union Sq. Frawley and Hunt, Union Sq. "A Study in Rags," Brighton Music Hall. Lillian Webb, Brighton Music Hall. Florence Tempest, (Single), Henderson's. Cuby and Spillane, Henderson's. Bernard Granville (Single), Fifth Ave. Spencer and Williams, Fifth Ave. Moore and Elliott, Fifth Ave. Carmen Ercell, Fifth Ave.

Marguerite?

Songs.

15 Mins.; One (7): Three (8) (Special Drop).

American Roof.

Another girl with a question mark. These queried names readily call for a Why? With Marguerite? it's she an actress or is she a nut? The latter wins. Marguerite? seemingly does a lot of nothing. She sings, mugs, prances and dances, changes clothes and "characters," and concludes her part of the performance by swinging out over the audience on a trapeze in another version of the aeroplane lady. On the Roof a long flower bedecked crane paddled the short and plump blonde girl over the heads. The trapeze bar was the difference to the others. While swinging Marguerite? said: "Isn't this a crazy way to make a living? Anyway, it's better than scrubbing." Maybe, Maggie, maybe, but you only scrub once daily in well-regulated households. After singing a song in "nut" style, Margy says she will do characters. She does. First it is "The Real Milkmaid," "The Stage Milkmaid." Two or three others in similar manner are shown, including a bathing girl and a dancer. There is one too many so the dancer can go out. To display "The Real Dancer" and "The Stage Dancer," one must dance. This shouldn't be overlooked, even on the small time. Marguerite? apparently makes some rapid changes. The illusion is helped somewhat by having another young woman appear in one or two of "The Real" things, while Maggie is switching clothes. The other young woman at one time wore black stockings, while Marguerite? immediately came on in white tights, a change that could not possibly have been made in the brief instant between, but that is just a trade secret and won't become public property. A dull spotlight does the rest for the substitute, who helps to cover her features with a bonnet effect. The flying into the audience should be in a darkened house. There is no more novelty to this, but Margy's cheeriness carries it along. In fact, Marguerite? has a breezy way that seems to get her over, and she should depend more upon this than anything else. Marguerite? will probably go along and work into a nice comedy "nut" turn. She ought to, not forgetting it's a great life, Margy, if you don't weaken. *Sime.*

Artuso.

Equilibrist.

8 Mins.; Full Stage.

Union Square.

Artuso looks like a foreigner and acts like one. His Union Square date is programed as "American debut." Artuso is no spring chicken, but goes quietly about his work without a lot of the fol de rol the European acrobat or equilibrist generally offers. As any kind of hand-balancing is invariably slow, Artuso has no speed demonstration. Most of his work consists of one-hand equilibristics on two chairs on an elevated stand with a tri-lamp arrangement balanced on the back of his head. He also does a one-hand walk on a specially contrived plank supported some feet from the stage by three uprights. One of his best tricks was a descent from the top of two chairs on a stand to the floor across the stage and back up to his original inverted position without displacing the lamp on his head. Artuso is not a startling performer but maintains his balance nicely. He will be the best received on the big small time. *Mark.*

Miss Josephine.

Tight Wire.

10 Mins.; Full Stage.

Union Square.

The vaudeville program makers of New York often saddle the artists with a handicap. Miss Josephine, for example, is billed as "the living spring of the wire." She must be seen to have that line appreciated by the fickle, gullible public. If one cared to he might gamble that Miss Josephine had "lived" on the wire too long. With all due respect to what agility she shows on the tight wire Miss Josephine exhibits more avoidpoups than any single member Billy Watson can trot out on parade. Miss Josephine works hard enough and does several wire leaps that many of her slender sisters do not attempt in a similar exhibition. Her stock in trade is a jump over four chairs held over the wire by a male assistant. It would make Miss Josephine's act look more difficult if she were to card her exact weight. It's doubtful if her equal in size can be found on another wire in vaudeville. The act is "small time" quality. *Mark.*

Hines and Fox.

Song and Piano.

17 Mins.; One.

Union Square.

Hines and Fox ripped things wide open on their Union Square debut Monday night, stopping the show for several minutes, but the boys refused to do any more after the closing number. Hines and Fox are there. They are hard workers and have the act up to the minute. The taller boy handles the piano and displays a dandy voice. The other lad has personality, much ginger and goes into his character songs as though he meant business. He showed much versatility by jumping from a chorus "Nance" bit into a serious bit of acting which brought him much applause. The other Cabaret outfits will have to go some to put it over wherever these lads show ahead of them. *Mark.*

Frank Keenan Players (4).

"The Get-a-Way" (Dramatic).

19 Mins.; Interior.

Fifth Avenue.

A notation on the program states "The Get-a-Way" has been "cast by, and produced under the personal stage direction of Mr. Frank Keenan." It will be noted that there is no mention of the identity of the person who selected the manuscript. It is just as well—perhaps better. The program also states that it is "an underworld playlet of rare originality." The plot of this "rare originality" (Dennis J. Shea, author) is, in part, as follows: Sadie Bridges, crook, has taken rooms in a New York hotel to await the arrival of her daughter just emerging from the convent. She has made her pile and "for the sake of me child" is about to quit and sail for Europe. Enter Joe Hartman, a former associate in crime carrying a handbag containing \$600,000 in securities he had stolen. To him she says: "I've turned my last trick" (rare originality), and adds that besides the securities are not negotiable. But for the sake of old times Sadie promises Joe she'll have them returned and try to get something out of it for him. Enter daughter. Affectionate greetings. Phone rings. Joe is tipping Sadie off that Slattery, from The Central Office, is nosing around downstairs. She goes down to reconnoitre. Enter Slattery, a character fashioned in dialog and method very much along the lines of the police inspector in "Within the Law." Sadie returns, sends child away. Conventional bluffing scene in most crook sketches, with "rare originality" speeches, such as "What're you trailing me for—you've got nothing on me"—"If you had told her (meaning daughter) I'd have croaked you sure"—"I was a child when I married the slickest bank burglar in the world"—hubby died before baby was born and she continued grafting and now feels abused, declaring: "All these years I've worked to save that child from this and you're standing in the way." There's a lot more—a whole lot more, but at the finish Slattery relents, takes the securities and advises Sadie to "get on board to-night. I can't see the chief till ten in the morning." Sadie takes "me child" in her arms and curtain slowly descends. That slow curtain is surely Keenan's conception. The sketch is "paced" at that speed. The four players do pretty well with the material in hand, but it is doubtful if this "underworld playlet of rare originality" has anything of sufficient novelty to warrant it in following so many sketches on the same subject that have gone before. *Jolo.*

The Turners.

Roller Skaters.

9 Mins.; Full Stage.

125th Street.

A short rough stage interfered greatly with the roller skating of the Turners. The man does some excellent work on the rollers, the routine being much along the usual line. He should omit all attempts at announcing. It is a skating turn which should survive the pop circuits. The troubador outfits do not improve their looks any. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"When Dreams Come True" (Joseph Santley), Lyric (Aug. 18). "Believe Me, Xantippe," 39th Street (Aug. 19). "The Family Cupboard"—Playhouse (Aug. 21.)

Frank Monroe and Co. (4).

"The Woman Who Passed By."

(Comedy Drama).

25 Mins.; Parlor.

Keith, Boston.

Written by Vincent S. Lawrence, local society man and golfer, the opening is so startlingly improbable as to leave the audience floundering around in bewilderment. The playlet proceeds sufficiently to get it across, although it will probably not be given an out of New England booking. Lillian Niederauer, a stock actress with a local following, takes the part of The Woman. Her father, a Senator has been honest. When she tries to flee the city with him and needs money, she goes to the mansion of a successful speculator in wheat (Earle Ryder) with grim determination and an empty revolver. He isn't in. She waits for him as she does not want to rob the house until he arrives as it should be taking advantage of the butler, played by George Ernst, a local stock player. When he does arrive she tells him she is going to rob him and when he won't believe her she draws the revolver. He takes it away from her and in return steals a kiss. Then comes Frank Monroe, the detective in "Alias Jimmy Valentine" and who has a similar role. Woman hides. Business of attempted bribery. Return of detective. He is asked if he has a heart and then decides he won't arrest her. Woman leaves with big wad of money to take honest Senatorial father to Canada. "The only woman I could have loved was only a passer-by," says wheat speculator. Then he decides to go to Canada "hunting." Monroe's dry wit and thirst for good Scotch saves the sketch. With a more plausible motive for the arrival of the Woman it will do. *Gools.*

O'Neill and Dixon.

Songs and Dances.

11 Mins.; One.

Union Square.

Two chaps of slender proportions, wearing evening clothes offer a routine of duets, solos and soft shoe dancing. They attempt too much singing and the repertoire needs immediate rearrangement. One voice is much stronger than the other but the combined efforts on the vocal thing are not sufficient to have them try too much. More dancing would help. The boys show some ability on stepping but one is forced to believe that they are not practicing enough of it off hours. They look well and flash enough talent to make them worth their salt in the varieties, but are not just ripe for the two-a-day. *Mark.*

Chas. L. Warren and Co. (2).
 'A Hero' (Farical).
 22 Mins.; Three (Interior).
 Union Square.

If Porter Emerson Browne, the accredited author, really wrote "A Hero," which Chas. L. Warren and Co. are presenting at the Union Square this week this well known writer was no doubt suffering with brain fog for it's a bad boy. Warren may have thought he was landing a prize pippin but "A Hero" for general laughing purposes (for which it was ostensibly built) shies wide of the mark. This slangy little farce is nothing more than a combination of old stage conditions and borders close on some of Bert Leslie's slang classics. For instance, there is the big, florid hick prize fighter, Spider McCann (Chas. L. Warren), who sports slang continually and hits up the whiskey jar. The character is not unlike the pompous quick-witted bartender, "Hogan," made famous by Leslie. Spider carries in Monte Fisk (Henry Norman), who has been put hors de combat by an auto explosion. This same Monte and Hortense Stuyvesant (Anna G. Browne) are sweethearts, but the girl writes Monte she can marry none but a hero. Spider forthwith proceeds to make a hero out of Monte in which some forced comedy by-play with the ketchup and Worcestershire sauce bottles caused slight intermittent laughter at the Union Square Monday night. Spider makes repeated references to the silk stockings he saw in the accident and does a peeping stunt at Hortense's ankle as she lies in a faint, said faint, by the way, very poorly done. Spider takes all kinds of liberties with Monte, Hortense, and the English language. Judging "A Hero" from any angle it looks like a poor piece of property. Warren's supporting company didn't help any. Brown had better slip C. L. Warren another skit or lop off some of the royalty percentage on this one. *Mark.*

Emilie Egamar.
 Songs.
 9 Min.; One.
 125th Street.

Emilie Egamar's stock in trade is her voice. One number alone placed her in favor with the 125th Street audience. Miss Egamar sings well and makes several changes of costume. She might inject more personality into work and rearrange her song routine. On her second number, a ballad, she received more applause than on the last song done in a harem outfit. Miss Egamar should ride along successfully on the pop time. *Mark.*

"The Near Martyr."
 20 mins; Full Stage (Interior).
 Keith's, Cincinnati.

The sketch deals with the subject of Women's Suffrage and divorce. A young husband feels himself neglected because of the activity of the wife on behalf of Women's Suffrage calls upon a lawyer to secure a divorce. Walter Connolly, Olive Blakeney, William Adams and Bertha Topp are the two husbands and wives. John B. Thieson, a local newspaper man wrote the act. It is too talky, lacking in comedy, but on small time might pass. *Henry Hess.*

Eugene O'Rourke and Co. (3)
 "Humanity" (Dramatic).
 19 Mins.; Three (Interior; Special).
 125th Street.

Eugene O'Rourke is appearing in a new dramatic entitled "Humanity." It's a slangy piece with O'Rourke playing a reformed crook who takes the blame of an interrupted robbery of a jewelry store to help a brother thief escape for the sake of an ailing wife. The piece is well played by O'Rourke and Co., with Nellie Eltinge doing a Salvation Army miss who has also done time. The present offering is interesting and entertaining in a way but does not go far enough. *Mark.*

Throwing Tabors.
 Club Swingers.
 6 Mins.; Full Stage.
 125th Street.

A young woman with an attractive personality, a willingness to work and considerable ability to handle Indian clubs keeps the interest above pitch. She's lively, dresses effectively and swings those clubs back and forth with vigor. The man tosses the clubs with ease but does not put much life into his work. He should atch the woman's spirit. The Tabors have a nice, little routine and finish with a rapid exchange, the woman standing up well under this fire. A splendid club act for the pop circuit. *Mark.*

Three Bartos.
 Gymnasts.
 8 Mins.; Full Stage.
 Fifth Avenue.

One of the best gymnastic acts ever shown in New York. Two of the three men are understanders and both also do top mounting. Such things as tossing the other top mounter from hand-to-hand to hand-to-hand are mere opening stunts, as are also a few "Risley" tricks without employing a supporting board. For the finish, understander is flat on his back, arms extended. Other two also on ground, one on top of the other. One has hold of understander's hands, other his wrists. He raises both simultaneously, one grabbing understander's feet during the lift. It eventually comes quickly into a double hand-to-hand and a hand-to-feet stand as curtain descends without a music chord or a bow. Some act. *Jolo.*

Danny Simmons.
 Comedian.
 13 Mins.; One.
 Fifth Avenue.

Red-nosed hobo in exaggerated military get-up. Big shoes and Scotch dialect. Mugging, eccentric stepping, Scotch story-telling, comedy singing and gagging. Old school knockabout methods. Though lacking in "class," audience liked his rough work. *Jolo.*

Will and Kemp.
 Gymnasts.
 8 Mins.; Full Stage.
 Fifth Avenue.

Two men in street clothes—good, fast work, though little that is new. The best tricks are a double back somersault from springboard, same to shoulders of understander, a dive from springboard to head-to-head. *Jolo.*

FIFTH AVENUE.

It is seldom an acrobatic turn closing a big time show can be set down as the biggest hit of the bill. Yet such was the case at the Fifth Avenue Monday night, with the Three Bartos (New Acts). That act on Hammerstein's Roof, anywhere between nine and 10.30 would be apt to be a sensation.

The opening turn on the same bill is another gymnastic turn—a clever pair of men, Will and Kemp (New Acts), who, while not classing with the closers, are, by comparison, better showmen in that they "sell" their wares more effectively. The Three Bartos are one of the few exceptions where a little judicious "stalling" would not be amiss.

Barto and Clark, a singing, dancing and talking act in "one," with a special drop, is fashioned pretty much along the Rooney and Bent lines, with Jones and Deely and one or two others thrown in. "The affinity cocktail," contemporaneous with the first divorce proceedings of the fickle Ferdinand Pinney Earle (and long since interred), has been resurrected, as is also the comedy ordering from a bill of fare. The girl looks like Jo Paige Smith's stenographer, which must be accepted as a compliment. Matilde and Elvira, two women Spanish dancers, did nicely, but could stand speeding up. Danny Simmons (New Acts).

Five Armanis, three men and two women, with a Mt. Vesuvius backdrop and attired in the usual operatic Sicilian costumes, sang Finicula, the sextet from "Lucia" and so forth. Don't they ever compose any new native ditties? Still, one should be grateful for the elimination of Cheera-beera-be. Linton and Lawrence got away well with a neat double dance.

"The Get-a-Way" (New Acts), a dramatic underworld sketch is billed as the Frank Keenan Players. It is another example of the fact that the name of a prominent actor tacked onto an act is no guarantee of its quality. Audiences are due to "get wise" to the "So and So's Players" things. Dooley and Sayles followed the serious act and James Francis got a lot, kidding it. He has improved greatly and Miss Sayles has kept pace with him as a smart feeder.

Felix and Caire in next-to-closing position had a tough spot following Dooley and Sayles and deserve much credit for putting it over. It is their farewell appearance on the stage, as Miss Caire is about to abandon her histrionic career for the uncertain joys of connubial bliss. Vaudeville's loss will be a confrere's gain.

On the whole, a rather satisfactory bill for a summer program at the Fifth Avenue. *Jolo.*

TAKE OVER FOUR HOUSES.

Cleveland, Aug. 13.

A deal involving four theatres went through this week when W. P. Leach and Harry A. Daniels (manager of the local Keith Hippodrome) assumed control of the Olympia, Alhambra, Globe and Metropolitan Opera House, announcing the quartet would hereafter be conducted along new lines and affiliated with the United Booking Offices.

F. H. Brand was appointed as general manager of the four theatres.

UNION SQUARE.

The drop in the mercury Monday apparently helped business at the Union Square. A good crowd Monday night. That there were irregulars present was plainly manifest when Harry Breen, the human nut, did his nonsensical monkey-shines. Harry came on before 10.30, next to closing, and breezed merrily along with his chatter, but only a portion of the house appeared to "get him." In fact some of the people in the boxes walked out on the comedian. But that didn't freeze Harry a bit as he expected something of that sort to happen down that way. The "Square" audience is just as apt to go to sleep as it is to walk out before exit time. Harry whipped up nicely with his song about the people out front and had a barrel of fun kidding the orchestra leader. The latter was some audience for Breezy Breenie.

There was nothing big for the outside lights and the show was a mixture of pop house and big time acts with one or two turns doing anything worth while in the applause line. "The Pinafore Kiddies," appearing in the middle of the bill, held attention and were vigorously applauded. The act runs more smoothly now, although some of those feminine kiddies appear to be taking on flesh. Several are outgrowing their parts.

Hines and Fox (New Acts) were the boys best liked of all the acts. Artuso (New Acts), in the opening spot at the matinee, changed places at night with Miss Josephine (New Acts), who had the last position.

The show was originally carded for 10 acts but Betty Lee flivved in the afternoon. No substitute act was called in at night. The acts did not run true to the program as most were new to New York vaudeville and had to stand some changing.

Of the two comedy sketches shown, one did a chicken flop and the other gave immense satisfaction. Chas. L. Warren and Co. (New Acts) offered "A Hero," which was below par, but Eva Taylor and Co. provided much amusing entertainment with "After The Wedding." The Taylor act shows much improvement since its coming out at a Broadway theatre. The cast worked excellently and built up the comedy complications advantageously.

La Petite Mignon labored under a hardship, a frightful cold causing difficulty with her high notes. The little blonde woman has acquired a nice dress of tan which the stage cosmetics will not hide for some time. She retains the "Todolo" number for her closing.

O'Neill and Dixon (New Acts) were No. 2. It was fortunate for them they showed before Hines and Fox. *Mark.*

"CARNIVAL COURT" SOLD.

Buffalo, Aug. 13.

"Carnival Court," the Main-street amusement park, has passed to Harry G. Johnson, E. C. and L. H. Sutton. The purchasers bought the property outright for \$125,000.

All the buildings and rights of the Carnival Court property, which covers over seven acres, as well as the Thompson Scenic Railway, are included in the transfer.

Ralph Kellogg, representing the latter company, conducted the sale.

THE SILVER WEDDING.

In trying to build a play, and a comedy at that, around a mere misconstrued remark, Edward Locke in "The Silver Wedding" aimed blindly at the impossible and quite naturally met the inevitable.

The piece is typically Deutche, both in locale and characterization. The comedy (and there is mighty little) comes from the stereotyped brand of language-mangling, for which a small time vaudevillian would be roundly criticized.

A story, of course, carries an occasional flash of sentimentality, but the former lacks the kick necessary to hold interest and the latter was brought out solely through the efforts of Tom Wise, who, as Ludwig Koehler, introduced a character almost entirely foreign to his abilities.

The theme revolves around the quiet rural life of an old German family, whose daughter has chosen a mate, who apparently measures up to all the requirements expected by the parents, until the father overhears him call someone a pig-headed old Dutchman. Without investigating he immediately concludes the prospective son-in-law referred to him. From the end of the first stanza until the final curtain, he proceeds to play the part of the pig-headed, etc., etc.

To make matters more complicated everyone in the cast at some time or other absent-mindedly opined that he was pig-headed, etc. The scheduled nuptials take place, but stubborn to the last, pig-head refuses to attend except as the village band-master in charge of his crew of harmonists.

18 months later, the young couple return with a youngster and the reconciliation which everyone knew would take place before the story was half told, comes along with the asbestos.

A common tale, lacking every essential except good telling. Tom Wise and Alice Gale (as Frau Koehler) attend to the latter. Aside from those two no one can lay just claim to honorable mention, the various other characters merely calling for a straight portrayal of parts with a slight dialect.

The fact that Mr. Locke has done something in German may act as a pulmonator to "The Silver Wedding," provided the Deutche papers are properly baited, but honestly considered as a Broadway proposition, it looks like a bloomer.

Pretentiously exploited "The Silver Wedding" may attract the German-American who still thinks the Faderland is just outside the gates of heaven, or the chap who has an old uncle or grandfather, like the character employed by Wise, but otherwise it has no charm. Hoboken could stand the H. H. Frazee show for a run perhaps and through Pennsylvania, where Locke has placed his story, there may be possibilities, but New York, well maybe two weeks, maybe three. New York is not quite all German, unfortunately for "The Silver Wedding."

Wynn.

The Opera House at Hubbard, O., has been leased for five years by James Shagrin, a New York manager, who last season operated a house in Kenton, O.

ROSELAND GIRLS.

The official opening of the recently merged two wheels took place at the Columbia Monday, where James ("Blutch") Cooper's "Roseland Girls" hit the boards after three days on the road. Considering the natural difficulties encountered in the preparation for a New York opening with only a half week to devote to the breaking-in process, Cooper has done wonderfully well, although there is still a chance to doctor in parts of the comedy section. Incidentally this opening provided ample assurances of the predicted fact that slit skirts and September Morns would do much to uplift the new season's burley-que.

The responsibility of the book, lyrics and melodies rest on the shoulders of Cooper, Tom McRae and Billy K. Wells, the latter having attended to the musical department. Evidences of McRae's work stuck out in several spots, a few hits here and there being reminiscent of his early literary efforts, but on the whole both Cooper and McRae have struggled for originality and with more than partial success. Wells likewise acquitted himself nicely, two or three of his numbers being practically sure fires.

The banner song came in the opener and is labelled "Yankee Girl." The producer and the composer failed to co-operate on this number, for had Cooper realized in advance the possibilities of the song, he might have provided a classy outfit of international costumes. He probably will, for it's a great opportunity for a flash. Another sure fire burlesque number is "Nut-Nut-Nut," but the lyric and attending comedy are poorly arranged. It's one of those songs that Billy Watson or Andy Lewis could carry through for an hour. Solly Ward handles it, calling on the individuals of the chorus. The opportunity is there, but the comedy is not.

The principals headed by Ward and Lillian Fitzgerald are a capable crew, but a noticeable fault is the lack of a good lusty songster. The chorus seems to possess singing ability, but looks shy on ambition. This is probably an early season fault and one easily remedied. But to make a hundred per cent. improvement in the singing division, Cooper should add someone with vocal ability. A "coon shouter" would fit in nicely, for the repertoire is shy on "ragtime" and they like it in burlesque.

The book's theme is apparently new to the wheel, telling of a wealthy German (Solly Ward) who, in a fit of temper, attacked one of his creditors. He learns the man is dead and under the advice of his confidential secretary (Harry D'Mack) feigns insanity. His wanderings bring him to an insane asylum where he is mistaken for an expected professor. This mistaken identity idea is the foundation for the comedy of the afterpiece. It's a good story, and will eventually work into a continual laugh provoker.

Lillian Fitzgerald heading the female contingent gives her familiar French characterization, occasionally stepping away to play "straight" and for a few minutes in the second section, portraying an Irish biddy. She does the character work in fine shape, but loses

points when "straighting" it. Her work is on a par with her past efforts. Ward has improved wonderfully in a season. His German is better than his Jew, but the latter is far from bad. Eddie Schwartz does a Hebrew throughout. He displayed a falsetto voice in a quartet number that sounded promising, but lack of opportunity kept him in the back ground. Mina Schall is the leading lady, tall, blonde and good-looking. The Misses Fitzgerald and Schall displayed some gowns that will run second to few. Jeanette Spellman had a big part and handled it with apparent ease to good results. Walter Pearson and Harry D'Mack played straight and light comedy respectively, both holding down their ends to satisfaction.

The chorus of 20 are all good-looking and a lively bunch, particularly the two end "ponies." The costuming of the girls is of the average class, but well selected and not overdone. There is one specialty in the show, Lillian Fitzgerald's imitations, easily the individual hit of the program. Nothing in the way of a feature or novelty is exhibited, but with a few weeks to work up the action, the "Roseland Girls" will develop into a smooth working outfit that should please the most discriminating.

Wynn.

ROSE SYDELL'S.

"Rose Sydell's Famous London Belles" may be kidded on the title with the present outfit of chorus girls, if the ensemble remains as seen Tuesday evening at the Casino, Brooklyn, the first season for that house on the Eastern Wheel.

The plain truth is that when Clayton Frye led "The Gas House Gang" number, the girls seemed to fit in the picture with their rough and ready clothes. Bill Campbell has a prize bunch of women this season. Where he got them the Lord and Bill only know. The twelve "show girls" are not, and the eight "ponies" are funny up, down and all around.

"Looks" made it rather easy for Florence Nicoll, one of the principals who stood out strongly on appearance and had the best voice, which isn't saying much since Florence is the only person having anything sounding like one. She and Charles Bogard sang a couple of ballads in the second scene of the first act. Were they a riot? They were at the Casino. The house liked Bogard's voice. It's still a western Wheel audience over there.

Virginia Kelsey is another principal. When Miss Kelsey, a decided blonde, first showed, in a green gown and a picture hat, she looked the goods, but her speaking and singing voice destroyed the illusion. Miss Kelsey also wore a crescent (perhaps of diamonds) attached to her chest. It's pretty early in the season to be displaying jewels. Later Virgie led the "West Points Cadets" in tights. The girls did a drill in good looking uniforms (tights). It will go better when they have worked longer at it.

The third and last principal woman was Mae Moran, with a horrible wig and no voice at all. Still she sang with William Moran, also danced, and later on Moran and Moran did their specialty, whatever that may be. It was missed as was Miss Sydell, if she ap-

peared after 9:30, although Miss Sydell was not programed. She and Mr. Campbell have retired from stage work.

The comedian is Johnnie Webber, playing a kid in long trousers, dirty face and almost a tramp make-up in clothes. Webber should make up younger. He got some laughs as a "nance" sailor at the finish of the act, and also brought some giggles, especially from the women, in front, with talk about "Sandy Beach." The Censor Committee can order out that "Sandy Beach" line of dialogue with out hearing it. It's pretty raw, as raw as they could come, and coarse, very coarse. Otherwise the first act was clean. Some transparency work didn't amount to much and a living picture pose made a good looking finale. In this Webber was in an airship, but it didn't run-off properly Tuesday night.

Frye, who now calls himself George before the Clayton, got the most among the men in a tough character. He does fairly well with it. Louis Thiel played an elderly Dutchman and was nicely made up for the role. Mickie McCabe is an ordinary Irishman. Clara Stinson was of the principals, also Mr. Moran, both inconspicuous.

Specialty written music is being used. The first act brought out nothing besides encores. This encore thing is starting early. Three friends in front can hold up any burlesque show. It looks like a stall, and should be stopped. If there isn't enough show to make the regular closing hour, more should be inserted. Some popular music would have boosted up the performance.

The dressing in the first part passed. It was nothing extra and being new helped. The opening chorus is gone through with the girls remaining on the stage until the second number in the same dresses, which do not set them off, instead showing them up. The stockings in this costume are of a heavy silk and cotton mixture, resembling cotton more than silk, and look badly. One of the girls with real silk on made this more readily apparent.

The setting for the first act was an interior, almost a Palace set for the opening scene, a drop in "one," and a bright looking ship scene, with the sails resembling fried soft shell crabs. This setting was spoiled in its realism through the transparencies calling for staterooms in the center of the deck.

The story is named "The Rising Son" in two acts (no olio), with book, lyrics and music by Edwin Hanford. Julian Alfred staged the show. He hasn't given the girls enough to do. One or two movements call for action, but the remainder of the numbers in the first act were quite conventional.

The Rose Sydell show needs new people. The book isn't bad, for burlesque, but there are holes in the personnel that knock the alignment all out. The Soubret vacancy is crying to be filled.

Even at this early date it's safe to say the Campbell show will call for several other faces before long. And Campbell can't expect to have his show talked about following attractions on the Wheel that will show good looking girls.

Time.

AMERICAN BEAUTIES.

Chicago, Aug. 13.

"The American Beauties" is the first of the season's shows to appear at the Star and Garter. B. E. Forrester is the sponsor for the troupe. After watching the outfit for the opening week he can sit back and calmly await the Censor Committee, with nothing to fear.

The production is adequate in every department. Two scenes, interior and exterior, are new, bright and attractive.

Against the very fitting background the management has supplied a chorus of 20 girls with almost as many attractive costumes. There are one or two burlesque, but for the most part they are in excellent taste, and the colors, while a little flashy, are well chosen. Tights show now and again, but there is no great display, the management more wisely choosing the soubret style of dressing.

The girls are a good looking crowd who work all the time and appear to be interested in what they are doing.

The book is by George Totten Smith, but Tommy Gray was on in Chicago, and now the comedy that is there is easily recognized as that of Gray's.

The fun is not confined strictly to "business" but is scattered between scenes, lines and glances. It is clean, as is the whole show. There are a couple of lines that come near the subway, but these are permissible and, in fact, seem to be necessary.

A fortune telling scene should work into a very good bit. There are other comedy incidents that will work up with time. The numbers are all right without exception. "Burglar's Ball" should be worked up better. The use of a dark stage holds this back in a measure. The number in which the comedian uses the choristers one at a time is the usual riot. The numbers are plentiful and have been picked with good judgment. They keep the show lively. A grand opera trio scored heavily.

The show is strong in principals, almost enough endorsement in itself. Four principal women do very good work. While none stands out, they are well balanced, and all seem to be working for the general good of the show. Adele Archer with a good appearance and a capital voice fits into a semi-prima donna role beautifully. Miss Archer has a voice of the sort not often heard in burlesque. Zella Clayton looks well and has a smile that is worth a good deal, but she does not seem quite sure of herself yet. Mae Holden, a fidgety soubret, who plays a "nut," is very good and should develop. Her voice is not over-strong, but the looks and personality are there. May could stand one more costume in the opening. She is gingery and alive, that's what counts. Gertrude De Vere is also a soubret and a very pleasing one. She is quiet and lady-like in her methods and possesses more class than is usually expected in a soubret.

Edgar Bixley and Lew Hilton are the principal funmakers. Bixley does his many characters with the high-class tramp as the foundation. His work is finished throughout, and his very excellent singing voice comes in for just rewards. Hilton as a Hebrew

scores unquestionably. It is doing his own idea of the character, clean cut and funny. He has several little twists that are catchy, and his work augers well for his future. Dave Mallen as a fly bellhop is also in the corner class. Mallen appears to have dancing ability that is not given a chance. He gets over a line of the Gray slang easily and makes the points count. George S. Banks, a good straight man, rounds out the cast.

The show opened to big business Sunday, and at Monday matinee the house was very little short of capacity. The house demanded encores until the show was dragged out to unusual lengths. A little pruning and speeding up in one or two places will place "The American Beauties" in fine shape for the season. It is a very good show. *Dash.*

AMERICAN ROOF

The program the first half of the week on the American Roof was no weightier than it looked on paper. The bill just missed a small time classification without making the big time mark. It ran along slip-sloppy, the second half holding turns that could be missed entirely without losing anything. This being taken advantage of, the last half of the Hammerstein bill could be seen by an American auditor, but as the Hammerstein show this week is no better, there was nothing to be gained by wasting time sitting through either.

Last week the American caught the overflow from Hammerstein's and the former Roof was packed around nine. Monday evening the usual crowd assembled, though Hammerstein's still held a big house, but the firemen did not stop the admission seat sale there Monday night, something which happened each performance last week. The people have an abnormal desire to see Evelyn Nesbit Thaw, and they see a quiet appearing girl modestly dressed, who dances rags fairly well because she has a good dancing partner (Jack Clifford). This helped the American at the box office, anyway. The poor show around Evelyn for these two weeks should do something for the reputation of the American bills. Next week the Hammerstein program will grow stronger. Willie Hammerstein plays the freaks on a system.

"Marguerite" (New Acts) closed the first half of the American show with a novelty sort of a turn. Eli Dawson appeared just before her in a singing monolog. Eli misses. It's the blackface or it's Eli, but he doesn't get everything out of his material, and sticks around too long, probably for the purpose of plugging his "latest song hit," as per announcement. Brevity, Eli, brevity. Be brief, on and off, work fast all the time and leave them laughing, not wondering why you are repeating a song no one cares for.

It's not so easy for a single with talk on the Roof, though, nor for any act. Perhaps this is the reason the Young American Quintet looked so bad up there. They were "No. 3." The act is called "A Night on the Dock." It should be called as well for using the "Pick-up-that-hat" thing. What an old boy! Four young men who appear very much overgrown newsboys and a

girl compose the quin. They finish with a rag, but the act isn't there.

The Azards, billed as the Miller Bros., opened the show with their strength exhibition. The Azards finish well with a flying hand-to-hand leap, but it is discounted by the men showing portions of the finishing trick in others. Before it if they would go to this finish without the previous bend over the chair, or the same leap on the ground, it would make a corking finale. A brighter dressing would help the appearance.

Granville and Mack gave their organ grinding turn "No. 2." Others were Devlin and Ellwood, once more together playing "The Girl From Yonkers," with the original Jimmy in the cast, Billy K. Wells, Zara Carmen Trio, also a youthful violin and harp turn, lately put together. *Time.*

NEW YORK.

Eight acts of vaudeville, Kinema-color and black and white films combined to make up a good small time bill at the New York for the first three days of the current week. The topline in the billing is Bessie Browning, who has not been seen in this section of the country for some time. She sings songs of her own composition and also employs a home-made monolog and a modicum of stepping. Bessie is strong on character songs and has a keen sense of values of that kind. Just to prove it she finishes with imitations of Eva Tanguay and Eddie Foy, doing them as well as anybody. Some day Miss Browning will write a big song hit for herself and put it over so strongly she will be in demand in the two-a-day field. Then a lot of wisecracks will declare: "I always said she was a clever girl."

The bottom of the bill is Harmony Beaux and Belles, no longer billed "Harmony Boys and Gils," as was the case at Proctor's 23rd Street house last week. At least that much is an improvement.

By far the strongest hit of the program was The Krusadas, man and girl. She sings, dances a little and plays the piano. Man is a straight violinist, though starting off with a pop melody. He's a fine musician and the audience seemed to feel it. When toward the finish he drifted into an Irish medley and the girl appeared in green velvet knickers with her hair down her back and they faded out of view with that picture, the din of applause was sufficient to stop the show and was only hushed after numerous bows. But in spite of the hit, the act is not properly routinized for vaudeville and could readily be improved.

Bailey and Terre Sisters, a colored trio, comprised two little women and a male eccentric comedian. They sang and danced, concluding with the women playing cornets and man slide trombone in a comedy way. Only a fair turn. Bush and Engle, bar act straight and clown, concluding with clown on a wire a la Collins and Hart Tracy and Jentes, a ratskeller turn, one man at piano and other singing published songs, some announced as their own compositions. Three Juggling Bannons, with a good club tossing act, married only by the comedy patter delivered in confidential tones that did

not carry across the footlights. Parrell Sisters, trapeze, closed the show.

House was three-fourths full with a rather superior audience, that seemed to be in part made up of men waiting for the hour to visit the Roof (Jardine de Danse). *Jolo.*

125TH STREET.

It was more quantity than quality in the show at the 125th Street Tuesday night, but as there were no empty seats downstairs (except in the boxes) it goes without saying the long show policy recently installed is drawing them in. The folks up Harlem way expect a lot for a time, and they are getting it each week at Proctor's.

Tuesday night's bill was good in spots, with some of the acts coming and going with little encouragement. In fact, there were several that could just as well have been left off the list entirely. The folks come early at the 125th and leave early. The house was almost empty when the last three acts showed. One act alone ran nearly 35 minutes and the following turns suffered as a result.

The Lucifers opened with acrobatics and were well received. Bert Malvene talked, sang and danced. They need new material. Adams and Schaeffer made hamburger out of the English language and smashed up a phony violin with laughing results. The man with the red whiskers has a metallic squawk that makes itself heard. The turn is best suited for the pop houses. Their parodies could be brought up to the minute.

Harry Le Clair was one of the hits. Le Clair may be reckoned as an old-timer, but admitting that he travels right along to big success in his present company. The Edmund Hayes Players were caught in the comedy undertow, and following a deluge of dialog did not fare so well in the old familiar Hayes skit, "The Wise Guy." John Keefe, the Rube monologist, came on late and got off quickly.

Sol Fields Co., The Turners, Emilie Egamar, Eugene O'Rourke, Throwing Tabors—New Acts. *Mark.*

NO BILLS NEXT SUMMER.

Following up the whipping by the weather given the small time vaudeville houses in New York this summer, it has about been settled by most of the managements that next June, July and August will see their houses shut, to save money.

Other than Hammerstein's and the American, there is probably not a variety theatre in New York with a profit to its credit for the past ten weeks, possibly excepting a Proctor house.

The open air "Gardens" or airdomes showing pictures only have been bearing good-sized profit these dog days. The Moorish Garden, around 110th street on the West Side, with a capacity of 2,000 seats, is playing to nightly capacity, getting perhaps two houses a night.

This has been an "outdoor" summer

Ben Stern's western "Officer 666" opened at North Bay, Conn., Monday night. Tuesday Ben got a wire saying "Capacity." William Tisdale is managing this company.

IF YOU DON'T ADVERTISE IN



DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (August 18)

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.). "M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Craw." O. T. Crawford (St. Louis)—"N.Y." F. Nelson-Nirdlinger (Philadelphia)—"BL." Bert Levey (San Francisco)—Jones, Linick & Schaeffer (J-L-S).

New York

HAMMERSTEIN'S (ubo)

Evelyn Nesbit Thaw
Elnaty Marie
Abeard Troupe
Merian's Dogs
Bert Flugblom
"Act Beautiful"
Eva Shirley
Hill & Sylvani
Marthinetti & Sylves-

Wells & Martin

FIFTH AVE (ubo)
Bernard Granville
Will Oakland Co
Walter Law Co
Jack Gardner
Barrett & Stanton
Spencer & Williams
Moore & Elliott
Carmen Brock
Bolliger & Reynolds
Sidney

UNION Sq (ubo)

Victor Moore Co
"The Open Window"
Diamond & Brennan
John & Mae Burke
Hyman Adler
Riesman & Gores
Mason & Holiday
Frawley & Hunt
3 Escaros

EMPIRE CITY

GREATER N Y

Robinson's Elephants
Hutton's Hipp
Stickney's Circus
Abadella Arabs
Lavelle's Dogs
"Dip of Death"
PROCTOR'S 125th
(1st half)
Quintano's Band
Lamb's Machine
Hale & Francis
Purette 4
Almond & La Salle
Lillian English
"Tin Wedding"
James Gaylor
Flying Rogers
Ryan Bros
PROCTOR'S 23d
(1st half)
Sol Fields Co
Chas Terriss Co
Harry Wardell
Hazel Allen
The Hawkins
Bernard Minerty & M
Judge & Gle
PROCTOR'S 58TH
(1st half)
Gardner & Vincent
"La Reno"
Manne & Belle
Harry Le Claire
Miskell & Miller
Kaiser's Dogs
AMERICAN (loew)
Healey & Adams
Rita Redmond
"Louis Xmas"
Twaxay
Wilson & Pearson
Grant
Gardner
Togo & Genevieve
(Two to fill)

PLAZA (loew)

Whyte Pelzer & W
Schroder & Mulvey
Perry & Wilton
John T Doyle Co
Leonard & Louie
Heatlie-Morgan Co
Grant Gardner
Crylle Stamm
(One to fill)
TTH AVE (loew)
Wilson & Rich
O'Brien
"Broadway Love"
Burkhardt & White
7 Homomoor Arabs
(One to fill)

NATIONAL (loew)

Young American 5

Whyte Pelzer & W

"Everybody's Doing
It"
Van & Pierce
Onalp
(Two to fill)

Kaiser's Dogs

Rose Miller
Fred Peters Co
Lano Roberts
Hale & Francis Co
Al Herman
Onalp
YORKVILLE (loew)
Lyons & Cullen
Harry Rose
Clem Baylis Co
Perry & Wilton
Hullings Seals
(One to fill)

Ywaxay

Marie Stoddard
"Broadway Love"
Williams & Weston
Ward & Shannon
Togo & Genevieve
LINCOLN (loew)
Budd & Clare
"The Pardon"
Wilson & Washington
"Day at Circus"
(One to fill)

PIKE

Leander & Mack
Wilson & Pearson
Graham & Randall
Shirk & Walsh
3 Newmans
GREELEY (loew)
Fgan & De Mar
Granville & Mack
Ward & Shannon
Morrison Morgan Co
Alice Hanson
Dunedin Troupe
(Two to fill)

WILSON & KEITH

Anderson & Evans
Tom Mahoney
"Girl in Moon"

BRIGHTON BEACH

HENDERSON'S (ubo)
Wm Hawtry Co
Gould & Ashlyn
Florence Tempest
Felix & Barry Girls
G Musical Spillers
Rice Sully & Scott
Cuby & Spillane
FRICTION (ubo)
Lydia Barry
Frank Keenan Play-

Williams & Segal

Devlin & Elwood
Fox & Foxie Circus
Flo & Ollie Walters
(One to fill)
Patsey Doyle
Artusa
(One to fill)

MUSIC HALL (ubo)

"A Study in Rags"
Ed F Reynard
Hunting & Francis
Lillian Webb
Robert Emmett Keane

Hanson & Clifton

Van & Schenck
Olive Briscoe
(Other to fill)

FULTON (loew)

Leander & Mack
Graham & Randall
Fred Peters Co
Cook & Stevens
Fred St Onge Troupe
(One to fill)

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney
Warren & Blanchard
Layto & Benjamin
2d half
Fancing Mars
Sadie Ott
"Stick Up Man"
Telegraph 4
Ebeling Trio
(One to fill)

BROOKLYN, Mass.

CITY (loew)
Oberlita Sisters
Scott & Wilson
Owen Wright
2d half
3 Felcons
Murray Bennett
Haywood Sisters
(Two to fill)

EMPIRE (sc)

The Nagys
George Hall
Florence & Lovett
Berrie & King
Karno's Comedians

Calgary, Alta.

EMPIRE (loew)
4 Mark Bros Co
"Greene's Reception"
Greve & Green
Harris Bros
Eddie Howard

Canton, O.

ORPHEUM
Adams & Guhl
Temple 4
Beach & Carroll
The Burthons
Rena Donovan
4 Rosars

Chicago.

PALACE (orph)
Nance O'Neill
Avon Comedy Four
Violinay
Cameron & O'Connor
Miller & Mack
Scott & Keane
Clara Inge
Vovis Family
Chick & Chicklets
MAJESTIC (orph)
Baraboo & Haines
Edwin Stevens Co
"House Warmers"
Yvette
Herald Montgomery
Rafaretta Novelly
Johnny Johnston
Hermine Hassler
EMPIRE (sc)
Halsted St.
(Open Sun. Mat.)
Maglin, Eddy & Roy
Campbell Sisters
Lester Trio
Lewis & Norton
"Court By Night"
McVICKERS (J-L-S)
Jeanette Dupree
Neille Andrews Co
John Ellis Co
Graham's Animals
Matt's Dancing
Review 6
Bandy & Fields
COLONIAL (J-L-S)
Crimming & Gore
Edwin Ford Co
Small & Small Sis
Marvelous Melle
Blackmore & Barnes
Musical Byrons
2d half
Edwin Ford Co
Pickard's Seals
Sweeney Rooney
Malletto Bononi
The Ellises
Levin & Levin
CROWN (J-L-S)
Tilly Zick
Ruth & Shapiro
Marco Twins
American Newsboys
Jewel's Manikins
Wm Flemen Co

Asbury Park, N. J.

LYRIC (ubo)
Ward & Weber
O'Brien Hare Co
Grace Edmond
Iamed
Booley & Sayles
Florette
Scott & Keane
(One to fill)

Atlantic City

SAVOY (ubo)
Jack Norworth (single)
"The Purple Lady"
McKay & Crawford
McKay & Arline
Harry Breen
Hawthaway's Monks
Burley & Nurley
Emily Sisters
NIXON (n-n)
Venus on Wheels
Strolling Players
Gaylord & Herron
Crazy Kids
Sextet
Flying Lentons
2d half
Baltimore
VICTORIA (n-n)
Marie Laurent
Bruce Duffett Co
Calopa
Bernard & Lloyd
(Two to come)

Arsonia

Duffett Co
Marie Laurent
(Three to fill)

BILLINGS, Mont.

BABCOCK (sc)
(21-23)
(Same bill as at Miles
City this issue)

Boston

ORPHEUM (loew)
Robin
Keegan & Healey
Sadie Ott
"Stick Up Man"
Telegraph 4
Ebeling Trio
(One to fill)

Cotton & Skremka

Fox & Evans
Neff & Starr
Bill Dawson
Leonard & Whitney

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney

Warren & Blanchard

Layto & Benjamin
ST. JAMES (loew)
Fox & Evans
Ell Dawson
Neff & Starr
Leonard & Whitney

2d half

Tilly Zick
Marco Twins
Pineiro & Barnes
Gilmore Corbin
Riva Larsen Troupe
Musical Byrons

Cincinnati

CHESTER PARK (m)
(Open Sun Mat)
4 Previous
Belzac & Baker
Francisco & Girlie
Eddie St Clair
Dave Warfield

Colorado Springs

EMPIRE (sc)
(21-23)
(Same bill as at Pu-
eblo this issue)

Denver

EMPIRE (sc)
(Open Sun Mat)
Wilton & Merrick
Ewart & Dore
Gilmour & Latour
Hugh Herbert Co
Dolly & Mack
"Models de Luxe"

Milwaukee

MAJESTIC (orph)
McFarland & Mne
Jack Wilson Trio
Inhoff Conn &
Corcoran
Davis Macauley Co
Zenita
Hickey Bros
Armstrong & Clark
Montambo & Wells

Edmonton, Alta.

PANTAGES (m)
Hamid Troupe
Anderson & Goines
Jose Meleno Co
Moore & Davey
Juggling Barrets

Fall River, Mass.

ACADEMY (loew)
3 Falcons
Murray Bennett
Haywood Sisters
Wilf Clarke Players
2d half
Oberlita Sisters
Scott & Wilson
Owen Wright
(One to fill)

Garry, Ind.

ORPHEUM (wva)
(Open Sun. Mat.)
"I Should Worry"
2d half
"Henpecked Henry"

Harrisburg

PAXTANG PARK
(n-n)
Jeelekia Troupe
Elsie Marie
Rosemary Girls
Martin & Maximilian
(One to fill)

Hoboken, N. J.

LYRIC (loew)
Karlon & Kilford
Weston & Kelth
Anderson & Evans
Tom Mahoney
"Girl in Moon"
2d half
Helen Primrose
Love & Haigh
De Schelle Co
Carlette
(One to fill)

Jacksonville

ORPHEUM (inter)
(Open Sun. Mat.)
Ados Family
Milo Beldin
Dei Adeline
Claude Golden
Branson & Seville
OSTRICH Farm, Ind
Lamonte's Comedy Co
Fred Owens
J Hartwell

Kansas City

EMPIRE (sc)
(Open Sun Mat)
Alvin & Kenney
Julia Rooney
Archer & Belford
Del Adeline
Bowman Bros
"Fun in Board House"

Los Angeles

ORPHEUM
Franklin & Green
Rooney & Bent
Brent Hayes
Gene Valerio 6
Angie Keir Co
Lamberti
Taylor Holmes
Orford Elephants
EMPIRE (sc)
The Savoy
Golden & West
Walter Daniels Co
"Easy Money"

Sampson & Douglas

"Girl in the Vase"
PANTAGES (m)
Bernard Carus
Hill, Cherry & Hill
El Cota
Alfred Lotell Co
Nichols & Croix Sis
Madison, Wis.
ORPHEUM (orph)
3 Collegians
Ota Gyl
"Detective Keene"
De Leon & Davis
Cornelia & Wilbur
2d half
Valmont & Reynen
Princeton & Yale
"I Died"
Roudin Bros
Zeno Jordan & Zeno

Miles City

LIBERTY (sc)
(18-20)
Schreck & Percival
"The Village Choir"
"Who Was He?"
Kelly & Galvin
Ahearn Troupe

Rockford, Ill.

ORPHEUM (wva)
1st half
Howard & Lillian
Franz Meisel
Princeton & Yale
Zeno Jordan & Zeno

Sacramento

EMPIRE (sc)
(Open Sun Mat)
Beth Stone Co
Harry Antrim
Mitchell & Litchner
Whipple Houston Co
Lozz Keefe
Mozano Troupe

Salt Lake

EMPIRE (sc)
(Open Wed Mat)
Marcon
Lichty & Jordan
"The Trainer"
Raymond Teal
Exposition 4
White's Animals

San Diego

EMPIRE (sc)
(Open Sun. Mat.)
3 Bennett Sisters
Joe Birnes
Georgia Trio
"Passenger Wreck"
Palace Quartette
The Cavaliers
SAVOY (m)
Ardaths "Hiram"
Oiga Samaroif 3
Howard & Dolores
Roy Lee Pearl
Lester Bros

San Francisco

ORPHEUM
Edward Davis Co
The Vanias
3 Dufor Bros
Williams Thompson
C
Phila & Picks
Milton Pollock Co
Rube Dickinson
EMPIRE (sc)
(Open Sun Mat)
Harry Leander
Hal Merritt
Roberts Hayes & R
Grace Cameron
Ash Shaw
Dorothy's Playmates
PANTAGES (m)
(Open Sun Mat)
8 English Roses
Haines
Edith Haney
Chas Lindholm Co
Tyler St Clair 3
Dilla & Templeton

St. Paul

EMPIRE (sc)
(Open Sun Mat)
Gruet & Gruet
O'Brien & Lear
Clayton Drew Players
Clarence Oliver
"Miesion Garden"

Luciano Lucca

Henry Frey
Chas Bowser Co
Bernard Carus
La Sonambule
PANTAGES (m)
Lottie Mayer Girls
Birberg Marion & Day
Tojetti & Bennett
Billy Mann
Clayton & Lennie
Alfredo Marshall

4 Baldwins

Raymond & Hall
Carmen & Roberts
Spokane
ORPHEUM
(Open Sun Mat)
"Little Parisienne"
Hickey & Lee
Deimore & Light
Wallis Clark Co
Great Welland
Ethel McDonough
Juggling Millers
EMPIRE (sc)
Lee
Pringle & Allen
"When Women Rule"
Byal & Early
7 Bracks
(PANTAGES (m)
(Open Sun Mat)
Moore's Girls
James Brockman
King Thornton Co
Maur 3
Devon Sisters
Aerial Ballets

Tacoma

SHEA'S (ubo)
Robert L Daly Co
Mori Bros
Bill Edith Adams
Gedrick Moore & K
Delro
O'Mear Sisters
Woodwards Dogs
Ball & West
EMPIRE (sc)
The Lelands
Mae Francis
Hicksville Minstrel
Walker & Hill
Evans & Vidocq
"Girls & Jockey"
PANTAGES (m)
Moore's Days
Wm Schilling Co
Marshall & Tribble
Thos H Dalton
"Nifty Girls"
Carmen & Clifton

Vancouver, B. C.

ORPHEUM (sc)
Malvern Troupe
Melinotte Twins
Baron Lachet
Dorothy Rogers Co
5 Merry Youngsters
"Mirthful Mermaids"
PANTAGES (m)
Mabel Lassies
Tilford
Verga & Dorothy
Rondas 3
Becker & Adams
4 Victors

Waterloo, Ia.

MAJESTIC (wva)
(Open Sun. Mat.)
Princess Bonita
Hilda Orth
Howard & Lawrence
Donovan & Arnold
Wartenberg Bros
2d half
Jerome & Carson
Billy Davis
Chas Burkhardt Co
Creighton Sisters
3 Nevados

Winnipeg, Can.

EMPIRE (sc)
Hickings & Wilson
"Don't Count"
Moffat's Players
Norton & Earle
Gerard

Paris

OLYMPIA
(Aug 20)
O'Kake Troupe
De Vinder
Eko's Dogs
Alvarets
Solbeigs
Best
Nancy Castie
Jackson's Girls
JARDIN DE PARIS
(August)
Rev Fern
Jack Kennedy Co
Nancy Banniere
Plattier Bros
Turidli Troupe
Duras
PAGES BERGERE
Nine Pinson
Helene Rubinstein
Ealalake's Orchestra
Dudefue
Nila Devi
Gaston Sylvestre
Euthoven
Russell Girls
Fogel

San Francisco

ORPHEUM
Edward Davis Co
The Vanias
3 Dufor Bros
Williams Thompson
C
Phila & Picks
Milton Pollock Co
Rube Dickinson
EMPIRE (sc)
(Open Sun Mat)
Harry Leander
Hal Merritt
Roberts Hayes & R
Grace Cameron
Ash Shaw
Dorothy's Playmates
PANTAGES (m)
(Open Sun Mat)
8 English Roses
Haines
Edith Haney
Chas Lindholm Co
Tyler St Clair 3
Dilla & Templeton

St. Paul

EMPIRE (sc)
(Open Sun Mat)
Gruet & Gruet
O'Brien & Lear
Clayton Drew Players
Clarence Oliver
"Miesion Garden"

Seattle

ORPHEUM
Elsa Ruegger
Jack Kennedy Co
Manning Moore & Arm
Kirk & Fogarty
Buckley's Animals
12 Olympia Girls
Les 3 Sisters
EMPIRE (sc)
La France Bros
Hurst Watts Hurst
John P Wade Co
4 Society Girls
Wren 3 Circus
PANTAGES (m)
Carter
Frank Mills Players

Portland, Ore.

ORPHEUM
Blanche Walsh Co
Flanagan & Edwards
Redford & Winchester
Charlotte Ravenscroft
Winlow & Duffy
The Savoy
Gene Muller 3
EMPIRE (sc)
Lew Palmore

Philadelphia

"The Last Trick"
(Two to fill)
2d half
Alice Hanson
(Two to fill)
O'Brien, Cal.
PANTAGES (m)
Open Sun Mat
Temple of Music
Chas Kenna
Rosemary Girls
Ferry Bennett Co
3 Troubadours
Maide De Long
La Volas

Philadelphia

"Weathersingers"
"Hitchhiker"
Sophie Tucker
Smith Cook & Bran
Harvey Family
Ward & Current
(Open Sun Mat)
Will & Kemp
BIJOU (ubo)
Four Pals
Duke Dowling
"The Movies"
Likejones
Costello & Craig
NIXON (n-n)
Darcy & Williams
Haines
Linton & Girls
Lew Wells
Sandwinas
(One to fill)
OPERA HOUSE
(One to fill)
Mas K Hackett Co
Pike & Collan
Shirk & Walsh
Devlin & Elwood
"Tower of Melody"
Billy K Wells
Zara Carmen 3
2d half
Mas K Hackett Co
Snyder & Hall
Granville & Mack
Evers Wisdom Co
Bonomoor Arabs
(Two to fill)

Portland, Ore.

ORPHEUM
Blanche Walsh Co
Flanagan & Edwards
Redford & Winchester
Charlotte Ravenscroft
Winlow & Duffy
The Savoy
Gene Muller 3
EMPIRE (sc)
Lew Palmore

Portland, Ore.

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Redford & Winchester
Charlotte Ravenscroft
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Portland, Ore.

SPORTS

Seattle, Aug. 13.

Johnny Bryant an aviator, the principal attraction at the Victoria carnival, was killed last Wednesday afternoon during a flight, in the presence of thousands of spectators. Bryant fell 400 feet while attempting to make a landing. This was his first season as a professional aviator. He was married two months ago to Alys McKey of Boise, Idaho, also a flyer. Incidentally, it was from Bryant's machine that R. L. Thayer took his fatal parachute jump in this city July 19.

The Hammerstein team won from a selected nine at Derby, Conn., 1—0, 10 innings. Jim Bailey pitched for the Harry Mock crew.

Chicago, Aug. 13.

Plans are under way for a big athletic meet, which will probably be held at the Coliseum later in the season for the benefit of the theatrical wing of the American hospital. Dr. John G. Message is planning the entertainment and it is probable that some of the biggest stars in sporting circles will take part in the meet.

Spokane, Aug. 13.

The second game of ball between acts playing the Orpheum and Pantages and Empress was played Aug. 6. The Orpheum performers upheld the record set by their predecessors by winning, 14-10. Winchester (Redford and Winchester) made a home run for the Orpheums before it was discovered has was a former teammate of Frank Chance.

The O'Brien Press had its field day Aug. 9, at Grant City, Staten Island. The big event was the O'Brien boys taking a double defeat playing baseball, the Varietys cleaning them up 19-6. Other than that the printers had one good and long time.

Among the visitors to the Follies Bergere, Paris, during Jack Johnson's appearance there was the dethroned Sultan of Morocco, Abdul Aziz. His majesty thought the show slow, but was much impressed by the brute strength of Johnson. "What a slave he would have made for my court," whispered the ex-Sultan to one of his attendants.

Chicago, Aug. 13.

Arthur Pelky and Tommy Burns, who have been playing a few weeks west for Pantages may be seen at "White City," Chicago, shortly. It is claimed at the Pantages office that the fighter who was acquitted after the death of Luther McCarty in the ring, has been a big draw on the coast. White City feels that it needs something of this sort to boost things along. Two weeks, for which the fighting pair are asking \$1,500 a week and three fares from the coast and return, is holding up the deal at present.

Lawrence Johnson, the ventriloquist, summering at Peace Valley, Idaho, brought home a silver tipped grizzly and a big black bear as the result of one day's hunt with a .22 calibre rifle. The fact that a bear was brought to earth with such a small caliber weapon, little beyond a pop gun where bears are concerned, is something unusual, yet as proof, Johnson is bringing east the hide.

EPIGRAMS.

By EDWARD ABBOTT.

When in doubt, build a theatre.

Don't be discouraged. The "star" at one time was only a "noise off stage."

Good "reel" actors are not always real good actors.

Many a chorus girl has jumped into

prominence by jumping into symmetricals.

The actor always singing his own praises seldom gets a curtain call.

It takes more than two pairs of lifts in your shoes to rise in the profession.

A good many actors who have tried to "hog" the center of the stage say the place is strewn with banana peelings.

"Razor Jim" never knew that some day it would reach the dignified title of "tabloid."

CORRESPONDENCE

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

CHARLES J. FREEMAN
(DASH)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Joe Welch had the place of honor on the bill this week in this house and he won the laughing hit of the bill. He has a lot of new material, which he puts over without once missing the mark, and he was received with much enthusiasm Monday afternoon. Welch has a style all his own, and he is growing better with the years. He is not offensive in his Hebrew caricaturing, although he has some execrably funny lines which he puts over deftly. Near the end of the bill, Marie McFarland, an opera singer, offered some good songs, assisted by another singer billed as "Madame." They were heard before at the Palace Music Hall. Genaro and Bailey were well received near the end of the program. They have some smart stuff which they deliver easily and gracefully. Hal Davis and Inez Macaulay, "The Girl from Child's," play briskly. Armstrong and Clark on at "D." offered some new songs that went well. They have style and they know how to put their songs over. The Jack Wilson Trio next to last did not go over as well as usual. Much new stuff has been added, some political, and not pleasing at all times. Some jingo stuff might well be eliminated without doing any harm to the act. Sydney Jarvis and Virginia Dare second after the Pathe pictures and were well received. They work hard all the time, with the result that they are rewarded with much applause. Mentambo and Wells started the show off with acrobatics. Equili Brothers were last, in balancing. The house was large Monday afternoon. The bill did not offer anything of exceptional merit, but the entertainment was fairly good.

REED.

McVICKER'S (J. G. Burch, mgr.; agents, J. L. & S.).—The bill for the week in this, the latest "loop" house, to come into the hands of Jones, Linick & Schaefer, was not remarkable, but did hold much that seemed to please the audience gathered for the first show Monday night. Plenty of comedy and high class comedy, for the most part. Robert Hall, who has been meeting with unusual success, had the place that should have been given to Gene Greene. A card announced that owing to the change in date of sailing, Mr. Greene was unable to appear, so Mr. Hall filled in, and he was quite successful. This young singer has an ingratiating personality, and a voice and manner that make his act pleasing to the public. The Marco Twins, grotesque as usual, had a good spot and elicited roars of laughter. Flo Adler and three boys passed easily. Some new songs, with some surprising features introduced here and there, put the act over nicely. Hermann,

who is billed as the nephew of the Great Herrmann, has some mystifying tricks, and his act has elements of newness. Davis and Scott entertain in a style that is unusual. Mareena and the Delton Brothers have some excellent acrobatics which they put over handily. They inject some fun into their act from time to time and this helps to make their stay on the stage entertaining and full of interest. The pictures offered were of the melodramatic sort for the most part, but were not luridly so. The house was not full for the first show on Monday night, although the lower floor was entirely occupied. The balcony and gallery audience was light.

REED.

COLONIAL (Geo. Harrison, mgr.; agent, J. L. & S.).—A break in the weather gave the Colonial a ripping start on the week, after a Sunday which topped the season's single day's receipts. Laila Selbini is the attraction that catches all the billing and featuring. The act should do business in a pop house regardless of the weather conditions, for it has every requirement for a feature turn. It is big, has merit, novelty and will cause talk. The first half of the week only three acts were worked with the Selbini production, but in the last half in order that the work should not be too much for the ambitious miss, another turn will be added to the program. At the first show Monday, as was natural, the act did not work as smoothly as it should have, but still it held the house, which was comfortably filled at 1 o'clock and gained large returns. Opening with singing by the entire troupe, Miss Selbini followed with her bicycle offering. The Chinese bit with the Teddy bear followed in "one" and the burlesque band, which gained big rewards, came next. The act closed with "The Lion's Bride." The burlesque band probably got the most for the act. Miss Selbini works this capably. She looks bully at the opening in the Scotch outfit and handles herself in a dainty, graceful fashion in the pretty kilties. The comedy of Cretoire also came in for the good things and the fire finish, not worked as well as it will be when the crew gets to handle the effects properly, finished it off big. Garry Owen and Co. in songs and talk opened the performance. Little Garry is a pretty big Garry now. The boy has grown very tall, but he still retains his personality and is able to handle songs much better than he does talk. Garry should be given a good routine of songs with a little dialog mixed in. The company is a little woman who sings with him and does a number at the piano. Harry Holman and Co. did nicely with a comedy sketch that

GREETINGS!!!

BESSIE BROWNING

(THE VIVACITY GIRL)

Headlining **NOW** at the New York Theatre (Full week)

Come in and look this act over!

"Seeing is Believing"

The Great Laila Selbini

(ONLY SUCCESSOR TO THE GREAT LAFAYETTE)

With her own company of 25 opened with tremendous success at the Colonial, Chicago, this week

BREAKING RECORDS EVERY PERFORMANCE.

Personal Direction, **MISS SELBINI**

ADONIS "The Act Beautiful"

Sails Aug. 12 to Play 9 Months Abroad
Booked by **H. B. MARINELLI**

Sept. 1-15, Crystal Palace, Leipzig.
Sept. 16-30, Mettal, Hannover.
Oct. 1-31, Wintergarten, Berlin.
Nov. 1-15, Central Theatre, Magdeburg.
Nov. 16-30, Apollo, Dusseldorf.

Dec. 1-30, Albert Shumann, Frankfurt-on-Main.
Jan. 1-15, Central Theatre, Chemnitz.
Jan. 16-31, Apollo, Nuremberg.

Feb. 1-28, Orpheum, Budapest.
March 1-31, Apollo, Vienna.
April 1-30, Variety, Prague.
May 1-31, Haase, Hamburg.

depends for its laughs almost entirely on bright lines. There are plenty of these, some old and some new, rather well handled by Holman in the role of a rich father who is in doubt as to the ability of a prospective son-in-law. The boy puts it over on the old man and so all ends happily. The boy needs rehearsing. His articulation is not all that it should be and some points are lost because of his indistinct delivery. The girl fills a small role very acceptably. The act easily passes muster. Riley & O'Neill Twins are the sort of acts the pop time hereabouts has been in need of, but the trio should run out at once and get an entirely new routine of songs. There is no excuse for the old numbers they are using. The act frames up well enough and gets over. The boy is a good dancer and looks well, while the girls have a peculiar manner of singing that is affected but not altogether unattractive. The orchestra didn't help the act any at the first show.

DASH.

HALSTED EMPRESS (Harry Mitchell, mgr.; agent, S.C.).—Not very much that was exciting at this house this week, but even at that the crowds were so great they overflowed into the street and almost stopped traffic. At the first show Sunday night, every seat was occupied, and the applause was liberal to a degree. The big act was the Walter Lawrence Players in "Nature's Noblemen," a sketch in which Abraham Lincoln is the central figure. Arthur Coglier, who essays the chief role is tall, lanky and angular. He makes up like the portraits of the Emancipator, and acts well. Some of his associates do not do as well. They over act in some places, and do not project the picture that is required under the circumstances. The act however is one worth while. Jack Gardner and Jeanette Lowrie have some good talk and some fair songs. Miss Lowrie does not exert herself to any great extent, but Mr. Gardner works all the time, and he gets the applause he deserves, and he deserves a lot. Derkin's dogs and monkeys closed the show, and they did it with a big laugh. This act has a lot of suggestive stuff in it, but as it is done with animals, it is not so bad. Hope Vernon, billed as an artistic entertainer, is that she has some very good material, and puts it over very well. She has good looks and personality and she imitates a violin, vocally, with good results. If she would use a violin, or some heavier instrument, however, it would be more effective. Smith, Volk and Cronin have one of those rathakoller acts that arouse interest with a public that is not used to the Cabaret idea. They sing well and are active. W. J. Dubois has some tricks that are entertaining, and he makes a good opener. The patrons like the show all the way.

REED.

COHAN'S G. O. H. (Harry Ridings, mgr.).—"Tik Tok Man of Oz," only musical show in town. Doing fair business.

CORT (U. J. Hermann, mgr.).—"The Ellixir of Youth," farce comedy without much merit, doing all it deserves.
OLYMPIC (George C. Warren, mgr.).—Margaret Illington in "Within the Law," smashing business.
PRINCESS (Edward Doyle, mgr.).—Last week of Scott pictures. Business good.
WHITNEY (Frank O. Peers, mgr.).—Pictures; small attendance.
COLUMBIA (E. A. Wood, mgr.).—Hastings' "Big Show."
NATIONAL (John Barrett, mgr.).—"Life's Shop Window."
VICTORIA (Alfred Spink, mgr.).—"That Printer of Udell's."
IMPERIAL (Kilmt & Gazzolo, mgrs.).—"The Shepherd of the Hills."
WHITE CITY.—Ballet and band.
RIVERVIEW.—"Sinking of the Titanic."
FOREST PARK.—Hand and band.
RAVINA.—Tabloid grand opera.
BISMARCK.—Roemhildt and orchestra.
Grace Griswold has left "How Much is a Million?" and has gone east.

Bert Cortelyou and Jake Elias have taken over the North Shore picture house.

Frankie Drew has returned from Europe, after two years in vaudeville on the other side.

Alfred Hamburger is to have two more South Side theatres and holds an option on a third.

Menlo Moore's "Stage Door Johnnies" will open in Detroit, Aug. 18. The piece was rehearsed in Chicago.

La Monte Snell, formerly in the box office at the Chicago Opera House, has been named manager of the new North Shore picture house.

The Lyric theatre, Hot Springs, booked through H. Miller, now in the Association, has been turned over to a receiver. W. S. Jacobi was manager of the house.

A number of vaudeville acts will be employed in the Water Carnival Aug. 16-24 on the Lake Front. \$100,000 has been appropriated for the exhibition.

Blanche Baird is billed to open the Haymarket, Aug. 16 in place of May Howard, who was announced to open there. The house is called the May Howard Haymarket now.

Oliver Morosco has accepted a new musical comedy by Silvio Hain and Leo Ditchstein called "Rita's Romance." It will be produced later in the season in Los Angeles.

Jim Matthews and Attorney Bristow have

secured a house of 300 seating capacity in Racine, Wis. It will play pictures. Vaudeville will be booked into the house Saturday and Sunday.

Joe Howard announces he is in negotiation with Emma Carus to take a role in his new musical play. His theatre, formerly the Whitney, has been newly decorated and numerous changes have been made in the house.

George Fox is in the city and is preparing to begin rehearsals at Joe Howard's Comedy theatre (formerly the Whitney) of "A Broadway Honeymoon," the new show which Howard will produce this fall.

The Marshfield theatre, under the management of Don Stewart opened for the season Saturday afternoon. Manager Stewart tried an innovation, giving the first performance without any charge for admission.

Alfretta Sisters have started suit to recover salary from Stinnett & Brown, managers of the Cozy theatre, Houston. The contract called for two people. Because the assistant of the sisters had been changed, the management refused to play the act.

I. Frankenstein has a new tabloid by a 17-years-old girl called "The French Teacher." It will be produced either as a tab or a vaudeville act during the next four weeks. Frankenstein will also have a couple of tabloids out that will be handled through the Boyle Woolfolk office.

The Scott Antarctic pictures at the Princess will remain in that house next week, instead of closing, as announced some time ago. After that they will be at the Garrick for one week before William Hodge opens the season in "The Road to Happiness." The Lyman Howe pictures announced for the Garrick will not be there.

LOS ANGELES

By GARDNER BRADFORD.

ORPHEUM (Clarence Drown, mgr.).—Week 24, "Trained Nurses," continue to headline. Mack and Rambeau offer "Kick In," but Miss Rambeau seems to have gone back. The Theo. Bendix Players have a real gem, musically, and well staged. The single hit is Ida O'Day. Harris and Holts did as well as possible, considering that Rita Boland was out of the act. McIntyre and Hart, Moran and Wiser and the Le Grohs completed excellent bill.

EMPRESS (Dana Hayes, mgr.).—Week 24, White's Animal Circus with its unriddable mule, clever and funny, too; Exposition Four, never enjoyed more popularity. Raymond Teale, topnotcher in blackface monolog; Lightner and Jordan, only girl act on the bill and doubly welcome; Marceau's shadow-graph work, exceptional; "The Trainer," old but always reliable offering.

PANTAGES (Carl Walker, mgr.).—Week 24, Arthur Pelky & Mrs. Bob Fitzsimmons with her Balkan Girl, share headline position before crowded house. Sylvester and Vance entertaining; Billy Dodge, good character songs; Harrington and Bernard, in bright little comedy sketch; Alance and Lorraine completed.

Rita Boland, feminine partner of Harri and Holts, was unable to appear on the Orpheum bill until Thursday on account of illness.

Paul Armstrong is en route for New York to assist in putting on "The Escape."

Vilma Steck, last here with Kolb and Dill is in town. She may be soubret for Dillo and Kling when the latter come down from Oakland to inaugurate a season of musica comedy at the Lyceum.

Oliver Morosco has written a new song called "My Wonderful Dream Girl." It was introduced in "Madame Sherry" at the Burbank Sunday with signal success.

James Neill, former stage director at the Morosco, and Dave Hartford, who held similar office at the Burbank, have both accepted producing positions with local picture companies.

PHILADELPHIA

By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Singing ran all through the show this week, only two of the nine acts going through without at least some sort of vocalizing. This made it rather a heavy task for the Melstersingers of Boston to close the show with a half hour of solid singing, but they proved equal to it and finishing with well earned honors. The Harvard, Schubert and Weber Quartets form the Melstersingers the same as on their first visit here and the singing is of the same high class order, special honors going to A. Cameron Steele, basso, and Harold S. Tripp, tenor, the latter's solo standing out as the distinct hit. A very pretty effect for the "Glowworm" number and the camping scene helped the picture. The Melstersingers form a big act, they are regular singers, even for vaudeville audiences and were a very well liked feature of the best bill offered in this house in several weeks. It took a little rearranging of the original layout of the show to get it into proper running order owing to the conflict of singing and talking acts, but this was overcome with very good results. Marshall Montgomery was a big applause winner and his well handled ventriloquist act deserved all he got. He does a little talk at the start which suggests that he might get away with a monolog if necessary. The shift of acts brought plenty of comedy to the fore and everybody benefited. George Rolland and Co., in "Fixing the Furnace," were s

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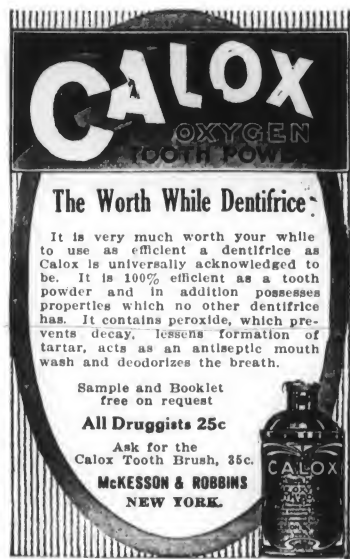
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laughing hit. There are several crude bits, running close to the burlesque line which might be smoothed out without hurting the comedy strength of the act, for it is a sure laugh getter. Roiland never missed with a point and his comedy assistant is a great foil. Following the big laughing act was a nice spot for Florence Ackley, a local singer, well known here in concert and variety musical circles. Miss Ackley has a voice, a real one, and knows how to use it, singing classical music and ballads equally well. This is her first appearance in vaudeville. If there is any distinction to be gained for vocal music, Miss Ackley should reach the front rank, for good voices are scarce in vaudeville, though "singing singles" are plentiful. She was very well received. Cannell and Ashley gave the early portion of the show a boost with their singing and talking act. The talk dragged a bit, but the familiar straight and parody idea sent the boys over with a rush and they finished strong. Miss Leisel, who is assisted by Jeanette (according to the program) had the "show" field almost to themselves. The little frowny-headed woman is a wonder on the rings and rope, with a finishing trick that ought never fail to make them rouse up. Her partner also does some airy stunts on the trapeze and it is a very pretty act to look at. One or both were formerly of the Leititz Sisters. Paul Gordon and Amy Rica have built up their "sight" act into a real comedy. The man is not only a dandy trick rider, but knows the value of comedy and how to get it over. The mite of a girl who helps him, does her share, except as a toe dancer, and the act found much favor. The Musical Melodians had the task of starting things with their musical act and got away with their task in good shape, to be followed by Shriner and Richards with a singing and talking act, with some comedy which brought laughs. It was noted that the boys run close to the thing here such as even balance, but this one did and a big house Monday night enjoyed it thoroughly.

METROPOLITAN (Eugene Myers, mgr.; agent, Loew).—The Chinese magician on the "pop" time was a test for the Metropolitan and Marcus Loew has no fault to find with his experiment so far as this engagement is concerned, for Ching Ling Foo not only upheld his reputation as a magician, but as a drawing card. The big opera house was packed Monday night, while the afternoon audience almost filled the house. Ching Ling Foo's routine of trick runs closely to what he offered when he first appeared at Keith's Bijou, 14 years ago, including the "roll-over," which he is using as a finishing trick. The Chinaman is as skillful as ever and his water-bowl tricks just as mysterious. He has built up his act into a regular little vaudeville show by itself, including the cute little Chee Toy, who sings coon songs; an instrumental quartet that is funnier than Bickie and Watson's band and last but not least, a couple of men who do some wonderful tricks on a bar and ropes. It looks like a master stroke on the part of Loew in securing Ching Ling Foo, and it will make itself felt in the future of the house. The bill surrounding the feature act was above the average offered here, playing all the way at a good speed. Love and Haight started it with their "Incense" dance, the disclosure at the finish coming as a surprise. Crumley and Glassers were likewise losing a little something in their finishing number. The checkerboard idea is all right, but is not worked up to advantage. It ought to be made a laugh getter. Una Clayton and her, in one of her heartiest sketches, nicely played to warm favor. Lorenz and Gallagher's comedy act was liberally favored. Lorenz makes more of a single out of it than a double, carrying most of the comedy all through and getting results with it. Love and Norton, with their dandy singing and talking skit were very well liked. There were pictures in plenty for those who like the "movies," the house showing four first run subjects and a Pathe that seems to be popular here.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, N-N agency).—Singing also had a full swing here this week, five of the six acts having musical numbers and reaching well above the usual or general average. "The Bower of Melody" is the headliner. This looks like a copy of a Rolfe or Lasky act, even to the Florodora Sextet idea of dressing the men. The stage business, formations, and in fact everything but the music, makes it appear that it is a "copy" for the small time. It fills the bill as an entertaining act, few musical acts fall anyway, and this one is no exception. Mayo and Allan gathered in a big share of the honors with their straight singing act. The boys have good voices and sing well together. The tenor starts his high notes plentifully. Mayo was the bass in the Empire

City Quartet. He has a good voice and can use it. They landed surely. Brooks and Harris also had a singing turn, but worked in a little talk with it. They do a bench act and you know all "bench" acts go the same way, it looks as if that flirtation thing was going to be worked to death. They handle their material well and were well liked. Marie Laurent sang her three songs as usual, leaving them pleased. The Strolling Players injected too much eccentricity into their musical act, but did nicely, as usual, and the Livingston Trio gave the show a good start with their comedy bar stunts.

BOSTON

By J. GOOLTZ.

KEITH'S (Harry E. Gustin, res. mgr.; agent, U. B. O.).—Cecil Lane with Cleo Mayfield and James Billings (although not the feature act) easily carried away first honors. Lane's first appearance in Boston in four years. House could not get enough of him. "The Woman Who Passed By," a comedy drama by Vincent S. Lawrence, a local man, was given a clever advertising campaign both on the bill boards and in the newspapers, and as a result opening night played to capacity, the line reaching far into the street. The Bison City Four scored upstays. Gliding O'Mearas, went well. Josephine Dunfee opened with classics in a green gown to fair applause, but won an ovation with "My Mother Used to Sing to Me." Will probably repeat here later in the season. Rice, Sully and Scott closed with their old act on the horizontal bars. The Labakans were changed from "By" to the middle of the evening and went fair. Hathaway's Monkeys were best when they refused to perform, and Chester and Williams, which opened, consisted mostly of Irene.

LOEW'S ORPHEUM (C. J. Morris, res. mgr.; agent, Loew).—Vaudeville.
LOEW'S ST. JAMES (B. Frank, mgr.; agent, Loew).—Vaudeville and pictures.

Freida Corey, better known as La Belle Frieda, the Egyptian dancer, rated as one of the best of her kind until a couple of years ago, when she began to get heavy, is being sought by the Boston police on a default warrant as the result of her failure to appear in the police court on a charge of violating the automobile laws in her touring car. She is said to be in Atlantic City.

The Cort theatre will probably open early in November and will stage first class independent attractions. The location in Park Square is ideal, although out of the belt and construction has been delayed until now by labor troubles although the concrete foundation has been completed for some time. The original plans were to have it completed last March, but inclement weather retarded it and then the labor troubles arose. Margaret Illington was to open it in "Kindling."

Frank Ferguson, who manages the tickets and the dressing of the spacious Boston theatre, is a fourth degree Knight of Columbus, Bishop Chevrus Assembly, and at the convention here proved to be the king pin of the entertainers, practically handling the reception committee, the activities of which aroused so much favorable comment.

The opening at the Boston theatre will come Labor Day with the third return to this city of "Hanky Panky." The successful policy of a \$1 scale of prices as successful last year with the returns of "The Round Up" and "Way Down East" will be pursued in an attempt to swing the enormous house of olden days successfully.

The Loew Weekly News Films in Boston are being made by Joseph Rottenberg, a former newspaper photographer and therefore much more live in his activities than the average "movie" operator.

The Washington theatre, a picture house, is at present undergoing an extensive enlargement which will take in the busy corner



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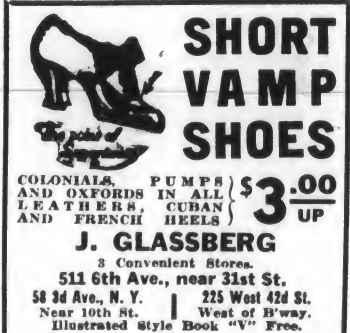
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Book by THOMAS J. GRAY

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of Kneeland street and will make this house combined with the old South, two of the busiest moderate sized houses in Boston.

The Lynnway Club, formerly the old Point of Pines Hotel, which has been running the best Cabaret in New England, has been closed as the result of a liquor raid which started a war in the politics of the town of Haver and Cabaret stars engaged for five weeks ahead are receiving cancelled engagement notices daily. It was an exclusive organization which charged and paid the highest prices.

The Grand Opera House opens next week on the Progressive Circuit, although the attraction is not definitely announced as yet. "The Politics of the Day" opened to big business at Waldron's Casino. "The High Life Girls" opened at the Howard Atheneum to capacity this week and the Gaiety will probably open 18.

ATLANTIC CITY

By J. B. PULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Bertha Kallich in "A Light from St. Agnes," first appearance here, received with much enthusiasm. Raymond & Caverly, good; "Arcadia," corking musical organization; Henry & Francis, good; Dale & Boyle, applause; Four Casters, thrills; Kennedy & Melrose, laughter.

NIXON (Tunis Dean, mgr.; Harry Brown, bus. mgr.; agent, Nirdlinger).—Bruce, Duffett & Co., much laughter; Bunch Brothers, big applause; Tom Linton & Jungle Girls, well liked; Darcy & Williams, good; Geo. Smedley, hit; Price & Price, very good.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grootkett, bus. mgr.; agent, Jos. Dawson, direct, through U. B. O.).—The Clark Razillians; Franklin; Majestic Four; Four Dragons; Fossatti; Joe Hertz Minstrels; pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—"Hanky Panky."

YOUNG'S PIER (John Levey, mgr.).—Pleasure's concertina.

STEEPLECHASE (W. H. Fennan, mgr.).—Pavilion of Fun; pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; pictures.

CRITERION (I. Notes, mgr.).—Pictures.

BIJOU DREAM (H. J. Elliott, mgr.).—Pictures; Kinemacolor.

WINDSOR AIRDOME (Moore & Hoffman, mgr.).—Pictures.

EXPOSITION (Pierce, mgr.).—Pictures.

CITY SQUARE (E. O'Keefe, mgr.).—Pictures.

COLONIAL (Frank Reed, mgr.).—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

CENTRAL (Jacoby & Goldman, mgr.).—Pictures.

LIBERTY.—Pictures.

ARCADIA (Hall & Mason, mgrs.).—Pictures.

The first court hearing of the trouble encountered by the Boston Fadettes at the Exposition conducted by P. E. Lane at Kentucky avenue and the Boardwalk, was held Friday last. The suit of the Fadettes, whose claim for salary is over \$500, will not come up for trial until October, and then in a higher court, but Friday's case was that of Beth Denmore, the cornetist, who was under the management of Lillian White, the Fadette drummer, and was engaged to do "bally hoo" work in a balcony over the Exposition entrance. Miss Denmore has not been paid for three weeks (\$100 per week), and her claim was for \$300. The attorney for the Exposition dug up an old statute which prohibited among many things the playing of music on the Sabbath. And as Miss Denmore's contract called for seven days a week, he claimed the contract invalid. Judge Smathers was amused at the defense, but was forced to reserve decision, asking for briefs on the question of Sunday contracts for music here, these briefs are returnable Friday of this week. If a decision is made against Miss Denmore, a precedent will be established and the future would bring many contests over contracts for Sunday amuse-

ments. The trouble started at the Exposition when Lane decided that he was paying the lady musicians a lot of money. So he said he couldn't afford it. The Fadette contract was from June 14 to Sept. 1 and suit for the balance of the contract has been entered.

The International Poultrymen's Association is in session at the Million Dollar Pier. There is a permanent poultry exhibit on the pier, so the conventionists could not have found a better meeting place. Besides, the pier is noted for many other varieties of "chickens," "squabs," etc.

Richard Carle and Hattie Williams in "The Doll Girl" at the Apollo next week.

Frank Donnelly in Norman Jefferies' agency, Philadelphia, has been here for several weeks recuperating from a painful operation. Frank however hasn't been too ill to "take notice." Charlie Hexter of the Buck Taylor office hasn't been backward in egging Frank on. By the way, Jefferies is a regular Ike (Walton in disguise and he goes fishing every week. Jeff invites different folk to accom-

pany him on the trips, the same guests never going the second time. He likes to take a fellow who hasn't been unburned. The next day that individual is "cured" for good.

Samuel Friedman, the agent, who has been hiding in Wildwood for some time past, ran away from that burg during last week and came here to be awakened. He was observed in a rolling chair, made for one, late one night and he seemed to be looking for something. The next night, he said that he still had his "car" outside, though he forgot to mention whether he had slept in it the previous night or not. He suddenly disappeared. Perhaps he went back to Wildwood.

Eddie O'Keefe, manager of the City Square, a picture house on Atlantic avenue, was punched on the nose by a man who keeps a shop adjoining the theatre, Tuesday morning. Eddie, who is of slight build, was knocked out cold for a few minutes. The argument started over the shopkeeper, Grabau by name, insisting upon putting his signs in the lobby of the theatre. Grabau will try to explain things to the magistrate.

ST. LOUIS

By JOHN R. ERNEST.

AMERICAN (Harry R. Wallace, mgr.).—This popular play house, all newly decorated, began its season with "The Price She Paid" to a full house. The new play is by Leta Vance and should not be confused with a melodrama bearing the same title. The play deserves a better title. A very worthy company with attractive scenery gave a creditable performance.

NEW GRAND (H. R. Wallace, mgr.).—Boganny's Bakers, headlined, hit of bill; Pia Operatic Trio, tremendous applause; Jack Morrissey & Co., well received; Hyam Notter & Faye, very entertaining; Hovell & Derry, very clever; Ross & Sherman, scored heavily; Paul Florus, hit; Cleora, did nicely; Flying Bankofs, extremely daring; Well, Done & Brown, many laughs.

EMFREBS (C. B. Heib, mgr.).—Skipper, Kelley & Golden, first honors; Jerome & Carson, excellent; Billy H. Jones, successful hit; Gardner & Revere, hearty applause; Brown & Jackson, very good.

FOREST PARK HIGHLANDS—Seldom's Models, headlined, to advantage; Chung Hwa Four, went big; Thomas & Hall, very amusing; Meredith & Snoozier, scored hit; Grant & Hoag, well liked.

STANDARD (Leo Reichenbach, mgr.).—"The Girls from Starland," started the festivities for the season at this burlesque house. Katherine McConnell and Billie Hill headed the cast.

Dan Fishell, manager of the Princess, is still confined to his bed at the Deaconess Hospital, but hopes to be up in a few weeks.

CINCINNATI

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—The Wiltons, opened; Nelson, hit; good; Sartello, enjoyable; Williams & Wright, good; Geo. Reeves, fair; "The Near Martyr" (new acts); J. K. Murray & Clara Lane, featured.

The present week is the last of the summer vaudeville at Keith's. The house will remain dark next week. "Quo Vadis" pictures will be run the weeks of Aug. 21 and the regular season will open in September.

Carl F. Dietz, stage director for Madame Simone, has been engaged by Managing Director Thuman for his stock company.

The Olympic (Progressive Burlesque Wheel) opens Sunday with Tom Sullivan's "Monte Carlo Girls." The next week's attraction is Blanche Baird's Big Show.

Manager George F. Fish of the Empress states that he will do away with all billboard advertising and use the daily papers exclusively.

Chiff Hess is in the city "boosting" Irv. Berlin's "International Rag."

MILWAUKEE

MAJESTIC (James A. Hixler, mgr.; agent, Orpheus).—"The Sinner's Agony," "Than Ussu"; Avon Comedy Four; Stuart Barnes and Prof. Ota Gygi divided honors opening matinee. The first of its kind seen here, the Everett-Shinn travesty was good for an uproar. Barnes, just as much a favorite as ever. Gygi and his violin pleased immensely. The Avon act a real riot. Miller & Lykes, blackface, was all that could be desired from their standpoint, their sparring match while dancing giving the turn a dandy finish which closed them strong with several encores. Lucia Valmont and Jack Reynen interpret Millet canvases in song and do nicely. Hermine Hessler, balancing, in opening, goes fairly, and an unusual number of clever things are offered by some of the Rafayette Dogs in closing the show.

CRYSTAL (William Gray, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Dick Crolius, featured; Johnny Small & Sisters, good; Al

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Abbott, excellent; Curtis & Hibbard, fair;
Sigbee's Dogs, hit. Business fine.
DAVIDSON (Sherman Brown, mgr.)—David-
son Stock Co. in "The Deep Purple."
SHUBERT (Manager transferred; agent,
Ind.)—Dark.
EMPRESS (Jack Yeo, mgr.; agent, S.-C.)—
Dark.
GAYETY (J. W. Whiteside, mgr.)—Dark.
PABST (Ludwig Kreis, mgr.)—Dark.
SAXE (C. A. Newton, mgr.)—Klennacolor.
ALHAMBRA (George Fischer, mgr.)—Pic-
ture.
RAYENNA PARK (R. W. Hopkins, mgr.)—
Langheirich's band and rides.
PABST PARK (Frank W. Harland, mgr.)—
Mary's band. Cabaret and rides.
PALM GARDEN (C. C. Randolph, mgr.)—
Kille's band and Cabaret.
MOTORDROME (Robert Tomsen, mgr.)—
Clauder's Band and racing.

With the transfer of Shubert theatre book-
ings to the Davidson and the plans for win-
ter stock under F. Ray Comstock, Manager
William E. Mick of the Shubert has been
transferred to the Shubert-Murat, Indian-
apolis, controlled by the Masons. His suc-
cessor here is not known.

Gus C. Weinberg is spending a few days at
home here after a successful summer season
in musical stock under Minneapolis and St. Paul,
and is preparing to go to New York, aban-
doning his vaudeville tour this season to cre-
ate an important role in a new play by
George Broadhurst, a close personal friend,
who selected the Milwaukee for the part. He
is under contract to the playwright.

Arthur Foster Millar, who has been visiting
his parents here, has returned to New York.

Jimmy Adams, singing comedian at the
Saxe theatre, and who was given his start in
houses of the Saxe Amusement Enterprises,
has been sign up by Gus Edwards.

E. J. Williamson, Milwaukee newspaper
man ahead of the Molly McIntyre "Bunt"
show last year, goes out this season for Wil-
liam A. Brady's "Little Women" company,
which opens in Rochester, N. Y. Sept. 22, and
goes to the Pacific Coast.

Joseph Graybill, one of the younger leads
in the movie field, whose death was recorded
in VARIETY last week, was a Milwaukee
boy and son of Mrs. Henrietta Graybill, who
reached New York before he died. He left
the legitimate about three years ago.

Loading control of his unicycle in the open-
ing act at the Majestic Saturday night, the
younger male member of the Heuman Trio
temporarily put the harpist Prof. Rocco
Eagle, out of business when the machine
landed in the orchestra pit.

Milwaukee always taking kindly to premi-

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eres, a capacity house is expected for the
opening of Askin's "A Trip to Washington."
In the Pabst Aug. 20 for four performances
under Sherman Brown, of the Davidson, it
being a "musicalization" of Hoyt's "A Texas
Steer."

Maud Powell, violinist, will open Milwau-
kee's musical season Oct. 5. Other bookings
are: Oct. 9, Mrs. David S. Rose (formerly
Rosemary Goss); Nov. 2, JoAnna Gadske;
Nov. 7, Maggie Teyte; Dec. 5, Paderewski;
Jan. 25, Ysaye; Feb. 1, Godowsky and Ger-
ard; Feb. 22, Kreisler Quartet. All appear
in the Pabst theatre under Mrs. Clara Bowen
Shepard.

R. W. Hopkins has returned to the active
management of Ravenna Park, succeeding J.
J. Legath. Free admission to Motordrome
crowds after the races nearby, has resulted
in fine business for concessions, particularly
the rides. MORGAN.

HONOLULU, H. I.

Lillian Nordica was the guest of Queen
Liliuokalani at a reception which took place
at the residence of Hawaii's queen, Wash-
ington place, this afternoon. The diva fa-
vored Her Majesty and the guests with two
Japanese ballads, and in closing Madame
Nordica sang Hawaii's own melody, "Aloha
Oe."

THE HAWAII (Mgr., Scharlin).—Continues
to good business with pictures; two shows
nightly.

EMPIRE (Consolidated Amusement Co.; J.
H. Magoon, mgr.)—July 20, a picture, "Rip
Van Winkle"; fair business with two shows
nightly.

BILBO (Klenn, Amusement Co.)—July 27,
Kitty Kline, soprano, also Adagio Sisters,

Pricella Verne opened at the Bijou July 27,
setting fair applause. Pictures completed
program.

EMPIRE (Con. Amusement Co.)—Pictures.
Fair business.

LYR LIBERTY (Con. Amusement Co.)—
Monsieur Reynard, baritone, assisted by
Madame Rosella, harpist, week ending July
25. Received fair appreciation. Pictures.

POPULAR.—Doing fair business with pic-
tures.

ROYAL HAWAIIAN O. H. (W. D. Adams,
mgr.)—Dark.

If Honolulu is furnished the organizations
promised by Robert McGreer, late manager
of the Consolidated Amusement Co., who ar-
rived here on the Manchuria, the following
attractions may be expected: A short en-
gagement of the Virginia Briscoe Dramatic
Co., claimed by McGreer as much better and
stronger than when here last season. The
company will number some 22 players
and the repertoire will include "Bird of
Paradise," "Get Rich Quick Wallingford,"
"The Gambler," etc. Another is the Raynes
York Musical Comedy Co., now playing at
Idora Park, Oakland. The company will in-
clude Robert Pitkin, George Ebner, Mindell
Kingston, Myrtle Ifingwell, Oscar Walsh,
Elvira Rand, Maria Golden, George Liddy,
Fred Snooks and the repertoire includes "The
Three Twins," "The Time, Place and Girl,"
"Jack and the Beanstalk," "The Tales of
Hoffman," "Robin Hood," "The Broken
Idol" and "Hermione." These attractions
are promised for September and will prob-
ably open at the Royal Hawaiian Opera
House under the direction of J. C. Cohen
and McGreer.

Tom Gunn, the Chinese birdman, may be
an attraction at one of the local theatres
during the coming week.

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ANSBURY PARK, N. J.

LYRIC (W. E. Smith, mgr.; agent, U. B.
O.)—Billy Kincaid; Wheeler & Wilson; Chas.
Adams; Latham; Armstrong & Ford; Willie
Holt Wakefield; James Cullen; Ben Beyer &
Bro.; Martinetti & Sylvester.
SAVOY (Jerome Rosenberg, mgr.)—11-12,
"Potash and Perlmutter"; 13-14, "Believe Me
Xanthippe"; 15-16, "A Butterfly on the Wheel."
ARCADE.—Pryor's band.
OCEAN GROVE AUDITORIUM.—Souza's
Band.

Martinetti & Sylvester, appearing at the
Lyric this week, were forced to close after
the matinee on Monday. Martinetti, while
executing a back flip, injured his back. Their
place was filled by Ben Beyer & Bro.
ARTHUR.

BATTLE CREEK, MICH.

BIJOU (Harry Lorch, mgr.)—Opened Aug.
10. Mme. Silverado, fair; Leroy & Cahill,
fine; Francis & Demar, good; Murray K. Hill,
hit; Five Melody Boys, good. 14-17, Otto &
Olive; Billy Brown; Three Collegians; Grimm
& Elliot; Granto & Maud. HEIMAN.

BUFFALO.

STAR (P. C. Cornell, mgr.)—Stock, "The
Guilty Conscience," was the subject of a cur-
tains raiser which made a bright beginning by
the Northampton Players for a pleasant even-
ing. "The Upstart" created a diversion that
brings to a close a most successful enga-
gement. The theatre will be dark the coming
week to prepare for the opening of the season
August 25.

LYRIC (A. R. Sherry, mgr.; agent, Loew;
rehearsal Mon. 10)—Wish, humorous;
Gretchen Spencer, classy; Howard & Linder,
well received; Bob McDonald, enjoyable;
"Court by Girls," drew big; Puccella Bros.,
clever; De Renzo & La Dora, very funny.

MAJESTIC (John Laughlin, mgr.)—"Quo
Vadis" continues to draw an immense audi-
ence twice a day; will conclude its run next
week. Aug. 25, Neil O'Brien's Minstrels open
the regular season.

RHEA'S (Henry J. Carr, mgr.; agent, U. B.
O.; rehearsal Mon. 10)—Woodward's Poing
Dogs, artistic; Billy & Edith Adams, ef-
fervent; Goldrick, Moore & Klais, in "Camp-
ing" appreciated; Theres Mori Bros., expe-
riential; Ball & West, unique; Robert L. Dalley
& Co., won favor; Diero, favorite; O'Mears
Sisters, graceful.

ACADEMY (Henry M. Marcus, mgr.; agent,
Loew; rehearsal Mon. 10)—Cohen & Davis,
worth watching; "Doc" Itie, amused; Fran-
con Opera Co., fine; Ross & Ashton, popular;
Aldo Bros., many laughs; James Burns, agile;
Martha Edmonds, dainty; Geo. Watson & Co.,
feature; Houbie Sims, entertaining; Flying
Rogers, daring.

AMHERST (Sol. Sewardoff, mgr.; agents,
McMahon & Dee; rehearsal 5)—Geon Gulac,

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versatile; Miss Na Ome, pleased; Joe Mall, went well.

LAFAYETTE (C. M. Bagg, mgr.).—The Columbia Circuit will play its attractions here till the completion of the Galey, about Nov. 1, and will open Aug. 18 with Clarke's "Rosey Posey Girls." M. B. Franklin, who has long been connected with this theatre, has been appointed treasurer. E. F. McFaddon has accepted the management of one of the Progressive road shows.

The regular season of the Star will begin on Monday night, Aug. 25. Brieux's play, "Damaged Goods," will be the opening attraction for three nights. Coming to Buffalo during the week of the Hygiene Congress, it will have a double meaning.

Montgomery & Stone and Elsie Janis will be the attraction the following Thursday, Friday and Saturday, in "The Lady of the Slipper."

CAMDEN, N. J.

The regular vaudeville season at the Broadway opens next Monday. The policy will be the same as last season. John O'Neill will again assume the duties of assistant manager and treasurer of the house.

Just who will handle the managerial reins of the Temple this season is still doubtful. The house is dark at present and badly in need of repairs. Information is lacking and the theatre is likely to remain closed for the first time in its history during the regular season.

Contractors have begun operations on the erection of another movie house on Market street, between Fifth and Sixth. The new house will be situated next to the Colonial.

Winnie Wilmer, a local stock favorite, formerly at the Temple, has joined the American forces in Philadelphia.

DANIEL P. MCCONNELLI.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—Mlle. Jeannette, in "Visions d'Art"; Morse, Hageny & Barnard; Cavanna Duo; Grindel & Henry; Chick-A-Dee; regular season opens Sept. 1.

OLENTANGY (Jacob Luft, mgr.).—The Olentangy Stock Co. with Robert Warwick and Thais Margane in "Captain Swift." Season closes Sept. 6.

HARTMAN (Lee Boda, mgr.; K. & E.).—The Al. G. Field Minstrel open house Aug. 28. State Fair week attraction (week Sept. 1), not yet announced.

LYCEUM (formerly High St.). (Stair & Havlin).—Opens Aug. 18 with "The Call of the Heart," and followed by "Uncle Tom's Cabin" on the 21.

BROADWAY (Wm. James, mgr.; agent, Gus Sun).—Season opens Aug. 24.

No announcements have been made regarding the season at the Shubert house, the Southern. Jacob Luft, who was manager of the Southern for the Dusenbury Bros. last season, and who managed the Olentangy Park theatre for them this summer, has assumed charge of the Colonial, another Dusenbury enterprise. J. A. Maddox has resigned as manager of the Colonial, as he has been announced as probable motion picture censor to be appointed by Governor Cox.

The Majestic, under construction, is rapidly nearing completion.

The rehearsals of the Al. G. Field Minstrels were held at the Hartman. Among the new members of the company are the Three Lyons. Bert Swor is the leading comedian. H. C. ACKERMAN.

DALLAS, TEX.

LAKE CLIFF CASINO (Chas. A. Mangold, mgr.).—The Casino Players, headed by Boyd Nolan and Lily Cahill, in "The Amazons." Cleverly presented and well liked.

Lake Cliff Casino closes its present season on Aug. 30. Nothing but high class successes have been presented this year and Manager Mangold is to be congratulated on having gotten together such a strong company to present these plays.

Fred Clarke, who has been with the Casino Players this season, left for Oklahoma City last week to visit his son, before returning to New York.

Manager O. F. Gould of the Majestic has returned from a hurried trip to New York, where he went in the interest of the Majestic GEO. B. WALKER.

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Harry Fox & Jennie Dolly, big hit; Alexander Bros., splendid opener; Ray Conlin, very good; Weber & Wilson, clever dancers; Rae Eleanor Ball, scored; Billy McDermott, well liked; John F. Conroy, good diving act; Arnaut Boys, very clever.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Spellman's Bears, good; Banda Roma, hit; Florence Hughes, amusing; Swor & Westbrook, pleased; Lea Alvera, good; Orpheus Comedy Four, went big.

WASHINGTON (Jas. Slocum, mgr.; Wm. Morris, agent).—Louise Gunning in "Mam'selle." Scored another hit; still playing to tremendous business. Next week, Amelia Bingham in "The Climbers."

GARRICK (Richard H. Lawrence, mgr.).—Bonstelle Stock Co. in "The Million."

LYCEUM (A. R. Warner, mgr.).—Neil O'Brien's Minstrels.

GAYETY (William Roche, mgr.).—"Liberty Belle" with Matt Kennedy.

CADILLAC (Sam Levy, mgr.).—"Monte Carlo Girls."

DETROIT (Harry Parent, mgr.).—Third week of "Quo Vadis" pictures; bigger than ever.

Blue Ribbon races, Aug. 11-16. Attendance below the average.

Walter Lawrence, special representative of James K. Hackett, will remain indefinitely as manager of the Washington theatre, assisting Mr. Slocum, the general manager.

M. W. Schoenherr, manager of the Columbia, left Aug. 12 on a two weeks' vacation.

JACOB SMITH.

ELMIRA, N. Y.

MAJESTIC (M. D. Gibson, mgr.).—11-13. Edith Pottinger, hit; Richards Bros., well received; Arion Quartet, pleased; Goldie Moore, good.

RORICK'S (F. G. Maloney, mgr.).—11-16. Rorick's Opera Co. in "The Runaway Girl"; capacity pleased.

LYCEUM (Lee Norton, mgr.; J. Rele Circuit).—13, Al Field's Minstrel.

ENID, PA.

WALDAMEER PARK (E. H. Suerken, mgr.; agent, L. C. McLaughlin).—Al Leonhardt, good; La Verne & Allyn, endorsed; Musical Pikes, big; Clara Stevens, neat act; The Hawthornes & Minstrel Maids, excellent.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, L. C. McLaughlin).—Ed. Winn's Old Time Minstrels, went good.

The 11th St. theatre has filed application in bankruptcy through the U. S. courts, with assets of \$1,500 and liabilities \$3,500.

FALL RIVER, MASS.

BIJOU (Chas. E. Cook, mgr.; agent, Sheedy).—Baylies-Hick Stock Co., in "In Wyoming"; business good.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—11-13. Wilson & Washington, very good; Helen Pingree & Corb, hit; Snyder & Hall, good; The Marshalls, excellent. 14-16, Morgan & Thompson; Tom Mahoney; Dotson & Gordon; Hurling's Trained Seams.

JACKSONVILLE, FLA.

DUVAL (Helen G. Delcher, mgr.).—"Quo Vadis" picture, satisfactory returns.

ORPHEUM (C. A. Leach, Jr., mgr.; Inter.).—Dolan & Lennah Co., good; Elsa Ward, very good; Lefel Trio, well received; Cone & Cone, poor; The Randall, strong, 3-9; good business.

OSTRICH FARM (Chas. Frasier, mgr.; Ind.).—Fred Owens; Mabel Paige; Frank Glendon; Chas. W. Ritchie; Leslie Glendevore, 3-9; fair attendance. E. D. MANN.

BROADWAY (Jerome Rosenberg, mgr.).—11, Primrose & Dockstead's Minstrel, fair, but drags in spots; 6 Brown Bros., hit of the show, 12, "A Butterfly on the Wheel", 13-14, "Potash and Perlmutter"; 15-16, "Believe Me Xantippe."

OCEAN PARK.—Closed.

The B. Z. S. Co., lessees of Ocean Park, vacated late last week, leaving the park on the hands of the city. The lessees claim that the city misrepresented the prospects for the park, and are preparing to sue.

Chas. K. Champlin, stock actor, is spending his summer in Red Bank. He begins rehearsals for the coming season during the latter part of August.

ARTHUR.

MACON, GA.

GRAND (Jake Wells, mgr.; D. G. Phillips, res. mgr.).—4-9, "Les Miserables," moving pictures to nice houses; splendid pictures.

PALACE (J. B. Melton, mgr.).—Doc Baker, splendid; pictures.

MAJESTIC (J. B. Melton, mgr.).—Musical comedies, good; fair houses; pictures.

LYRIC (H. P. Dicks, mgr.).—Joe Elliott, clever; pictures.

PRINCESS (Angel Soteropoulos, mgr.).—B. Arwood and Danforth, good.

ANDREW ORR.

MEMPHIS, TENN.

EAST END PARK (A. B. Morrison, mgr.).—Mermalda and Mermalda, pleased; Jarvis & Dare, big hand; Mr. & Mrs. Frederick Allen, clever; Johnny Johnson, sweet singer; Four Rotters, good; Hufford & Chain, big hit.

LYRIC (B. Steinback, mgr.; agent, Jake Wells).—"Les Miserables" pictures; good business.

MAJESTIC.—Metropole Quartet: Helen Fredwin and Percy Reed are the entertainers.

Lyric opens season Aug. 31.

Orpheum opens Sept. 1.

MAGEVNEY.

MILFORD, MASS.

LAKE NIPMUCK PARK (Dan J. Sprague, mgr.; agent, U. B. O.).—Jimmie Rego, clever; Mae Hawthorne, excellent; Collins & Cole, excellent; Kelly & Pollock, hit; Torrell's Dog & Pony Circus, clever; Salsio Rogers, fine.

CHAS. E. LACKEY.

MONTREAL.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—Geo Evans Minstrel.

GAYETY (J. B. Crow, mgr.; Eastern Wheel).—"College Girls."

ORPHEUM (J. F. Driscoll, mgr.).—"The Chorus Girl."

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Mable Vortex & Co.; Wardin & Gear; in: Edith Montrose & Co.; Bob Warren; The Damascus Troupe; Belle Meyers.

LUBIN (P. Allard, mgr.; agent, Griffin).—Nelson Sisters; Alben; Curtis & Dog; R. W. Millo.

LUNE ROUSE (F. Capadretas, mgr.; agent, Griffin).—Zampa; Great Karrell; Musical Sherman.

LIBERTY (Agent, Griffin).—Stock.

MAPLE LEAF (E. Thomas, mgr.; agent, Cleveland).—Annette Lind; Leslie & Ardelle.

LAURIER PALACE (E. Thomas, mgr.; agent, Cleveland).—Leford & Simon; Kathleen Potter.

MASCOTTE PARK.—Sells-Floto Circus.

SOHMER PARK (D. Larose, mgr.; agent, U. B. O.).—The Littlebells; Florentine Singers; Lockhart & Liddy; Loula Granat; Nedward's Circus; The Mannefelds.

IMPERIAL (H. W. Conover, mgr.).—Gerrude Dudley & Co.; E. J. Appleby.

SHANNON.

NEWARK, N. J.

NEWARK (Joa. W. Payton, mgr.).—The Payton Stock Co. in "A Bachelor's Honey-moon," going great.

MINER'S (Tom Miner, mgr.).—"The Social Malice" opened to big business.

BELLEVEUE (Samuel Bratter, mgr.; agent, Loew).—Since the policy of this house has changed to "pop," business is great. Chas. E. Froese; Monroe & Page; Kooper & Kooper; Evaline Ware; Pauline Carr & Kidlett; Joe Wilson.

OLYMPIC PARK (James Beldon, mgr.).—Grand revival of "Mile. Modiste," pleasing the music lovers.

ELECTRIC PARK (C. A. Dunlap, mgr.).—The Kendall-Nichols Stock Co., to steady trade here.

HILLSIDE PARK (W. H. Thaller, mgr.).—Malm & Dee, clever; Ceding & Reardon, amusing; The Robinson Trio, entertainers; Powers & Fuller, great globists; The Great Cunningham, great; Hillman & Gallagher, to laugh.

Proctor's Park Place theatre reopens the latter part of August, going back to the big time again.

Ferne Rogers, former prima donna with the Olympic Park Opera Co. (Franklin-Baggett), has brought suit against that firm for two weeks' salary, claiming breach of contract.

The body of Nell James, the Cabaret entertainer, was claimed by a brother, who had it shipped to Toronto, where the young woman's home was. Miss James was run down and killed by an auto here last week.

Ida Schmidt, the daughter of Herman Schmidt, owner of Olympic Park, made her stage debut at that park Monday night in the role of "Nannette," in "Mile. Modiste," and impressed all very favorably.

JOE O'BRYAN.

ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 1).—31-2, Flo & Ollie Waters, ordinary; Millard Brothers, well liked. 4-6, Rice, Elmer & Tom, excellent. 7-9, Goldie Moore, pleased. 7-9, Frank Howard, pleased; Schack D'Arville & Dutton, amateurish. 11-13, Luce, Glenn & Mae, ordinary; McDermott & Wallace, fair. 14-16, Willie & Gerlie Mack; Supler, Kennedy & Reeves. Business excellent.

DELONG.

OTTAWA.

FAMILY (Ken Finley, mgr.; agent, Alois).—7-9, Larivee, fair; Chas. & Josie Quinn, pleased. 11-13, Genevieve Warner, hit; Florida de Lisle, very good.

FRANCAIS (Ken Finley, mgr.; agent, Alois).—7-9, Berling & Urban, good; The Musical Macks, hit; Arch Fletcher, fair. 11-13, Manetta, very big hit; Knox Bros, very fine; Walter Wilkins, fair.

CASINO (F. H. Leduc, mgr.; agent, Alois and Griffin).—7-9, Albini, fair; The Ernos, good; Frier & Dever, fair. 11-13, The Two Wrens, fair; Curtis & His Dogs, applause; Nelson Sisters, pleased.

AUDITORIUM.—Roma Reade Co. in "Sweet Clover." Pleased good houses.

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KINEMACOLOR PICTURES

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—6-9, Kearney, Buckley & Co., excellent; Stayman & Hayden, good; Fanser Bros., scored; 11-13, William Edmunds & Co., good; Belle & Jones, hit; Eddie Drake, very good.

Herman Ellis is about to erect a new moving picture theatre on Hall avenue at a cost of about \$10,000, to be completed this fall.

Young Buffalo, Wild West, Vernon C. Seavoy Hippodrome and Col. Cummins Far East shows played to capacity both performances.

PORTLAND, ME.
RIVERTON PARK (Smith, mgr.; agent, Church; rehearsal Mon. 1).—J. W. Gorman's "Home From College" Co., good; Bert & Edna Weston, hit.

OLD ORCHARD PIER (Duffey, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—7-10, Emil & Waterall, excellent; Evelyn Joyce, pleasing; Hughes Bros., good; 11-13, De Russian Dancers, DeWitt & Stuart; Sing Fong Lee; 14-17, Ruth Hayward; Harry Price.

GREELEY'S (J. W. Greeley, mgr.; agent, Church; rehearsal Mon. and Thurs. 10.30).—Costes, Keene & Johnson; Harry Hoyt, Dora Ponke. 14-16, Gilmouro & Ozuman, Harry La Toy; Paris Bros.

JEFFERSON (Julius Cahn, mgr.).—Jefferson stock present, "Kindling" for the first time in stock; his business.

KEITH'S.—Keith's Stock Co. in "A Romance of the Underworld." H. C. A.

PROVIDENCE, R. I.
UNION (Chas. Allen, mgr.; agent, Quigley).—The Carmencita Troupe, excellent; Hale & Hearty, very good; Russell & Gray, good; Young, good.

KEITH (C. Lovenberg, mgr.).—"Madame X."

SCENIC (F. W. Homan, mgr.).—Homan Medical Stock.

WESTMINSTER (G. Collier, mgr.).—Billy W. Watson and "Girls from Happyland." HALE.

RICHMOND, VA.
COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Frank Palmer, very good; Rother & Anthony, clever; 8 Berlin Madcaps, hit; Lawrence & Peters, pleased; 11 Shelve Boys, good.

Beginning next Monday, the Colonial will run 5 shows a day, three in afternoon and three at night.

The date for the Lyric to open has been changed to Aug. 25.

WALTER D. NELSON.

SCHENECTADY, N. Y.
PROCTOR'S (Chas. H. Goulding, mgr.; agents, U. B. O. and K. & E.; rehearsal Mon. & Thurs. 9).—11-13, Arlington Four, headlines, hit; John Hanson Co., laughs; Armstrong & Odell, entertained; Alfred Farrell, pleased; The Menards, scored; Kinemacolor features; capacity business.

VAN CURLER (Chas. H. McDonald, mgr.; rehearsal Mon. 11).—Kitty Gordon in "The Enchantress"; 22-23, "The Honey Girls."

"HOWY."

SEATTLE.
ORPHEUM (Carl Reiter, mgr.; agent, direct).—Stella Mayhew, assisted by Billie Taylor, headliners; W. L. Abington, hit; Kenny, Nobody & Platt, applause hit; Barthol's Birds, pleased; Mack & Williams, scored; Ward Baker, good; Arthur, clever.

PANTAGES (Ed. Miller, mgr.; agent, direct).—Menlo Moore's "Sorority Days," featured.

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Bumping From Coast to Coast on the S-C Time

Who Did It? IRVING COOPER

DANNY SIMMONS

"THE MILITARY HOBO"

A BIG HIT AT THE FIFTH AVENUE, THIS WEEK (Aug. 11)

THE FASHION PLATE TRIO

EDDIE RILEY and O'NEILL TWINS

Entertainers De Luxe Working Steadily

ture: "Destiny," thrilling; Marshall & Tribb, scored; Thos. H. Dalton, hit; Nifty Girls, very good; Carmen & Clifton, pleased.

EMPRESS (E. C. Donnelly, mgr.; agent, S-C).—"The Girls and the Jockey," good feature; May Ward, good; "Nerve," pleased; Thos. & Gertrude Kennedy, fancy stops; Clark & McCullough, applause winners; Klein Bros., opened.

SPOKANE.
AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—18-21, "Passing Show." AMERICAN (Jesse Gentry, mgr.).—Dark. ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 3, Blanche Walsh, satisfied, but, sketch; "The Countess Nadine," fell short; Flanagan & Edwards, more popular than headline; Gene Muller Trio, pleased; Winslow & Duffy, delighted; Charlotte Ravenscroft, made good; Redford & Winchester, just made it; Teis Trio, warm reception.

EMPRESS (George Blakeslee, mgr.; agent, S-C).—Week 3, "Merry Mermaids," active and shapely; Five Merry Youngsters, good results; Dorothy Rogers & Co., plenty of laughs; Melnotte Twins, popular; Malvern Troupe, satisfied.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 3, Musical Lassies, appreciated; Verge & Dorothy, liked; Rondas Trio, versatile; Four Victors, supplied thrills; Becker & Adams, fair; Tilford, ventriloquist.

The Spokane Ad. Club held its annual theatre managers' day Aug. 5. E. Clarke Walker, of Pantages, was chairman. Other speakers were Joseph Muller (Orpheum), Chas. W. York (Auditorium) and H. S. Clemmer (Casino).

The Tennessee Troubadours (seven minstrels) was given a week's engagement by the management of Natatorium park.

H. H. Patten, Sullivan-Conslidine producer, visited Spokane, while his "Merry Mermaids" was playing the Empire.

The Olympia Girls, dancing act, booked for the Orpheum next week, is a turn not yet seen in the east. It is English and the girls arrived July 9 in Montreal on the Tunisian. The act is rated highly, sharing the honors in the advance billing with Elsa Ruegger.

Verge and Dorothy, a singing and dancing act, opened an engagement on the Pantages Circuit here. The pair formerly were with Gus Edwards "Song Revue." They closed in San Francisco. J. E. ROYCE.

ST. JOHN, N. B.
OPERA HOUSE (Kieran Kelly, mgr.).—7-9, "Brewster's Millions," good business; 11-16, "The Pink Lady"; 20-26, "The Chocolate Soldier."

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Frazee, fair; Lyons & Grey, good; Gertrude Townsend, pleased; pictures.

LYRIC (Steve Hurley, mgr.).—4-6, dark; 7-9, Colonial Quartet, good; pictures.

GEM (Fred Trifts, mgr.).—Arthur P. Cameron; pictures. L. H. CORTRIGHT.

ST. PAUL, MINN.
ORPHEUM.—Good hit headed by Lulu Glaser, assisted by Tom Richards. They pleased immensely; Goette, well liked; Three Bohemians, entertaining; Klutings' Animals, display intelligence; Willard & Cain, good laughs; Romano Bros., good; Lorraine & Burke, pleasing.

EMPRESS.—Graham Momi Players; Gerard Norton & Earl; Gypsy Countess, Hastings & Wilson; pictures.

METROPOLITAN.—Wright Huntington's Players.

TORONTO, ONT.
ROYAL ALEXANDRA (L. Solman, mgr.).—Percy Haswell & Co. in "All-of-a-Sudden Peggy."

SHEA'S (J. Shea, mgr.).—Elizabeth Murray, well received; Iamed, clever musician; Harry DeCoe, pleased; Lloyd & Whitehouse, hit; Artie Mehlinger, good; Burke, King & Walsh, good; Hanlon & Hanlon, success; Lavine Climaron Trio, novelty.

MAJESTIC (Peter F. Griffin, mgr.).—Cummins & Gore; Shipley & Adamson; Frederick Miller.

GAYETY (T. R. Henry, mgr.).—Ben Welch Burlesques. 18, "The Liberty Girls."

STAR (Dan F. Pierce, mgr.).—Opens for the season 16 with Harry Strouss's "Girls from the Follies."

MASREY HALL (N. Withrow, mgr.).—"TINY TOWN."

SCARBORO BEACH PARK T. L. Hubbard, mgr.).—Burns Kroner Troupe; Gordon Bros. & Kangaroo; De Urban's Royal Italian Concert Band. HARTLEY.

VIRGINIA, MINN.
LYRIC (Henry Segal, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12).—4-6, Tom Eck's Bicyclic Girls, ordinary; Carroll, Keating & Dyer, pleased; 7-10, Hayward Sisters, artistic; Early & Light, entertained.

ROYAL (R. A. McLean, mgr.; agent, Webster; rehearsal Mon. and Thurs. 12).—4-6, O'Neill, good; Hilda Orth, scored; Volario & Silvio, fair; 7-10, Russell & Hill, good singing; Henella & Co., clever. "RANGE."

WILKES-BARRE, PA.
GRAND O. H. (D. M. Cauffman, mgr.).—14, Paul Rainey's pictures.

MAJESTIC (C. Kallaki, mgr.).—The Jordan Troupe, went well; Swan & Bombard, pleased; Ryan & Tucker, good; Lola Stanton Paulish, entertained; Hilton & Hughes, enjoyed.

YOUNGSTOWN, O.
IDORA PARK (John R. Elliott, mgr.; agent, Harry Hahn).—Eva Westcott & Co., excellent; Klein, Abe & Nicholson, pleasing; Love & Wilbur, good; Peckham's Opera, fine; Don Carney, amusing; Elsie Murphy, good.

GRAND O. H. (John R. Elliott, mgr.; R. & H.).—"Tiger Lilies," 8-9, gave three performances to good business. Company is lavishly costumed. C. E. LEEDY.

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America's Foremost Athletes

SENSATIONAL HIT THIS WEEK (Aug. 11)
FIFTH AVENUE, NEW YORK

Direction, **JO PAIGE SMITH**

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (August 18)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in, or at a permanent or 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
Ables Edward, Variety N Y
Adams Billy & Edith Sheas Toronto
Adonis 64 W 144th St N Y
Ahear Troupe Hammersteins N Y C
Alexander Bros. Temple Rochester
Ambrose Mary 146 W 83d St N Y
Amoros Sisters Hausig 104 East 14th St N Y
Anthony & Ross, Variety N Y
Arturo Brighton Brighton Beach N Y

B
Bards Four Variety N Y
Berger Edgar White Hats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1482 Bway N Y
Bracks Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Breton Ted & Corinne Plunkett 1493 Bway N Y
Byron & Langdon 174 E 71st St, N Y C

C
Calles Novelty 1334 6th St Philadelphia
Carletta M 837 Manhattan Ave Bklyn N Y
Ce Dora 9 Riverside Ave Newark
Clark & Bergman 121 George St Brooklyn
Corelli & Gillette Hippodrome Leeds
Crouch & Welch Variety London
Cursion Sisters Third Time Orpheum Circuit

D
D'Arville Jeannette Montreal, Indef
Davis Josephine Variety London
Dairo Sheas's Toronto
De Mar Grace Forsythe Atlanta
Diamond & Brennan Union Sq N Y C
Dickinson Ruess Orpheum new Francisco
Dingle & Esmeralda Marinelli 1493 Bway N Y
Dooley & Sayles Lyric Asbury Park N J
Dupree & Dupree Schmeer Park Montreal

E
Ebelling Trio, 18 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y
Elizabeth Mary Variety London
Ellott Sydney 247 Hart Ave Detroit
Emmett Grace Maple Great North Foxboro
Empire 4 Orpheum Altoona Pa
Ercell Carmen Fifth Ave N Y C
Escardos 3 G Hughes Palace Theatre Bldg New York

F
Ferry, Alcasar Paris France
Fields W C Coliseum London Eng
Four Regals Variety Chicago
Frevoli Fred Variety N Y
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y
Frey Twins Vaudeville Comedy Club N Y
Frey Henry 1777 Madison Ave N Y C

G
Gardiner 3 Maryland Baltimore
Godfrey & Henderson 241 W 45th N Y
Golden Claude Variety N Y
Golden Morris 104 Syndicate Bldg Pittsburgh
Graham & Dent Variety N Y
Granville Taylor 350 W 55th St N Y
Grimm & Elliott, Lake Side Pk Akron O
Guerra & Carmen 2103 North Ave Chicago

H
Halligan & Sykes La Salle Chicago Indef
Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmoor House,
Fanton St., London, England.

Hanlon Bros Coliseum London Eng
Harrath White Hats Club N Y C
Haywood Harry Co Variety N Y
Heather Josie Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Star Hippodrome Chicago & Lyric Indianapolis
Houdini Variety London
Hutchinson Willard & Co Hippodrome Brighton Eng

I
Isben Sisters Variety Chicago
Inge Clara Variety N Y
Islen Sisters, Variety N Y
Irwin & Herzog Variety N Y
Irmed Sheas's Toronto

J
Jackson Joe Orpheum Denver
Jarvis & Dare Temple Detroit
Johnsons Musical Variety N Y
Junction Quartet Variety Chicago
Jungman Family Variety N Y

K
Karlton & Klifford O H Philadelphia
Karno Comedy Co S & C Circuit
Karno Agnes Variety Chicago
Kelly Andrew Variety Chicago
Killy & Mack Century Los Angeles
Kelso & Leighton 524 W 145th St N Y
Kenney & Hollis 66 Brainerd Rd Allston Mass
Kent S Miller Temple Detroit
Kingston-World Mindell Idora Park Oakland
Koners Bros Alhambra London Indef
Kramer & Morris Kelth's Boston
Kurtis Roosters Brennan-Fuller Sydney

L
Lamberti Variety N Y
Langdons The Orpheum St Paul
Lawson & Namon Variety Chicago
Lawton Temple Detroit
Lean Cecil M S Bentham Putnam Bldg N Y
Le Dent Frank Variety London
Levy Bert Morrison's Rockaway Beach N Y
Lewis & Dody Maryland Baltimore
Little Carrie Miles Detroit
Littlejohns Frank & Clara Bijou Philadelphia

M
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McDermott Billy Miller Hotel N Y
McRedith Sisters, 302 W 51st St N Y
Morereau Mile Variety San Francisco
Moran Polly Variety London
Mozarts Fred & Eva Hough Neck Quincy Mass

McMahon and Chappelle
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Newhoff & Phelps, 540 W 163d St N Y
Niblo & Spencer 363 12th St Bklyn N Y
Nichols Nellie Variety N Y
Nicol Bros 1590 Amsterdam Ave N Y
Nikko Troupe Forsythe Atlanta
Nugent J C Empress Edmonton Can

O
Oakland Will Fifth Ave N Y C
O'Day Billy Bijou Atlanta
O'Meer Sisters, Shea's Toronto
Orforda Elephants Orpheum Oakland Cal
Oxford 3 Kelth's Boston

P
Pagliacci 4 care J Levy 1541 Bway N Y
Paka Toots Temple Detroit
Pais 4 Bijou Philadelphia
Parry Charlotte Variety N Y
Payton Cora & Co Morrison's Rock'w'y Beach
Pealson & Goldie Henderson's Coney Island
Perry Albert & Co Orpheum Altoona Pa
Pollock Milton & Co Variety N Y
Price & Price Nixon Atlantic City N J
Priest Janet Wolfcut 36 W Randolph Chicago
Prince & Deerie Forsythe Atlanta

R
Rafael Dave 1101 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Rickard Circuit Australia
Rice Fanny Blanchard Farm Franklin N Y
Richmond Dorothy Hotel Wellington N Y

W. E. Ritchie and Co.
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Roehms Athletic Girls Variety N Y

S
Solis Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila
Indef
Stanton Walter The Billboard Chicago
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hines 116 8 7th St Hannibal Mo
Sutton & Caprice Gale's Toronto
Sutton McIntyre & Sutton Orpheum Duluth

T
Tambo & Tambo Variety London
Temple 4 Orpheum Canton O
Tempo 3 Riverside Pk Hutchinson Kan
Terry & Lambert Flaks Club N Y
Thomas Mr & Mrs Bayshore L I
Thurston Howard S & H 1493 Bway N Y
Tornadoes Great Variety N Y
Trovato Morris & Feik 1493 Broadway N Y
Tucker Sophie Keiths Philadelphia

V
Valli & Valli Variety N Y
Van Billy Forrest Ave Madisonville O
Van Billy B Van Harbor N H

W
Wander & Stone Variety New York
Ward & Weber Lyric Asbury Park N J
Ward & Curran Keith's Philadelphia
Weber & Wilson Temple Rochester
Wells Lew Nixon Philadelphia
Weston & Bernard Forsythe Atlanta
Wilbur Juggling Montreal Can
Work Frank 1029 E 29th St Bklyn N Y
Woodwards Dogs Shea's Toronto

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WEEKS AUGUST 25 AND SEPT. 1.
American Beauties 25 Gayety Kansas City 1
L O
Beauty Parade 25 Gayety Boston 1 Columbia
New York
Beauty Youth & Polly 25 Gayety Toronto 1
Lafayette Buffalo
Behman Show 25 Gayety Minneapolis 1 Grand
St Paul
Bell's Beauty Row 25 Columbia Chicago 1 L O
(Owing non-completion new Gayety Cincinnati)
Ben Welch Show 25 Empire Toledo 1 Columbia
Chicago
Big Gayety 25 Casino Philadelphia 1 Gayety
Baltimore
Big Jubilee 25 Westminster Providence 1 Casino
Boston
Billy Watsons Big Show 25 Murray Hill New
York 1-3 L O 4-6 Bridgeport
Bon Ton Girls 25 Columbia Indianapolis 1 Star
& Garter Chicago
Bowers Burlesquers 25 Casino Brooklyn 1 Orpheum
Paterson
Broadway Girls 25 Gayety Pittsburgh 1 Star
Cleveland
College Girls 25 Columbia New York 1 Star
Brooklyn
Columbia Burlesquers 25 Miner's Bronx New
York 1 Casino Brooklyn
Crackerjacks 25 Empire Philadelphia 1 Murray
Hill New York
Follies of Day 25 Star Brooklyn 1 Empire
Brooklyn
Gay New Yorkers 25 Gayety Milwaukee 1
Folly Chicago
Gay White Way 25 Gayety St Louis 1 Gayety
Kansas City
Ginger Girls 25 L O (owing non-completion
new Gayety Cincinnati) 1 Buckingham
Louisville
Girls from Hapland 25 Casino Boston 1-3 Gilmore
Springfield 4-6 Empire Albany
Girls from Starland 25 Gayety Omaha 1
Gayety Minneapolis
Golden Crook 25 People's New York 1 L O
(owing non-completion new 125 St Music
Hall New York)
Happy Widows 25 L O (owing non-completion
new 125 St Musical Hall New York) 1
Empire Hoboken
Hasting's Big Show 25 Buckingham Louisville
1 Columbia Indianapolis
Honeymoon Girls 25 Orpheum Paterson 1 Empire
Newark
Howe's Lovemakers 25 Star & Garter Chicago
1 Gayety St Louis
Liberty Girls 25 Lafayette Buffalo 1 Corinthian
Rochester
Marlon's Dreamlands 25-27 L O 28-30 Bridgeport
1 Westminster Providence
Marlon's Own Show 25-27 Empire Albany 28-30
Worcester Worcester 1 Gayety Boston
Miner's Big Frolie 25 Grand St Paul 1 Gayety
Milwaukee
Mollie Williams Show 25 Gayety Montreal 1-3
Empire Albany 4-6 Worcester Worcester
Queens of Paris 25 Star Cleveland 1 Empire
Toledo
Reeves' Big Beauty Show 25 Corinthian Rochester
1-3 Bastable Syracuse 4-6 Lumberg
Utica
Robbie's Beauty Show 25 Folly Chicago 1 Gayety
Detroit
Roseland Girls 25 Empire Brooklyn 1 People's
New York
Rose Sydney 25 Empire Newark 1 Casino
Philadelphia
Runaway Girls 25-27 Bastable Syracuse 28-30
Lumberg Utica 1 Gayety Montreal
Social Maids 25 Gayety Washington 1 Gayety
Pittsburgh
Star & Garter 25 L O 1 Gayety Omaha
Taxi Girls 25 Gayety Baltimore 1 Gayety
Washington
Trocadero's 25 Gayety Detroit 1 Gayety Toronto
Vanity Fair 25 Empire Hoboken 1 Empire
Philadelphia
Watson Sisters' Show 25-27 Gilmore Springfield
28-30 Empire Albany 1 Miner's Bronx
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3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

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Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

Addis Miss M
Abilberg Harry
Allen Florence
Allen Geo H
Allman Jack
Alvinos Musical (P)
Amies Nonette (C)
Ashelman Robert

Brabham Michael
Brabham Nat
Briscoe E J
Promley Ben
Bruce Dan
Budd James
Butler Babe

C

Campbell Edna F
Capitol City 4
Carson Evelyn
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Conway Charley
Cooper Maude
Coughlin Frances
Coyne Jack
Crawford Nellie P
Creary Harry

B

Barbee O'Rilla
Barry Bobbie
Bates Louise C (P)
Beck W H
BeGar Beatrice (P)
Bender Lillian E
Bennett Lillian
Bergere Jeanette
Bernie Louis
Berznc Mrs. Cliff
Blair O J
Boyce Bob
Boyne Hazel
Brabm Michael

D

Daily Bros (P)
Dammann Carl (P)
Darrell & Conway
Davis Mabel
Davis W E
Deeley Ben
DeGroot Della M
Deene Helen (C)
Deigardo Mrs. M E
Delno Troupe
Denison Sheridan
DeLisle & Vernon
DeVitt & DeVitt
Donita (c)
Doone Lillian
Drake Janet H
Dudak John
Duffy James F
Dumonts The
Dunedin Jimmie
Dunham Jack
Downie Walter A

E

Edlington Beale
Edmonds Grace
Edwards Philip
Elford Gordon
Elward Eugene

F

Falls Miss A
Farber Mabel
Florence Maude
Fox Eugene
Francis Emma

Lee Freeman
Frickel Polly
Fulton James F

G

Gay Salina
Gardner Miss E V
Geannette Miss
Gebest Gertrude
Germaine Florrie
Gilbert Billy
Girfriend Edward
Glockers The
Goldin Claude
Greve Ethel
Griffin Peter
Grody Billy

H

Hahn Nellie
Hail Lou
Halligan Billy
Hamad George
Hardcastle Teddy
Hardy Adelle (P)
Havlock Bros
Heilig Margaret
Hendler Herschel
Herman Dr Carl
Hoffman Vera
Howard Mabel
Hunt Harry Mrs (P)
Hughy Mae
Hutchinson Bert (C)

I

Imhoff Roger (C)
Imhoff Roger

Indiana Four (P)
Iona Trizie (P)

J

Jacobson A T
James Edward R
Jensen E B
Jersop Wilfred (P)

K

Kanayawa Mr M
Kelm Edna
Kelley Tommy (P)
Kennedy & Rooney
Kent Anna
Kimbell Flossie
Kimberly Lem
Kuiting Animals

L

La Crandall M
Lamont Miss U
Lankford Louis
Lassien S Musical
La Tell Morris
La Tours The
Lawless Mae
Lawrence E I
Leish Andy
Lewin Billy
Linton Tom

M

Mae Louise Glyn
Manion Lucille
Marcelaine

Martyn & Florence
McBoyle Darley
McDonald Dr
McDonald & Genevieve (C)
Minor & Vincent
Mitchell H (C)
Morgan Magnetic
Moore Helen J
Moore May
Moore Mysterious
Moore & St. Clair
Morris Leslie
Morrison Anna
Morton & Rosee
Moulton Gerlie
Mozart Richard
Murray Billy (C)

N

Nawn Thos J
Nestor & Bergman
Neville Margaret
Nicholas Don
Norris C I
Norwood Edward

O

O'Brien Lawrence
O'Brien Shots

P

Parke M D
Pelham Prof
Perry Al

Phillips G
Play Jewel
Poynter Beulah
Prior Ernest

Q

Quinlan Dan
Quigley George
Quirk Billy

R

Rayman Frank (P)
Reeds Bull Dogs (P)
Regal Emil (C)
Reisner & Gores
Renard Otto
Reynold Jim
Richner Wm H
Rivers Walter
Robinson Charlie
Rogers & Dorman
Rosa Ida
Rose's Marionettes
Rosenthal S J
Roth Dave
Rubin J R
Russell Robt H
Russo Dominick

S

Sunford Jules J
Sundolf Adolph
Sandra V H
Seamon Miss P
Slavin Joseph

Swan Edith B
Sextette Russia
Seymour Miss J
Seymour O G
Sinclair Ruth
Smith Clay
Snider Edward
Spence Miss A P
Spiegel A A
Stuart Gale
Stone Pauline
Stuart Marie

T

Tembo Myrtle
Taylor J M
Tendehoa
Tenny Flmer
Turner Bros
Vadell Bros
Valero Rose
Vance Gladys
Vann Villa
Veronica & Hurfills

W

Ward & Rooney
Wasson Grace
We Chok Be
Welch F A
White George
Williams & Rice
Winkler A W
Wishman
Wright E G

Raymond Teal

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COMING EAST, S.C. CIRCUIT
Ask CHRIS BROWN

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NEXT WEEK (Aug. 18) BRIGHTON THEATRE, BRIGHTON BEACH

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Direction, **JAMES E. PLUNKETT**

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VARIETY

VOL. XXXI. No. 12.

NEW YORK, FRIDAY, AUGUST 22, 1913.

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1 Double Column Cut and 6 Duplicates

\$12.50 1 Single Column Cut and 12 Duplicates
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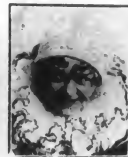
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Lyrics and Music by JACK ARNOLD

Direction **SAM BAERWITZ**

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Open second successful season with
**Eva Tanguay's Volcanic Vaudeville
Company**

Address—Per Route

VARIETY

Vol. XXXI. No. 12.

NEW YORK CITY, FRIDAY, AUGUST 22, 1913.

PRICE 10 CENTS

U. B. O. TO BE PROSECUTED AS A "TRUST" BY MARINELLI

Foreign Agent Retains Henry A. Wise to "Go After" Big Booking Agency. Also Intends to Place Biggest Foreign Acts in Opposition to United Booking Offices' Managers. Marinelli Determined and Angry.

Henry A. Wise, former United States District Attorney for New York, was retained Monday by H. B. Marinelli to bring such action he saw fit against the United Booking Offices. The statements published by the U. B. O. and Orpheum Circuits, signed by E. F. Albee and Martin Beck, impelled Marinelli to take the step, the first of its nature yet attempted against what is unquestionably a "vaudeville trust."

While acting as prosecutor for the Government Mr. Wise had charge of many important prosecutions, including the "Sugar Trust" case. He is known as a "fighter."

Assisting Mr. Wise in the Marinelli action will be William Klein and Arthur Fullman, the theatrical attorneys, who will gather up the details of the information to be made use of by the leading counsel.

Marinelli is determined and vindictive. He stated this week to a *Variety* representative he intended going through with the legal proceedings and had instructed his attorney to take any steps necessary, either civil or criminal, or both. Mr. Wise may decide to make his first move under the Sherman Anti-Trust law, the U. B. O.-Orpheum amalgamation between them creating an inter-state affair.

It is said that the published advertisements of the two agencies, with the official signatures attached, constitute a prima facie case without further evidence. The advertisements stated no acts would be booked by either agency through the Marinelli office. These advertisements were also printed in European papers.

Mr. Marinelli has announced he intends to make warfare upon the U. B. O. big time vaudeville managers by importing all his big foreign acts over

here, either for legitimate theatres, road shows or for the popular priced vaudeville (or "small time"). The legal matters will delay the foreign agent's departure from New York Aug. 23. While here Marinelli will reorganize his New York office, moving his agency to larger quarters and installing departments, with a general manager. He says this is the first opportunity he has had in several years to study the American theatrical situation, and he is amazed at the magnitude of it.

Extraordinary features like Mme. Rejane, remarked Marinelli, will go in the legitimate houses, while the first-class foreign turns will be placed by him on the smaller time. Marinelli and some of the small time vaudeville managers including Chris O. Brown (for the Sullivan-Conside Circuit), and Jos. M. Schenck (for the Loew Circuit) were in conference this week. Marinelli confirmed the cable report in *Variety* from Europe a couple of weeks ago that he would be in position shortly to give vaudeville acts a route around the world.

It had hardly become known Marinelli had visited Mr. Wise before the U. B. O. placed one of its "stool pigeons" "on the job" to obtain information.

NEW CRITIC ON PRESS.

Carl Van Hechten is now dramatic editor of the New York Press. Not since Glenmore (Stuffy) Davis said some harsh things about "The Red Petticoat" and subsequently withdrew when the Shuberts declared they were through with the sheet unless Glenmore halted his pen somewhat has the Press had any name attached to its show reviews. Davis resigned. Van Hechten is a capable writer although his name is a new one along Broadway.

BECK BOOKING PALACE

The Palace, New York, announced to resume its vaudeville policy Sept. 1, will for the commencement at least again booked by Martin Beck, George Gottlieb in the Orpheum Circuit local office, taking charge of the bills. Mr. Gottlieb attended to this duty last spring when the house opened.

The Palace will reopen with Fritz Scheff as the headliner for three weeks to be followed Sept. 22 by Mlle. Dazie in J. M. Barrie's "Pantaloon." Dazie is to receive \$1,500 a week for her vaudeville engagements.

SNYDER'S SONGS HARD HIT.

Chicago, Aug. 20.

The Snyder-Berlin-Watterson Co. of New York has secured an injunction against the Mayor and all officials instrumental in ordering racy songs out of public places.

Among these were many published by the New York firm. It is now seeking to raise the ban against its numbers in places where they may be heard.

SHUBERTS GOING TO MOVE.

The general executive offices of the Shuberts will be removed about Oct. 1 from the present quarters in the Shubert Building at Broadway and 39th street, perhaps only across the street to the Casino theatre building, but elsewhere at any rate.

BARS A STOOL PIGEON.

A big time act who has become known as a United Booking Offices stool pigeon has been barred out of the small time agencies in New York.

The stool was won't to hang around the smaller offices. The agencies stool him as long as they could, when he was informed without any diplomacy to "beat it for good."

DETROIT BIG TIME OPPOSITION.

Detroit, Aug. 20.

When the Broadway reopens (Sept. 14) for the season with Sullivan-Conside bills, the house will play eight acts, twice daily. The shows will cost about \$2,400 weekly. It will oppose the Temple, booked by the United Booking Offices, New York.

Last season, its first, the Broadway played the usual S-C road show three times daily.

KEITH AND BOSTON THEATRE.

Boston, Aug. 20.

The expiring lease of the historic Boston theatre which was expected to result in the hanging out of the "To Let" sign is still up in the air. The chances are that B. F. Keith who owns the house will not know where he stands on the prospects of a renewal until pretty close to Jan. 1 when it expires.

There is good authority to say if Manager A. Levering does not want to renew the lease, the Keith interests are ready at two weeks' notice to throw it wide open as a picture house, despite that the Bijou and the Keith theatres are adjoining.

Keith acquired the house originally by an outright purchase after he failed to negotiate to his liking on a long time lease, this move coming, it is said, to prevent active vaudeville competition. The big Boston theatre (which has three balconies and has seen better days) found itself going back at the latter end of last season. A \$1 scale of prices was introduced, as the only house in the city of this class and meeting with unexpected success at the wane of a poor season generally. "Way Down East" and "The Round Up" made some real money and as the result of this the same scale will be in vogue Labor Day when the doors are opened with the third engagement of "Hanky Panky." It will be followed by the premiere of "The Courtin'" nothing more or less than "Quincy Adams Sawyer" set to music. Following "Joseph and His Brethren" and "The Whip" will come in.

Although Manager Levering intimates the house will continue indefinitely, it is commented that this booking if unsuccessful will not carry him beyond the expiration of the lease, and if successful will prove so early enough to permit negotiations for a renewal.

DANCERS LEAVING "FOLLIES."

The termination of the New York run at Ziegfeld's "Follies" at the New Amsterdam, to take place Sept. 6, will wind up the engagement of Martin Brown and Rose Dolly with the show.

The dancers were contracted for during the New York stay. It is understood they will next appear in a Shubert production.

ENGLISHMAN'S NOVEL SCHEME TO EMPLOY PICTURE FILM

Photograph Vaudeville Artists' Acts, With "Talking" Attachment, Sending Reel Around as Sample for Managers to Pass Upon. Expects it to Facilitate Bookings.

(Special Cable to VARIETY.)

London, Aug. 20.

Sidney Cohen, connected with Gaumont, has an idea for using films in a commercial way in regard to booking vaudeville acts. The plan is to take talking pictures in one country to be shown with a view to booking in another country to managers and agents. It is said that a couple of big firms are considering the idea.

BIOGRAPH AND KALEM QUIT.

(Special Cable to VARIETY.)

London, Aug. 20.

Nichols, of the M. P. Sales Co., has lost the agency for the Biograph and Kalem companies here. No one else has yet been awarded the plum.

ACTS AN HOUR LONG.

(Special Cable to VARIETY.)

Paris, Aug. 20.

Mascagni's new opera "Parisina," to be produced next season, will be in four long acts, the first and second over an hour each.

It is the story of Parisina and Hugo as told by Gibbon in his "Antiquities of the House of Brunswick."

Frizzi in "History of Ferrara" also handled the subject. It was this version which inspired Byron when he took the theme for his well known poem.

Gabriel d'Annunzio has written the book for the new opera.

V. A. F. WON'T MIX.

(Special Cable to VARIETY.)

London, Aug. 20.

Jack Johnson is booked to appear at the Metropolitan and Euston next week. The daily papers are running spread head stories demanding that he be prevented from showing.

The Variety Artists' Federation has been asked by the press what stand it will take in the matter at the meeting to-morrow. An important official of the Federation informs VARIETY's correspondent he thinks it will be impossible for the Federation to take any cognizance of the matter.

OPPENHEIMER LEAVES PARIS.

(Special Cable to VARIETY.)

Paris, Aug. 20.

M. Oppenheimer has left the Braff-Ercole agency and returned to Germany.

COMING LONDON SHOWS.

(Special Cable to VARIETY.)

London, Aug. 20.

The new shows announced for production in London for the remainder of August and throughout September are "The Real Thing," Garrick, Aug. 25; "The Scarlet Band," Comedy, Aug. 27; "The Picture of Dorian Grey," Vaudeville, Aug. 28; "Androcles and the Lion," St. James's, Sept. 1; "Joseph and

His Brethren," His Majesty's, Sept. 2; "Once on a Time," Lyric, Sept. 3; "The Legend of Leonora," Duke of York's, Sept. 4; "Interlopers," Royalty, Sept. 15; "I Love You," Ambassadors', Sept. 17; "Sealed Orders," Drury Lane (exact opening date not yet announced, but in Sept.).

LEON CODY TO SHOW.

(Special Cable to VARIETY.)

London, Aug. 20.

Leon Cody and wife will appear in vaudeville at the opening of the Holborn Empire with the Variety Controlling tour to follow.

Leon is a son of the late "Flying Cody."

WHERE THE MANAGERS ARE.

(Special Cable to VARIETY.)

London, Aug. 20.

Alfred Butt returns to London this week from France. Oswald Stoll is at Carlsbad, taking the baths. Stanley (of the London Opera House) is at Bad Kissingen. Andre Charlot is on the Continent in search of novelties.

CHISWICK EMPIRE BURNS.

(Special Cable to VARIETY.)

London, Aug. 20.

The Chiswick Empire was destroyed by fire early this morning. It was a Stoll house, opened about six months ago.

Lou Anger was on the bill, but there is no connection between the fire and Anger's engagement.

JEWELS WON'T BEHAVE.

(Special Cable to VARIETY.)

London, Aug. 20.

Grace LaRue, who is appearing at the Palace, says her apartment was robbed last night of money and jewels valued at \$20,000. It is claimed to be no press yarn.

Miss LaRue had a similar occurrence in New York not so long ago, so she said, but little attention was paid to it. The London jewels and money may have been the same.

WEAK "STRONG PLAY."

(Special Cable to VARIETY.)

London, Aug. 20.

"The Big Game" was presented at the New Theatre Aug. 19. It is regarded by the press as a weak attempt to offer a "strong play."

MISS CROSMAN'S NEW PIECE.

Henrietta Crosman is to try out a new piece shortly on the road and if it shows any reasonable signs of success will bring it into the Harris for the opening of the season at that playhouse.

If you don't advertise in VARIETY, don't advertise at all.

JANIS AS SINGLE STAR.

(Special Cable to VARIETY.)

Berlin, Aug. 20.

Charles B. Dillingham has secured an option on Jean Gilbert's "The Tango Princess" for America, to be used as a starring vehicle next year for Elsie Janis. It is to be produced here at the Thalia theatre about Christmas time.

It is understood Mr. Dillingham will call the American adaptation "The Tango Girl" and that he contemplates employing the musical comedy to exploit Miss Janis once more as a single star. A new piece is also in preparation for Montgomery and Stone for next year, with music probably by Irving Berlin.

Mr. Dillingham denies Berlin is under contract to write the music for a piece for him, but admits that negotiations to that end are under discussion. He adds that he regards Berlin as a musical genius and not an accident with a few hits to his credit. He feels that he would like to take the popular composer under his managerial wing and exploit all future operative works emanating from that source.

PRIVATE SALARY QUOTATIONS.

(Special Cable to VARIETY.)

London, Aug. 20.

Additional evidence of the fact cabled last week that the big music hall management are shutting down on paying fancy money for imported turns is daily manifesting itself here.

This applies not only to acts from America but for native talent, except in the case of a strong box office draw and, whenever consistent, even extraordinary competition in this direction will be avoided wherever possible.

On several occasions of late it has been found circuits holding exclusive contracts for acts have exchanged them for other performers.

There now seems to be an informal clearing house of the booking men for the private interchange of salary quotations. This, it is figured, will result in a saving to the various circuits of \$500,000 in salaries next season.

"YVONNIC" PLEASES.

(Special Cable to VARIETY.)

Paris, Aug. 20.

The Comedie Francaise troupe produced Aug. 20 a new piece in three acts, "Yvonnice," by Paul Ferrier, which met with a good reception.

The principal roles are held by Paul Mounet, J. Guilhene, Alexandre, Reynal, Gerbault, Mmes. Renee du Minil, T. Kolb, Lherbay, Chauveron, Nalraison.

The company is still playing at the Opera Comique and produced "Yvonnice" there.

"COPY" HISSED OFF.

(Special Cable to VARIETY.)

London, Aug. 20.

Word has been received here that Maitland's train effect, a copy of Langdon McCormick's scenic effect used in "The Honeymoon Express" in America and in the London Opera House Revue, was hissed off the stage at Ronacher's, Vienna.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:
Aug. 30, Harry Houdini (Imperator);
Aug. 23, Geo. S. Melvin, William L. Hurley (Olympic);
Aug. 23, Evans and Babette, Frank Mayne and Co. (St. Paul);
Aug. 21, Minnie Kaufman, (Chinko (Celtic);
Aug. 21, The Tauberts (Amerika);
Aug. 20, Reubrandt, Adolph Zukor (Mauretania).
Sept. 11, Bob Burns (Adriatic).
Sept. 4, Barnes and Robinson (California).
Sept. 3, Willie Solar, Irene Olsen, Marguerite? (Lusitania).
Aug. 29, Zach T. Miller (Imperator).
Aug. 26, Marie Russell (New Amsterdam).
Aug. 27 (for Kingston, Jamaica, W. I.), Fred S. Lorraine (Almirante).

(Special Cable to VARIETY.)

London, Aug. 20.

(For Johannesburg), Malia and Bart, Maudie, Dune, Din Jim, Max G. Gordon and Lashie, Mary Carpenter (Norman).

Reported through Pall Mall Exchange:

Aug. 20, Sharp and Turek, George Ade (Imperator);

Aug. 20, Horace Goldin and Co (Philadelphia);

Aug. 19, Von Hampton and Jocelyn, Frank Tierney (Franconia);

Aug. 17 (for New York), Mr. and Mrs. Baldwin (Pr. Frid. Wlhm.);

Aug. 16, W. J. Stuart (St. Louis

(Special Cable to VARIETY.)

Paris, Aug. 23.

Aug. 23 (from Havre for New York), Jane Wheatley, Galway Herbert (La Provence).

Aug. 28 (for South America-Seguin Tour), Mlle. Rosancy, Princess and Hall, Aug. 14, Les Graus, Aug. 9, Hermanas Libertad, Laura Orette.

OSCAR AND RUSSIAN BALLET.

(Special Cable to VARIETY.)

Paris, Aug. 20.

A Russia Ballet of 100 or more is the thought of Oscar Hammerstein for his New York opera house the season after this. Mr. Hammerstein is in preliminary negotiation for the Russian steppers. Several of the most famous of the ballet principals will be in the troupe, if exported to your side.

LINDER AT PARIS ALHAMBRA.

(Special Cable to VARIETY.)

Paris, Aug. 20.

Max Linder, Carbreys Boys, the Craggs, open at the Alhambra Aug. 30.

FOLIES DARK NEXT WEEK.

(Special Cable to VARIETY.)

Paris, Aug. 20.

The Folies Bergere will close Aug. 24, reopening early in September.

"EXPRESS," BERLIN HIT.

(Special Cable to VARIETY.)

Berlin, Aug. 20.

"The Honeymoon Express" opened at the Royal Orfeum and is a big hit.

WHERE IS THE KEITH DIVIDEND? KEITH'S ADMISSIONS REDUCED

B. F. Keith New York Theatres Co. Fails to Pay Dividend, After Claiming it Made More Money Last Season in the Percy G. Williams Houses Than Williams Ever Did. Keith's Alhambra and Bronx Vaudeville Theatres Reduce Admissions to the Popular Vaudeville Scale For Next Season.

Where is the dividend from the "im-mense profits" claimed on behalf of the B. F. Keith New York Theatres Co. for the fiscal year, ending July 1 last?

The corporation taking over the former Percy G. Williams vaudeville theatres was then one year old. Repeatedly in denying reports in *VARIETY* that the Keith-Williams houses were being operated at a loss, officers of the Keith corporation stated its profits were greater than when Percy G. Williams ran the houses.

But where is the dividend? No one has received any nor has anyone heard anything about it. Corporations making money pay dividends as a rule, especially when its stockholders were drawn in by the \$50,000 and \$100,000 lots.

According to the statement hastily drawn up and presented to one stockholder who wanted to sell his interest in the Keith company late in the winter, the profits up to that time were ample to return a good income to the investors in the Keith Lemon.

The impression is still strongly about that the deficiency in the capital stock of the Keith New York Theatres Co. is much larger than the hole already made in the principal of the Palace Theatre Co., which only operated two months in the spring. The Keith Co. had a year to lose in.

The admission scale for the B. F. Keith's Alhambra and Bronx theatres for next season is announced in Harlem to have been reduced to the pop vaudeville scale. Each house will profess to present a big time vaudeville show for 10-15-25 at matinees, and from 15 to 75 cents at the night show.

This is a tacit confession of the statements in *VARIETY* last winter and spring that both of these former Williams houses lost money under the Keith direction.

The Colonial, another Keith-Williams vaudeville theatre in New York played to less gross box office receipts than ever before in its history, but owing to the "cheating" in the weekly programs, which kept down the expense account, may have shown a net profit on the season. The same is said to be true of the Orpheum, Brooklyn, while the Bushwick, the second Keith-Williams vaudeville theatre in Brooklyn, is reported to have finished in about the same position as to any profits that befell as the Alhambra and Bronx. The Keith stock houses, Crescent and Greenpoint, made some money for the Keith corporation, but hardly anywhere near enough to stand off the vaudeville losses.

Stories going about say the Keith

stockholders in the local proposition are growing restless at the procrastination on the dividend thing. They want E. F. Albee, general manager of the Keith Co. to make good on his statements of large profits in New York by showing them a little cash as an investment return. Some are asking if the money sunk in Keith's Union Square since it rejoined the big time vaudeville ranks has not somehow got charged up to the New York theatres concern, of which that house is not a part. Stranger things have happened in vaudeville than a little juggling like that.

WITH HER SON ONLY.

Chicago, Aug. 20.

Mrs. A. M. Owen, mother of Garry Owen, the young actor who has been appearing at the Colonial this week, contemplates bringing suit against the owners of the Saratoga Hotel for \$10,000. It appears that Mr. Owen was in his mother's room at the hotel last Sunday morning, about 11 o'clock. The management of the hotel sent to the room, and it is alleged, accused Mrs. Owen of having a man there. Mrs. Owen attempted to explain she was entertaining her son, but it is said her explanations were not believed. Garry was ejected from the room, and Mrs. Owen took the case to an attorney who advised her that she had good cause for action.

TOMMY GRAY'S BALANCE.

Everything is funny to Tommy Gray excepting an unpaid bill for services rendered. That is why suit has been started by Mr. Gray, who believes he is an author, against Mae West. Gray wants \$169, still due for material furnished Miss West. She plays in vaudeville.

In selecting an attorney for himself Mr. Gray picked Tobias A. Keppler, who happened to be the counsel also for Miss West's agent. When the agent asked his lawyer to defend the case for the "single singer," he was informed Tommy had gotten to him first.

PANTAGES IN SALT LAKE.

John Cort has made an arrangement with Alex Pantages whereby the latter's brand of pop vaudeville will invade Salt Lake City, Cort's Colonial there being turned over for that purpose, opening Sept. 1 under the new management.

This is Pantages' first trial of Salt Lake and by getting the Colonial locates within two blocks of the S-C house there.

\$5,000,000 FOR S. C.

Facts in amplification of *VARIETY*'s story last week that the B. F. Keith and Orpheum Circuit factions would like to secure control of the Sullivan-Considine vaudeville theatres came along with the publication.

From reports around, E. F. Albee and Martin Beck have been flirting with the S-C people for some time, not alone to buy the Senator Sullivan interests in the western vaudeville chain, but also to secure John W. Considine's stock, to make purchase complete.

The source of *VARIETY*'s information gave the value placed on the S-C circuit at the present time as \$5,000,000. While *VARIETY*'s informant stated he thought it unlikely a sale could be effected of the entire holdings (Mr. Considine not being disposed to sell), still if the intending purchasers should agree upon an amount, it would not be any more impossible for them to buy the S-C people out than it was when they gave Percy G. Williams the price he asked for his New York vaudeville houses.

REWED AFTER DIVORCE.

Spokane, Aug. 20.

Divorced six months ago, H. E. Strong, a former theatre musician and now violinist in the orchestra at Davenport's restaurant, and his ex-wife appeared at the courthouse last week and applied for a marriage license. The musician is 21, his wife 18. They confessed that it was the baby that led them to remarriage.

CLASH IN DES MOINES.

Des Moines, Aug. 20.

The Orpheum will open for the season Oct. 24, and will be opposed from the beginning by the new Sullivan-Considine's Empress, seating 2,500.

Both houses will play vaudeville. They are located but a block apart.

HEADLINERS WALK OUT.

Chicago, Aug. 20.

Numerous stories are current as to the reason why Marie McFarland and "Madame ?" who were headlining, left the bill at the Majestic last week. One story that seems to have the sanction of the management is that the singers did not like the orchestra, and walked out. There is another to the effect the primas asked for a rehearsal and were told they might have a rehearsal by paying for the orchestra. This they refused to do, and when making their appearance Monday afternoon, nearly everything went wrong. The orchestra was not in touch with them, and the man who had charge of the program cards balled things all up, so that while the singers were offering one song, the program cards read something else.

When the couple left the bill it made a saving of \$650 to the Majestic, as no act was put in to fill the gap.

NEW ORLEANS MANAGER.

Chicago, Aug. 20.

The Interstate will book a pop house in New Orleans.

Another change in the Crescent City will be noted at the Orpheum. Art White, formerly manager of the Orpheum, Duluth, is to have the resident managementship of the southern Orpheum connection. He succeeds in that position the late Jules Bistes.

THE TANGUAY SHOW.

Under contract for the Eva Tanguay show are Five Juggling Mowatts, club swingers; Brady and Mahoney; Musical Nosses, novelty musicians; Harry English and Co. in a comedy sketch, "What's in a Name?"; Orlando Trio, operatic singers; Seven Bonamor Arabs, whirl-wind acrobats, and Johnny Ford, dancer.

Miss Tanguay will inaugurate her second tour at the head of her own road company with a week's engagement at the Teck, Buffalo, Sept. 1, followed by a route that will take her to the Pacific Coast and keep her away from New York for nearly a year.

Jack Edwards will travel ahead and S. W. Combs with the show.

PRUDENTIAL GOING.

Before the current week expires the Prudential Agency, as intimated several times of late, will probably have withdrawn from their connection with the Loew Booking Office to ally itself with Nixon-Nirdlinger. Wednesday afternoon the Prudential people were seen looking over offices in the Put-name Building.

ALBEE DIVORCE SUIT.

Denver, Aug. 20.

Mrs. Grace Albee has filed suit in the El Paso District Court for an absolute divorce from Reed A. Albee, son of E. F. Albee, a New York theatrical manager. Mrs. Albee in her petition alleges cruelty and asks for alimony.

The Albees are living at Colorado Springs. They were married in New Jersey in 1910. Albee is about 28 years of age. He came here for his health, after a stay at Saranac Lake, N. Y., where it was expected his lungs would be benefited by the climate.

Mrs. Reed Albee was Grace Rey, a Baltimore girl.

DAUGHTER RUNS AWAY.

Buffalo, Aug. 20.

The police department has sent out a general request for information of the whereabouts of Margaret Helbig, a 16-year old resident of this city who disappeared three weeks ago with a man named Rosenthal, said to be married and the father of a family. The girl had previously worked as a "single" act in vaudeville.

It is understood Rosenthal and the girl appeared on the stage under the name of King and Rosey, but have probably changed the title to avoid detection. The couple when last heard of were doing a black and tan singing, talking and dancing act.

Detectives have searched Chicago, Cleveland, Detroit and New York in an effort to locate the Helbig young woman who suddenly left her mother in Boston, although the mother and daughter had previously always traveled together.

RATS CONTINUE IN CHICAGO.

Chicago, Aug. 20.

The local club rooms of the White Rats Actors' Union here will be retained. Artists around Chicago petitioned the organization not to discontinue the local branch.

If you don't advertise in *VARIETY*, don't advertise at all.

"FLIV" MURDOCK COSTS GANG \$250,000 WITH THE "TALKERS"

Gigantic Failure Engineered by "Executive Manager" of the United Booking Offices Will Take Quarter of a Million to Settle. Murdock Kicked Out by the Edison People Wholly and Without Ceremony.

Two hundred and fifty thousand dollars is the total amount of loss estimated "Flivver" Murdock has cost his United Booking Offices gang with the Edison Talking Picture Murdock so successfully duplicated as a failure with the other important enterprises with which he has been connected.

The Edison people, when they kicked John J. Murdock out of the direction of the Edison "Talker" did it completely. Murdock slunk away like a little whipped cur when he heard the storm approaching, leaving it to the other henchmen around to "square" with the Edison people, who by that time had gotten a good line on the wily gent from Chicago (which also repudiated him), and would have naught to do with the mutilator of Edison's important invention.

Upon Murdock's return from a yachting trip tendered him by a United Booking Offices vaudeville agent (free of cost), he frothed at the mouth it is said when informed the estimated loss on the "Talkers" to the United bunch would amount to \$250,000, also learning the "Talkers" offices had been removed to 10 Fifth avenue, where the Edison people had reorganized. Some of the gang that had been hard hit wanted to know how much Murdock had invested and what his rake-off had been. There was a "holler" made by one or two that if Murdock had done any trimming, he should divide with his pals to offset their losses.

Besides the \$120,000 guarantee given by the Murdock company to the Edison people there were innumerable expenses which the "Talker" did not commence to return. About all theaters, excepting those controlled by B. F. Keith, Orpheum Circuit, and one or two of the Proctor houses, cancelled any contract made with the "Talkers," leaving only these houses to carry the heavy impost of Murdock's bad showmanship. Martin Beck had a "piece" of the "Talker," it is reported, and through this, tied up the Orpheum Circuit as a milking attachment to the Murdock gamble.

Other managers turned down "The Talker" altogether, leaving Murdock with nothing but the prospect of a few road shows. By the time the "Fliv" got around to these, other "Talkers" had covered the ground first, adding a further loss to be added to the grand total.

STAR AND CROWN START BIG.

Chicago, Aug. 20.

The Crown theatre, hitherto playing traveling attractions, was opened by Jones, Linick & Schaefer Monday as a pop vaudeville house. By arrangement with a dry goods house on the northwest side, reduced prices were allowed women and children, and long

lines filled the streets in front of the house all day and late at night.

The Star, within a few blocks, was also opened by the same firm, and vast crowds surrounded that house as well.

NEW EMPRESS MANAGER.

Los Angeles, Aug. 20.

George Boyver formerly of Denver, has arrived to take charge of the Empress.

Dana Hayes, the former manager, has retired from show business and gone in for auto salesmanship.

FOUR IN ELIZABETH.

Elizabeth, N. J., Aug. 20.

Four new theatres will be opened in Elizabeth within the next two months. Vaudeville will occupy two of the quartet and moving pictures the others. They are the Gordon Hippodrome (leased to Hurtig & Seamon), Brown theatre, David Young theatre and another, not yet named, to stand at Elizabeth avenue, near Fifth street.

COLBY'S INSPIRATION.

Archie Colby has nailed this psychological moment to start manufacturing a new vaudeville creation which he has already christened "Cloaks and Suits." He admits having been inspired by the "Potash & Perlmutter" success, and gives as his argument that a play or sketch of this nature would have been comparative "Greek" to the general vaudeville public prior to the advent of the above named production.

Aside from being a writer, Colby earns an honest livelihood as a member of a firm of children's dress manufacturers, and spends several hours of each day in the wholesale manufacturing center of New York, where the "Potash" and "Perlmutter" of real life flourish and operate.

NO HARM IN BOXING.

Booth and Howard, appearing at the New York theatre this week with their boxing roosters were notified to appear before the Society for Prevention of Cruelty to Animals to show cause why they shouldn't be prosecuted for a breach of the law protecting birds and animals.

Dr. Levy of the society was the complainant, alleging that the exhibition wherein the birds box each other constituted cruelty. Miniature padded gloves are used and inasmuch as the roosters have satisfied the society officials of 17 states that the exhibition is harmless it is thought the act will be allowed to continue working within the state limits.

If you don't advertise in VARIETY, don't advertise at all.

JENIE JACOBS IS CURED.

As an auto owner Jenie Jacobs is cured. Her Ford machine is on Long Island, giving an imitation of a collection of scrap iron. Miss Jacobs, Pauline Cooke and James Watt are nursing injuries received Monday morning, while on their way to New York. They are also thanking their lucky stars for not having been seriously injured. Miss Cooke sustained the most bruises and has been confined to her home in New York for the week. Miss Jacobs hobbled around the Putnam Building daily, pluckily going to work Monday morning, immediately after the accident.

Leaving their summer home at Islip early Monday, with Mr. Watt driving, the car bound for New York was tipped over near Lynbrook by a wheel of a big beer carrying motor truck striking the smaller car's rear wheel. The Ford turned over, pinning the occupants underneath. It was left on the road, completely wrecked. A passing limousine brought the party to town.

No insurance of any kind was on the machine nor the injured, Miss Jacobs saying they never had an accident before.

Wednesday the accident had assumed serious proportions. Miss Jacobs was also confined to her home, heavily banded, and Miss Cooke had not improved.

In the excitement of the accident neither the name on the truck nor the number was taken. A private detective agency will trace the big motor.

SPANISH FORT CLOSING.

New Orleans, Aug. 20.

Spanish Fort, the south's largest amusement resort, closes Aug. 31, after a most disastrous season. Inclement weather has militated, in the greatest degree, against the success of the park.

HIDDEN BEHIND "SUPREME."

When M. S. Bentham fell for the Palace Theatre building rental man who told all the United Booking Offices agents what they must do, Bentham selected an office on the second floor of the Palace structure, just above the main entrance. It gave him an excellent view of Longacre Square.

Convinced he had picked the best spot at the lowest rent Bentham had his steam yacht towed around the New York harbor for three weeks, as a vacation. When he returned there were two "Supreme Vaudeville" signs in front of his office window. Now if Mr. Bentham wants to see the square he must either move up a flight or migrate to the sidewalk.

CODY TO TOUR IN 1914.

Denver, Aug. 20.

With the Two Bills' outfit to be sold under the hammer to-morrow, the announcement has been made here that Col. William F. Cody (Buffalo Bill) will take to the road again next season, as a feature of the Sells-Floto Circus.

GENTRY'S DOING SOMETHING.

Chicago, Aug. 20.

Gentry Bros.' dog and pony show is doing capacity on its long Chicago engagement. The Gentry show closes its season Dec. 25 in San Antonio after an unusually long season.

GILBERT HITS MUIR.

Friction between song writing partners has laid Lewis F. Muir in his bed at home, seriously injured. He is reported waiting until recovered to swear out a warrant for assault against L. Wolfe Gilbert.

Both writers were with the Fred A. Mills music publishing firm. The account of the assault says that last Friday, while in the Mills place, Muir was called into a darkened room, where Gilbert was sequestered. As Muir, who wears glasses, entered, he was struck in the face and about the head besides being kicked in the spine. Gilbert is alleged to have been the assailant. Muir had no opportunity to defend himself nor remove his glasses, and could not see in the sudden darkness. He was removed to his home.

Muir and Gilbert have been writing songs together since "Robert E. Lee" was credited to both of them, although that number is reported as having had its music and words written by Muir before he met Gilbert. The latter is said to have only changed a few words in the lyric. Muir is a composer, Gilbert a lyric writer.

LOEW'S PHILLY FEATURE.

Wednesday the Loew office had nothing signed for the big feature next week at the Metropolitan Opera House, Philadelphia, to follow Ching Ling Foo and James K. Hackett, there for the past two weeks as the weekly headline. It was expected, however, the Loew people would secure "Everywife" the former Jos. Hart vaudeville production.

Reports were about early in the week of several big attractions in line for the Loew houses.

FAVORITES IN SKETCHES.

Bayonne, N. J., Aug. 20.

Feiber & Shea resume their pop vaudeville policy at the Opera House here Aug. 25 and will feature Lorna Elliott, Robert Le Seuer and Paul Anderson, former stock favorites here in 15 to 18 minute sketches, presenting a different one each week.

In addition to the Elliott and Le Seuer tabloid stock company four or five acts will be offered at popular prices.

BOB WAS GENTLE.

Bob Fitzsimmons objects that he has been misrepresented in the published reports of his altercation with Loney Haskell at Freebody Park, Newport, week before last.

Bob earnestly denied he had threatened to wallop Loney or anyone else. His manager Dr. Hendricks admitted that he was the author of the warlike threat that if Loney used Bob's name in a stage announcement he would "punch his head."

FITZGERALD ON FOX STAFF.

Waterbury, Conn., Aug. 20.

Harry Fitzgerald arrived here Monday and assumed the management of the local William Fox theatre which will shortly take on a pop vaudeville policy. Fitzgerald had been offered the management of Cook's O. H., Rochester. Last year he was W. S. Butterfield's Chicago representative.

BOOKING OFFICE DECEPTION DOESN'T ACCOMPLISH PURPOSE

Attempt of the United Booking Offices to Double-cross a Customer Fails in Boston. Ching Ling Foo Made Subject of Underhand Dealing. Plays "Club Date" as Agreed. George Mooser Talks About Vaudeville.

The United Booking Offices extended its very much stained double-crossing dagger into the commercial world this week, when it attempted to mislead the United Drug Co. of Boston through informing that concern Ching Ling Foo could not play the dates at the private entertainment given by the company Aug. 19 and 21. The engagement had been made and ratified between the booking office, Ching's management and the Drug Co.

H. L. Simpson, of Boston (B. F. Keith's home town) and connected with the drug concern, must have heard about the United Booking Offices in New York which Keith stands for. He wired George Mooser, Ching's manager, stating the U. B. O. said Ching couldn't play, so he would expect the Chinaman to appear promptly as agreed. Mr. Mooser replied Mr. Simpson's wire was O. K., and the act appeared as announced, leaving the U. B. O. in the position to explain why it attempted to deceive business men if it cared that much for Keith's reputation in about the only town where the U. B. O. high officials haven't bent it backward?

Mr. Mooser refused an engagement on the Loew Circuit this week, owing to Ching's Boston contract, booked through the Club Department of the U. B. O., which was aware the Chinaman could and would keep the club date.

Mr. Mooser, when seen by a VARIETY representative this week said the Boston affair was too trivial to waste time over, as it was not unexpected, nor anything else the U. B. O. might try, but consented to voice his opinion on "big time" as against "small time" in vaudeville, Mooser being responsible for the introduction of Ching Ling Foo to the small time houses, the first act of such importance opening on the Loew Circuit.

Mr. Mooser's remarks were as follows:

"In order to explain my attitude, it is necessary to tell my experience in the booking of Ching Ling Foo with the United Booking Office.

"When I finally secured permission from the Bureau of Emigration for the entrance of Ching Ling Foo and his company, I considered several offers that were made for his New York opening.

"Oscar Hammerstein was then booking acts for the Victoria and, upon hearing that Ching Ling Foo would arrive shortly in New York, he offered me a contract for 25 weeks. I accepted this and brought the company to New York.

"While in California, arranging for the landing, William Hammerstein resumed control at the Victoria, and

doubted somewhat the wisdom of playing so expensive an act for an extended period at his house. A number of my friends had come to me and related the tales of the awful things that had occurred to those unhappy mortals who had been so rash as to incur the anger of the dreaded Gods of Olympus in the Putnam Building. They advised me to see Mr. Albee.

"I finally decided to see what Mr. Albee had to say. He told me, in effect, that if I persisted in my intention of opening the act at Hammerstein's, he would not play it in any of his houses and that no manager, booking with the United, would handle the act. He said, however, that if the act were as good as I claimed it to be, he was willing to put it on at the Colonial for a trial and, **provided the performance proved satisfactory to him**, would give me a contract for 50 consecutive weeks on the U. B. O. time.

"This sounded reasonable and, as it would relieve me of any trouble in



GEORGE MOOSER

connection with the act for a whole year, I consented to the trial and ordered the men to appear at the Colonial theatre the next morning at ten o'clock. I had thought Mr. Albee really intended to give the act a fair trial and expected music of some kind in order to show it to best advantage. Mr. Albee, however, ordered that the different members of the Company perform one after the other and, before the performance was half over, I realized it was his intention not to show the act to its best advantage, but to seek to show that, in its present condition, the act was unsuitable for presentation at the first class theatres. Ching Ling Foo positively refused to go on, saying that he had never given a trial performance for any one and that Mr. Albee knew what he could do.

"I was so certain of Mr. Albee's intent that at the conclusion of the trial, I ordered everything sent back to Hammerstein's, and awaited word from Mr. Albee. I was asked to come to his office the next morning. He called Mr. Beck in and they both solemnly assured me that the act was not worth \$700 per week and that none of the managers who had been present, representing at least 100 theatres, would even consider booking it. After he had allowed this information to sink sufficiently into my mind, Albee ventured the suggestion that I turn the act entirely over to him, in which event he was willing to allow to my brother and myself a small weekly profit.

"As we had invested about \$8,000 and firmly believed that it was one of the best acts in vaudeville, I returned to Hammerstein's and arranged with Willie for a week's trial. We remained there four weeks, playing to crowded houses afternoon and night and, at the conclusion of our engagement, played a couple of Poli houses, where we likewise set new records for attendance. Ching Ling Foo then joined the Ziegfeld Follies as an added feature, the newspapers in the different cities giving the act much of the credit for the immense business done all along the line.

"I had intended to send Ching through Connecticut and to the summer resorts at the head of his own company for the six or seven weeks we had open, but it occurred to me that, if I could induce the small time houses to play Ching as a headliner, doing two performances a day, it would give us an entering wedge for big acts into small time.

"The soundness of this was demonstrated by Ching's appearance at the Metropolitan Opera House in Philadelphia, where he packed the enormous theatre to capacity at afternoon and night performances and so impressed the small time managers with the wisdom of this policy that they have followed it with the engagement of James K. Hackett.

"My experience with Mr. Albee probably lead to a greater appreciation of the character of John Cort, with whom I had discussed the possibility of establishing a big time circuit in his houses. Mr. Cort was doubtful of our ability to secure acts enough to form a circuit of this kind but decided to go into the field experimentally, sending out two companies early, and should they prove successful, at least ten later on. We have succeeded in securing the greatest combination of vaudeville headliners that have ever been played in vaudeville and will start two companies coastward about the end of September.

"We have started the ball rolling in the matter of making small time a market for big time acts and it is now up to the vaudeville artists to second our efforts."

MOYER AND GILMORE IN ACT.

A "two-act" for vaudeville now in arrangement is composed of Gertie Moyer, well known in the Weberfield realm, and Charles Gilmore.

If you don't advertise in VARIETY, don't advertise at all.

AGENTS DOUBLE-CROSSED.

Chicago, Aug. 20.

The ten percenters are again in a merry little battle. This is a usual thing for the ten percenters out this way who with one or two exceptions are not unlike their little lamb brothers of New York. The wail comes from the Association agents who recently made a pilgrimage to New York. While there each tied up with some New York brother for the exchange of acts.

It was a nice little arrangement in most cases with the acts getting all the worst of it. Instead of splitting the five per cent. the agents were each to get five and then the Associations were to have theirs. The act according to plans was going to "give up" 15 instead of 10. This arrangement was satisfactory until one of the heads of the Association got on the ground. Now comes the tiding the eastern agents are getting contracts direct from the Association office letting out the western agents altogether. Hence the wail.

The agents are only complaining in the dark. No well trained agent ever goes to headquarters with a "kick." If the managers in the Association are so far buffaloeed that they don't dare complain in the open why should the agent come to the front. Very few of the acts which the Association has accepted from the agents have been given routes. Several offered blanket contracts have turned them down and gone over to either Walter Keefe or Jones, Linick & Schaeffer, where they get a few weeks less but know where they are going to play.

The "blanket contracts" which the Association dealt out a short time back and the general outcome of that deal, have taught a number of acts what may happen with "blankets."

FAIR PROJECT "BLOWS."

The Greater New York Fair and Exposition which has been running at the Empire City Race Track in Westchester for the past week, went out last Friday almost as quietly as it came in. Poor business management, lack of publicity and scarcity of money are given as the causes of the failure. Receivers in bankruptcy were appointed with a bond of \$1,500, with authority to continue business for 20 days.

The exposition was scheduled to hold forth at the race course for the entire month of August, but it was quite evident after a few days that something would break. Lack of attendance was noticeable. The management continued at a loss, however, figuring that the racing would later attract the crowds. The average attendance numbered 5,000 daily and as upper Harlem was flooded with paper, the cash receipts were small. The midway merchants did practically no business at all.

The offices of the exposition company were stormed by creditors after the closing was announced, a number of them holding checks that were marked "no funds." R. M. Williams, general manager, was associated with several successful fairs in the south. The track was leased for a term of years from James Butler and it was planned to make the exposition an annual affair.

"PET ACTS" RAISING SALARIES WITH VAUDEVILLE MANAGERS

United Booking Offices Favored Turns Finally Show Their Teeth. "More Money and Less Bulling" Now Popular Response to Pat on the Shoulder. One Booking Manager Cries When Hearing Amount Asked by Favorite "Two-Act."

"More money and less bulling" is the popular response to big time vaudeville booking managers by "pet acts" nowadays. The United Booking Offices fellows who established a line of "pets" last season among turns are said to have held indignation meetings of late over the condition, and lack of appreciation of their kindly intention toward artists.

Acts of the "pet" type must have been talking among themselves recently. The attempt to push their weekly vaudeville salary upward has been nearly unanimous among them. Increases as high as \$500 are demanded of the managers, who would like to know the responsible party in the "boost" movement.

One "two-act," a particular "pet," is said to have caused its patronizing booking manager to burst into tears when naming the salary figure for next season. The booking man called it ingratitude, and the shock brought about the overflow.

The "pet acts" have evidently profited by the lesson set before them by turns booking for next season in the United Booking Offices and Orpheum Circuits at higher wage than they have heretofore received. With the admitted shortage of good material for big time next season, the "pets" saw their opportunity. Disregarding what may have existed in their friendly relations with the managerial staff, they have stood out for more money and will eventually get their price. Ready signatures earlier in the summer by a couple of "pets" which fell easily for the managerial blandishments were placed before the revolters without avail—they want more money and will listen to nothing else.

U. B. O. bookers are reported trying to persuade acts on the plea of old friendships and everything that may be conjured up to influence them not to raise their salary for the coming season, but so far the mushy arguments have reaped no beneficial results to the men who book.

AN EXPOSITION RIPPLE.

San Francisco, Aug. 20.

The principal recent event in and about the Panama-Pacific International Exposition grounds is the resignation of M. H. de Young as chairman of the Committee on Concessions and Admissions. A variance of business methods and opinions between the Committee head and C. C. Moore, president of the Board of Directors is given as the reason for Chairman de Young's voluntary retirement. The latter will continue to be a director and the vice-president of the Exposition Company.

Back of this little hitch appears to

be the case of Millionaire Rudolph Spreckels, recently sued by the Exposition Company for \$17,500, alleged to be due for subscriptions to the stock of the company. The latter is quoted as saying that he dislikes President Moore, Director deYoung and another of the directorate, all of whom he declares are running the whole show. The other 27 directors, all influential San Franciscans, are, in the alleged opinion of Spreckels, virtually so many dummies.

The Panama-Pacific Exposition Company won its first suit to recover for subscribed stock Aug. 9 when H. J. Stetson, a local real estate dealer was ordered by the Courts to meet the obligation.

PHILADELPHIA STARTING.

Philadelphia, Aug. 20.

The opening of the Allegheny under the direction of the B. F. Keith interests has been advanced one week, opening next Monday with the following bill; Smith, Cook and Brandon; Metropolitan Minstrels; Peppino; LeRoy, Wilson and Tom; Ioleen Sisters, Barto and Clark. It is assumed the opening was advanced to get the jump on Loew's opening at the Peoples. The Keystone and Liberty will also start next week.

It is said that title has been taken on a plot of ground very close to the Nixon in West Philadelphia, the Keith interests and Marcus Loew both being credited with taking action. The deal for the booking of the Victoria and Palace on Market street was about to be closed this week, it was said. The U. B. O. has added the Great Northern, Girard and one or two other small houses to its list. This leaves only the new Broadway and Alhambra, downtown houses booked by Frank Wolf, in the "open field." Frank Migone, manager of the two houses, and Wolf, had a talk with E. F. Albee recently, but no agreement was reached. Wolf stated this week the houses would not book through the United.

A suit growing out of the recent court proceedings over the lease of the William Penn was instituted Monday by F. G. Nixon-Nirdlinger against William W. Miller, president of the company operating the Penn. The suit is based on some of the testimony in the former suit.

POLICE SEEK FLORENCE.

New Orleans, Aug. 20.

Gone away from here is Florence Leon, a burlesque chorister with a predilection, the police say, for giving her friends worthless checks as souvenirs. The police are anxious about her.

ROOF'S EXTENDED RUN.

Before Harry Thaw gave the New York dailies the surprise of their lives "on a Sunday" by escaping from Matteawan, William Hammerstein had exercised his option on Evelyn Nesbit Thaw by extending her engagement at the Victoria two weeks, with a possible prolongation after that.

With the Thaw outbreak, Willie also decided to keep Hammerstein's Roof open until Sept. 13 or 20, making the longest summer run up in the air of Hammerstein's.

The business at "The Corner" has not diminished, Mr. Thaw having thoughtfully selected the time when his former wife is at Hammerstein's to use up more newspaper space.

Nothing has yet been settled by H. B. Marinelli over the disposition of Mrs. Thaw's future services. She should have opened at the Folies Bergere, Paris, next month. The extension of the Hammerstein time may mean a postponement of the Parisian date until October. Copenhagen, St. Petersburg and Moscow want her. Australia also has made a bid.

Of the American managers after Evelyn for a road show the only ones left in the race seem to be Comstock & Gest, John Cort and the Shuberts. A guarantee of \$3,250 weekly on the road for her is before Marinelli, while percentage propositions have been made.

Evelyn has been anxious to return to Paris, if only for a short time while there. It is not believed the escape of Harry Thaw will have any effect upon her plans.

WRECK VICTIMS RECOVER.

Omaha, Aug. 20.

13 persons injured in the wreck of the Barnum-Bailey Circus train here a few days ago are in the hospital, but are reported out of danger and on the way to recovery. Two of the victims were cooks and the others workmen. None of the performers was injured.

COMBINATION RESTING.

Chicago, Aug. 20.

The combination strongly rumored between the Association and Jones, Linick & Schaeffer a few weeks back is still on the fire. The matter has rested since Aaron Jones returned from New York three weeks ago. It is unlikely that anything will occur until the effect of the McVicker's and Colonial (the two J., L. & S. pop "Loop" houses) upon the two big time houses Majestic and Palace becomes known.

If any falling off in the patronage is felt later the big time people will again endeavor to make some sort of an arrangement with the J., L. & S. concern.

FRANKIE BAILEY WORKING.

Frankie Bailey and her tights are back among the burlesque folks again. Miss Bailey has been persuaded by May Howard to leave retirement and return to her old love. She will be seen this fall as a member of the May Howard Burlesquers on the Progressive Circuit.

If you don't advertise in VARIETY, don't advertise at all.

FLUEGELMAN LEAVES CON.

The Consolidated Booking Office is now the haven only for the three Moss & Brill small time vaudeville theatres in New York. They are the 86th Street, Hamilton and Jefferson.

This week will wind up the connection. The Cunningham & Flugelman theatres (De Kalb, Brooklyn, and McKinley Square, New York) will remain under Flugelman's general direction. Leon T. Carpenter is again to manage the Brooklyn stand the coming season. It opens Aug. 30 as a "Shubert house," playing Trentini in "The Firefly" as its first legit. attraction. The McKinley Square, with Daniel Suttle, resident manager, will continue its pop vaudeville policy, probably supplied by Mr. Flugelman through the Freeman Bernstein office.

Bernstein will furnish the Sunday vaudeville bills at the De Kalb, Brooklyn. These will commence Aug. 31.

B. S. Moss at the Consolidated offices this week denied there was any truth in the report his houses would be placed for booking with the Family Department of the United Booking Offices.

RUBY OFF "THE FLOOR."

"The slaves of the booking offices" missed Jules Ruby from "the floor" Monday. It was whispered about the Putnam Building the booking representative of some of the F. F. Proctor houses had been told where he got off, "the floor" being made a part of the statement.

Just why Ruby was barred didn't become known. It may be ascribed to the absence of Freddie Proctor, Jr., from his office, young Mr. Proctor remaining at home for a thorough rest. But recently Ruby was removed from the small time booking department of the Proctor Circuit to the upstairs Proctor office which books the big time bills at the Fifth Avenue and Newark. The bookings for these two Proctor theatres may be passed over to some one else of the staff pending Freddie's recovery.

Besides losing his standing on "the floor," Ruby of late has lost a cartoonist or two. Jules is the champion 130-pound cartoonist booker of the world.

NEW BUILDINGS.

In Brooklyn Robert Rasmussen has plans ready for the theatre to be built at Church, near Flatbush avenue. The Lilman Contracting Co. is figuring on the general contract.

Bids are being taken for J. J. Allen's new movie, costing \$12,000, which goes up on the north side of Broadway (Brooklyn).

In the Bronx foundations are under way for the brick theatre which the Weissager Amusement Co. is constructing on the west side of Boston Road, north of 176th street.

The first picture theatre to be built under the new ordinance in New York is the Wendover, a 600-capacity house on Third avenue between St. Paul's and 171st street. The Maurice Rose Amusement Co. has the house, which will open about Labor Day. Maurice Rose and J. J. Keit are the principals in the corporation.

VARIETY

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Bernard and Roberts have split.

James Simpson is now managing the
Nixon, Ocean City, N. J.

Sergeant Mears and wife were
greeted Aug. 12 with a baby daughter.

Gertie Carlyle and Ten opened at the
Lincoln Square (Loew) yesterday.

Nellie Brewster has joined Jesse
Lasky's "The Mission Girl" to play the
girl on its western tour.

The John Fisher-Ben Stevens' pro-
duction of "The Red Rose" opens Aug.
29 in New Haven.

The McGraw-Mathewson moving
picture was shown around New York
Wednesday. It runs about 1,900 feet.

Harrington Reynolds has called re-
hearsals for his forthcoming tour in
Fitzgerald Murphy's "The Silver Lin-
ing."

Wallace Eddinger is to be starred in
Cohan & Harris' production of "Seven
Keys to Baldpate." Margaret Green
will be the leading woman.

Dr. D. S. M. Fretwell, father of
Frank and Billy Colton, was taken to
the hospital in St. Louis. He was
overcome by the heat and fell, striking
his head on the sidewalk.

Arthur H. Ebbets has been engaged
as stage manager for the road com-
panies being organized by Al. H. Woods
to play "Within the Law." There are
four companies in rehearsal.

The Loew-S. C. agency is in the
throes of vacations. Jule Delmar left
last week, Ernie Williams is now away,
and Jack Goldberg returned to work
Monday.

Harry LaMont and Griff Williams
have arranged to open "Little Red
Riding Hood," featuring Amelia Fran-
cis, early next month, the act carrying
eight people and special scenery.

"Sold For Money," the new Blaney-
Spooner Amusement Co.'s production
for the Stair & Havlin Circuit, is slated
for its first performance in Paterson,
N. J., Monday night.

"Hanky Panky" goes to Boston for a
two week's engagement commencing
Sept. 1, after its Grand Opera House
engagement here and during the stay in
Boston the company will put its new
piece into rehearsal.

Ed. Foster (Foster and his Dog) was
found in his hotel in Bridgeport, Conn.,
Sunday, partly overcome by the acci-
dental escape of gas. He was taken
to the local hospital and revived.

Van and Schenck were compelled to
retire from the bill at the Brighton
Music Hall Tuesday owing to Gus
Van's voice going back on him. No
one replaced them, the program being
considered long enough.

Cario Portello, the Chicago woman
physical culturist and dancing instruc-
tor, was granted a divorce from Halton
Powell (Powell & Cohn, producers) in
the Windy City last week. Edward J.
Ader represented Miss Portello.

Bernard and Weston, booked to play
Atlanta this week, cancelled at the last
moment through the illness of Mike
Bernard. Joe and Lou Cooper left
Monday to replace them, entering the
bill Tuesday matinee.

The Aerial Bartlett's had an accident
during their act at the Empire, Calgary,
Can., Aug. 6, and the woman member
of the troupe was injured so that the
act had to suspend operation until this
week.

Paul Gilmore, heading one company
of the former William Miller show,
"The Havoc," and financing another,
will have them both under way by La-
bor Day week. Gilmore has consider-
able eastern time booked, opening up-
state.

The first of the new boxoffice women
whom the Shuberts had in training at
the Casino earlier in the year bobbed
up this week when tickets were placed
on sale at the 39th Street theatre for
the "Believe Me, Xantippe" show.

Raulo Romito and Contessa Mille-
fiori, of the Boston Opera company,
are billed to headline the Fifth Avenue,
New York, vaudeville program next
week. Wilfred Clarke and company
are also announced in a new sketch en-
titled "Jiggered." Another new act
listed for the same house is that to be
shown by Melville and Higgins.

Charles Figaro, an illustrator, quite
well known among show people was
badly beaten by thugs late Tuesday
afternoon around Longacre square.
The same morning, early, Joe (Spot-
light) Hurst was also beaten up by
some gang, who attacked him with a
slungshot and took away \$26.

Miner's Bowery, last year re-
christened The Royal (to distinguish it
from Miner's Peoples') has been leased
by the Miner Estate to a Jewish Com-
pany which has taken a five years' hold
with an option for five more. The new
lessees plan to import a company of
players from Russia.

The "Hello, Bill" tabloid company
had a big opening in Lancaster, Pa.,
last week, but Frank Jones, who is
featured with Carrie La Mont, was
compelled to leave the cast after the
Monday shows, owing to the sudden
death of his mother. Jones rejoined the
company in Michigan Monday. This
is the first of the New York tabs which
has been routed by the W. V. M. A. of
Chicago.

The cast of Ida Brooks Hunt's
sketch "The Singing Countess," will
include George Poultney, Marshall
Vincent and Jean Temple. It opens
Sept. 8 for a "break-in" and is booked
for the following week in Baltimore.
Lou Hirsh, who wrote the music, will
direct the orchestra for the New York
engagements.

The new Stratton theatre, Middle-
town, Conn., O. S. Hathaway, man-
ager, had its formal opening Thursday
night with the Edison talking pictures
as the starter. Business was good.
The Stratton will play combinations
with vaudeville on the open dates.
Bookings are being made by the East-
ern Managers' Association.

The model of the theatre in the
Palais Royal of Paris, built in 1639 at
the initiative of Cardinal Richelieu,
and brought back from Paris Aug. 11
by Professor Brander Matthews, was
placed on public exhibition in the
museum of Columbia yesterday. The
models of the multiple sets of scenery
which were a part of the discoveries of
Professor Matthews during his sum-
mer explorations for Sixteenth century
treasures of the foreign theatre, are
also on view.

The recent escape of Harry K. Thaw
from Matteawan and its attendant pub-
licity brings back the night of the
murder. When it occurred on Mad-
ison Square Roof there was being pre-
sented a musical comedy entitled
"Mlle. Champagne." It was a re-
vamped piece written by Edgar Allan
Woolf during his college days. A
breeze was blowing from the wrong
direction, so that none of the dialog
could be heard. As a consequence the
show was "dying," much to the dis-
comfiture of the mother of the author,
who was present. When the murder
occurred she jumped up in her seat
and yelled: "They've shot my son!"

TOMMY'S TATTLES. By THOS. J. GRAY.

No matter how hard he tries, Willie
Hammerstein can't keep the name of
his theatre out of the newspapers.

The opening of theatres means the
closing of summer homes. The clos-
ing of summer homes means the sell-
ing of automobiles. The selling of au-
tomobiles means someone gets stung.
And what actor doesn't know about
selling automobiles—

At the opening of the Potash & Perl-
mutter show three Irishmen were dis-
covered in the audience.

'Twas a balmy summer's evening.
And a goodly crowd was there.
None of them had a week booked up.
And you should have heard them
swear.

The main question in New York at
present seems to be whether it's legal
to get drunk before or after one a. m.

We told Jack Mason, Sam Kenny,
Lew Hilton, Sam Shannon, Harry
Armstrong, Dave Beehler, George
Botsford, Henry Bergman, Jimmy Hus-
sey, Harry Fantelle, Jimmy Conlin,
Lew Golden, Lou Silvers, Edgar Bix-
ley and Loney Haskell we would men-
tion their names in this column this
week, and, unless Sime cuts this out,
we are keeping our word. (And that
Sime feller is a wonder with a blue
pencil.)

What they say about critics:
"What does that guy know about
show business?"

"A good notice don't get you any-
thing anyhow."

"The last time we played here that
same feller said we were great."

"I suppose if we'd have given him an
ad it would have been all right."

"He can't hurt me, I'm booked up."
"I don't mind getting panned, but it
makes me so mad."

"I'll bet that guy Jolo thinks he
wrote show business."

"Do you see anything wrong with
our act? We've been doing it 18
years."

"Let him pan me; I don't care; but,
if I ever meet him, I'll punch him in
the nose!"

A Thermos bottle can keep anything
warm for 24 hours except a chorus
girl's love.

A man stepped out of the Cadillac
looked up Broadway at all the electric
signs, then said: "Oh, I don't know,
this town hasn't got much on Colum-
bus"

Chorus girls are now being named
after ball players. "The Behman
Show" boasts of two, "Muggsy" (Anna)
McGraw and "Babe" (Belle) Adams.
(Note to Sime: Don't cut this. They're
nice girls, and we'd get in wrong.)

Ballad title: "When the Small Time
Turns to Big Time My Love Will
Turn to You."

MANY "EARLY BIRDS" START FLIGHT FOR SEASON '13-'14

"The Doll Girl", "Nearly Married", "Adele", "6 Washington Square" and "The Family Cupboard" Among Productions Opening Out of Town.

Los Angeles, Aug. 20.

"No. 6, Washington Square," a farce comedy by Winchell Smith, was given its first production here Sunday. It has the germ of an interesting play and its possibilities could be developed, but as it stands is rather disappointing. Henry Kolker, Frances King and Helen Sullivan are prominent in the cast. Harrison Hunter has the role of a rogue, on whose efforts to swindle an orphan girl the action pivots.

Saratoga Springs, N. Y., Aug. 20.

Chauncey Olcott opened his 1913-14 season here Monday night in "Shameless Dhu" an Irish romance by Mrs. Rida Johnson Young, produced under the direction of Henry Miller. The action takes place in the American colonies in the days of the Revolution. This is Mr. Olcott's home and his neighbors turned out in force to welcome him, as is their custom.

Others in the cast are Beth Franklin, Constance Molneaux, David Glassford and Arthur Maitland.

Asbury Park, Aug. 20.

"Nearly Married," a farce by Edgar Selwyn, was presented at the Savoy Monday night by Cohan & Harris. Bruce McKae is featured. Others in the cast are Jane Grey, Virginia Pearson, Ruth Shepley, Mable Acker and Georgia Lawrence, Schuyler Ladd, John Westley, Mark Smith, Robert Fisher, Harry Loraine, William Phinney and Delmar Clarke.

Long Branch, N. J., Aug. 20.

"The Family Cupboard" was given its first presentation here Monday, preparatory to opening in New York in a few days. The play by Owen Davis is a candid treatment of domestic problems and the cast includes William Morris, Olive Harper Thorne, Forest Winant, Irene Fenwick, Alice Brady, Douglas Wood, Alice Lindahl, Ruth Benson, Franklyn Ardell, Wallace Friskine and Frank Hatch.

Atlantic City, Aug. 20.

Monday night the Apollo saw the premiere of "The Doll Girl" with Richard Carle and Hattie Williams as co-stars. It is a musical comedy with leanings toward opera, by Leo Stein and A. M. Willner, music by Leo Fall. The English version is by Harry B. Smith. It is a Charles Frohman importation, originally a straight comedy but made over.

The story is not out of the ordinary. Even though the cast was excellent, the production adequate and the costumes rich, the opening performance was very tame. No real song hit and a sad shortage of good comedy.

Miss Williams exhibited some gorgeous frocks and gave a good account of herself. She sang the nearest thing to a hit in "Come Over Here." Mr.

Carle was his clever self making the best of what material was supplied him, assisted by two other comedians, Will West and Charles McNaughton, but the Englishmen didn't start anything either. A third recruit from the English stage was George Evett. It cannot be said that Mr. Evett is any better than many of our own light singing comedians.

One of the bright spots was Dorothy Webb. Her number "When Three Is Company" with Mr. Evett was very pretty, but came late.

A skit by J. M. Barrie called "The Dramatists Get What They Want" was interpolated in the second act (there are three). It is a satire on the English custom of censoring plays. The audience didn't seem to appreciate it.

"The Doll Girl" is a pretty play in its way. It may get over in New York but indications don't point to a howling success.

Montreal, Aug. 20.

"Adele" scored here at its premiere. The reviewers set it down as a delightful bit of clever naughtiness, without taint of vulgarity.

MORLEY IN "QUAKER GIRL."

Victor Morley has signed with John P. Slocum and will play the principal male role in his production of "The Quaker Girl" which opens Sept. 22 in Toronto.

Slocum has placed Bernice McCabe, seventeen years old under a five years' contract, and she will play title role.

Of the original Henry B. Harris Co. Mlle d'Andre Corday, Connie Mack, Lillian Cameron, Carroll Carsons, Murray Stevens and William Blaisdell have signed. Harry Short, whom Slocum starred in "The Yankee Consul" will be with the company as will Dixie Gerard and Charlotte Manning.

HERZ IN REVIVALS.

San Francisco, Aug. 20.

The management of the Alcazar announces another season of musical plays, commencing Sept. 1. The star is to be Ralph Herz. His engagement is limited to a few weeks during which time there will be offered the vehicles with which he has been most successfully identified. The opening piece will be "Madame Sherry."

The supporting principals will include Maud Amber, Lois Meredith, Laura Vail, Bobby Woolsey, Clarence Lydston, Jerome Storm. Paul Steindorff is to direct the rehearsals of the musical features.

EDMUNDS HAS ORCHESTRA.

Philadelphia, Aug. 20.

Ralph Edmunds of New York has been appointed manager of the Philadelphia Orchestra, succeeding Harvey Maitland Watts who resigned recently and has gone abroad.

SEVERAL "LURE" COMPANIES.

The immediate power of drawing at the box office displayed by "The Lure" at the Maxine Elliott the next evening after its premiere there, decided the Shuberts to form secondary companies for the piece.

Thursday night of last week the show started its metropolitan engagement. Saturday morning orders were issued to organize a "No. 2" "Lure" to travel Pacific coastward. A "No. 3" and "No. 4" "Lure" are possibilities.

The Elliott's drawing card has a considerable advance sale. Friday evening ("the second night," and looked forward to as a light house always) the crowd at the Elliott extended back to Broadway. The turnout so early augured a record breaking run in the theatre.

Saturday night "Potash & Perlmutter," the A. H. Woods dramatization of the Montague Glass stories, by Charles Klein, opened "big" at the Cohan. An advance sale was recorded before the doors opened, the hotels having ordered 413 orchestra seats nightly for the first eight weeks of the engagement.

"The Lure" management is reported as not over-cordial toward Josephine Victor, who was to have played "The Girl" in the "Lure" show. After three weeks of rehearsing, Miss Victor gave notice of her intention to join the David Belasco forces, and left the Shubert company. In her place Mary Nash was engaged.

The notices on the "P. & P." play must have been highly satisfactory to the management, especially those reviews which noted there was nothing offensive to any Hebrew in the production. These will probably be the means of stopping agitation reported inspired by some leading Jews of New York against the show, on racial grounds. Dr. Joseph Silverman was mentioned as the leading spirit in a movement to be instituted against the Woods show.

Monday, the "second night," the Cohan did \$1,731 with 32 "second night" press seats in the theatre. It was one of the hottest evenings of the summer. The Cohan can hold about \$13,000 per week, eight performances.

There seems to be no doubt but that "Potash & Perlmutter" will remain at the Cohan for at least one season. A. H. Woods has, therefore, set about casting another company to take to the road. Others may follow. The second company is now being recruited. The leading parts will probably be assigned to Julius Tannen and Julian Rose.

"When Dreams Come True," opening at the Lyric Monday night, had press opinion about evenly divided. The production got a bad start through the intense heat Monday evening. The show left Chicago with \$11,000 gross on the week it closed in.

"Believe Me Xantippe" at the 39th Street, opening Tuesday night, was nicely treated by the reviewers.

"HELP WANTED" PROMISING.

Los Angeles, Aug. 20.

"Help Wanted," the new Jack Lait offering, will be given its premiere here. Those who have seen the dress rehearsal declare their conviction it will be a winner.

SHOWS IN CHICAGO.

Chicago, Aug. 20.

The heat wave which has been burning Kansas and the southwest spread its way to Chicago last week, but it did not seem to affect business to any great extent. At the Olympic, two extra matinees had to be played for the crowds flocking to "Within the Law," at \$1.

At Cohan's Grand Opera house ("Tik Tok Man") the same thing prevailed. Two extra mats were played there.

Business was good in the "loop" vaudeville houses. The only theatres appearing to feel the heat were those in outskirts. "Life's Shop Window" at the National drew fairish houses; "The Shepherd of the Hills" at the Imperial did comparatively well, and "That Printer of Udell's" was only fairly successful at the Victoria.

The Olympic, with "Within the Law," did \$11,140 last week. It is said speculators are getting as high as \$2.50 for the one dollar seats for the show.

SHOWS IN FRISCO.

San Francisco, Aug. 20.

Excellent business greeted "Bought and Paid For," which opened Monday at the Cort. At the Columbia the "Quo Vadis" pictures continue to be a strong draw.

DELAMATER LYING OFF.

Owing to his right arm not mending as it should since he was hurt in an auto accident, Feb. 6 last and for other reasons best known to himself A. G. Delamater will lie low this fall as far as any road producing is concerned.

He has leased the road rights of "Freckles" to different parties and will not make any production himself of the book play. Only two companies will start out Labor Day.

Delamater's plans for other shows have been momentarily stopped. There is little likelihood he will put out a single show this winter. Negotiations are pending for another manager to take over his proposed "The Prodigal Judge" production.

MAY BUILD IN SPOKANE.

Spokane, Aug. 20.

The building of a new theatre by John Cort may be the result of the burning of the Auditorium. The Cort interests leased the Auditorium from the Hypotheek Bank, but plan to build a new house have been discussed often in the past year and the fire is expected to hasten the decision. Manager York has wired Cort for instructions.

The Hypotheek Bank has not decided whether to rebuild the Auditorium. The house was erected 23 years ago and had the largest stage in the city. Temporary arrangements have been made to show the W. T. A. attractions at the American, which has been dark. "The Passing Show of 1912" played there Monday night, after cancelling the matinee.

John Cort told a VARIETY representative Wednesday that the fire only put the Auditorium stage out of commission and that it would be rebuilt, the work taking up a fortnight or so. It will play its usual line of attractions this fall. Cort controls two other houses in Spokane.

SELF ASSURANCE PASSES FOR ART, ASSERTS LEE SHUBERT

"Acting Is More Nerve Than Skill," Declares Producer in Dismissing Grievances of Actors' Equity Association.

Lee Shubert has just presented the managers' case in the eternal dispute over the justice of certain contract customs involving managers and players, in a signed article printed as a "Sunday special" in New York.

He takes up the allegations of the actors as to the injustices to which they are subjected, and in vigorous language attempts to dispose of them one by one. Some of his very positive statements are:

"I have come to believe that acting is not skill, but mainly 'nerve.' In most cases what passes for art is unadulterated self-assurance.

"Productions are kept open these two weeks (Christmas and Easter) for the accommodation of the actors and especially to help the chorus people.

"It is the manager who takes all the monetary risk and the actor takes no chance at all.

"Any contract between manager and actor binds the manager more than it does the actor, because the manager is responsible and the actor is not.

"When actors are in the chorus they do their work and do not grumble. The moment they are noticed everything becomes a hardship and the manager is treated to substitutes and excuses every day of the week but one—salary day. The actor is a person so naturally conceited as to become unconsciously ungrateful. He can only see SELF."

These statements take particular interest from the fact that they are the first utterance in the public prints of Lee Shubert's opinions over his signature. The publication was brought about by the agitation of a set of grievances by the Actors' Equity Association, an organization of legitimate actors recently formed for the avowed purpose of bringing about reforms in the traditional actor-manager relation.

One of these grievances was that most of the women of the profession are forced to supply their own gowns.

"Most of the women of the theatrical profession who supply their own gowns receive enormous salaries," replies Mr. Shubert. "The only thing that the actress brings to the play, apart from her gowns, is her personality. On the other hand the manager furnishes her with a part to play, generally written by a noted author. He has her taught to play that part by an expert stage manager. He puts her before the public with the assistance of expert press agents and advertises her in the papers at great expense. All she does in return is to devote about twenty-four hours per week to work in the theatre. There are a great many stars earning amounts as high as \$2,500 a week. The common calibre and feminine stars earn from \$500 to \$1,000 a week and mere leading women are getting from \$100 to \$300 per week. These same

people could not earn \$10 per week at any other trade, working eight hours per day."

As to the question of salary during rehearsal, the manager has this to say.

"There is no reason on earth why actors should be paid during rehearsals. The scale of wages after a production opens is adjusted so as to cover everything to which the actor is legitimately entitled. Doctors, lawyers and other professional men devote years of labor for which they receive no compensation, but during which they spend money for instruction to prepare themselves for their life work. The actor does nothing of the sort.

"It is a difficult thing," declares Mr. Shubert in conclusion, "to explain briefly how much the actor owes to the manager. It is the manager who recommends the actor's talent, who finds for him a theatre, production, stage manager and associates. And in spite of all these things the actor still considers himself privileged to disregard all contracts and 'hold up' the manager whenever he believes his services to have obtained a particular temporary value."

"SILVER WEDDING" CLOSING.

Two weeks have been enough for H. H. Frazee's show, "The Silver Wedding" at the Longacre. The piece closes there Saturday night and will go to the storehouse.

About next Thursday "Adele," the new musical piece, will be given its New York chance at Mr. Frazee's theatre.

ACTOR BADLY BEATEN.

Chicago, Aug. 20.

John O'Donnell, an actor living at the Hotel Grant was found badly beaten at the foot of East Ohio street last Saturday morning.

An automobilist saw O'Donnell lying on the grass in a senseless condition and took him to the Chicago Avenue police station where his injuries were attended.

The assailants are said to have been Italians, and the police are making a search for them.

\$18 FOR BILLPOSTERS.

From this week on the union billposter of New York is to receive \$18 a week. Heretofore he has been receiving \$15.

PLAY FROM THE WEST.

San Francisco, Aug. 20.

"The Girl of the Hills" is the title of a play framing up for a proposed early launching out of Portland, under the management of Christ & Bartholomew. The story is of Western farm life.

Leo Maase, the foreign agent, did not arrive in New York last week, as reported he would.

JOE HOWARD'S PRINCIPALS.

Chicago, Aug. 20.

The Joe Howard show, "A Broadway Honeymoon" will not open in Chicago until Sept. 30. The principals are Emma Carus, Francis Kennedy, Cecil Fish, Mabel McCane, Knox Wilson, Bill Roberson, Tom Morrison, Carl Randall (dancer) Joe Allen, Joe Howard.

Jack Mason will come on to stage the numbers; George Fox will drill the players. Rehearsals start Sept. 14. Mr. Mason has a free hand in the number of choristers he may hire.

Mr. Howard now has possession of the Whitney, where pictures are playing and will remain until Howard decides to take the house over for his musical comedy.

The Howard show was reported for the Studebaker, but that is uncertain. It is now said "The Winning of Barbara Worth," by Harold Bell Wright, may be seen at the Lakeside theatre Sept. 22.

PRINCESS REP SHOW.

Next spring F. Ray Comstock contemplates sending out the Princess Theatre Players in a repertoire of the sketches seen at the theatre of that name in New York. About 10 weeks will be taken on the road, on the assumption that two seasons of rare and racy sketches at the Princess will have widely advertised the name on the road.

The Princess reopens its season Sept. 15, with a program of playlets to be selected from numerous manuscripts on hand. Some of the sketches on the bill when the house closed will be continued in the repertory.

MABLE LE MONNIE ILL.

Mable Le Monnie, formerly producing directress of William B. Sherman's musical comedy enterprises prior to the latter's change of policy in his Canadian theatres, is seriously ill at her sister's home, 151 Taylor street, West New Brighton, Staten Island, N. Y.

Miss Le Monnie was enroute east and at Chicago became ill and fell on the train, the accident rendering her unconscious for eight days. While she was in this condition some one robbed her of her money and jewels. Hope is entertained for her recovery.

MISS DRESSLER CALLS.

Windsor, Vt., Aug. 20.

Marie Dressler was the guest of Mrs. Woodrow Wilson at the summer Capitol last week and the President's family have accepted a return engagement to dine at the Dressler villa this week.

Miss Dressler has a big society following here.

"X36" A TITLE.

"X36" is the, peculiar title of a new play dealing with modern society life in New York City which Albert O. Warburg and Jasper Ewing Brady have jointly written for production by a New York manager during the ensuing season.

The Warburg-Brady piece, "The Trap," is to be brought out around Thanksgiving Day by A. H. Woods.

Warburg sails to-morrow for a London trip and on his return rehearsals of his new play will start.

NIXON-ZIMMERMAN SPLIT.

Philadelphia, Aug. 20.

A petition was filed Monday for the dissolution of the partnership between Samuel F. Nixon and J. Fred Zimmerman, who for the past 34 years have been associated with legitimate theatricals and members of the "Syndicate" headed by Klaw & Erlanger. It is expected a return will be made within a few days. The separation was forecasted in VARIETY several months ago and at that time a denial was made by Mr. Zimmerman, who declared that it was only a 25-year agreement between the partners that was to be dissolved.

Following the dissolution, Nixon assumes the position of dominating factor in legitimate theatricals in this city, with the Broad, Forrest and Garrick under his direction and control. It is understood a corporation will be formed to conduct the Garrick with Mr. Nixon president, and that Mr. Zimmerman will hold some stock in the company. Frank Zimmerman, son of J. Fred, resigned as manager of the Garrick last week to associate himself with his father in the direction of the latter's vaudeville interests in this city.

Last week the bookings of the Zimmerman vaudeville houses, the Keystone, Liberty, Fairmount, and the new Orpheum belonging to M. W. Taylor, were placed with the United Booking Offices. The Chestnut Street opera house, playing legitimate "syndicate" attractions for many years has passed into the control of Marcus Loew along with the People's and both houses will play pop vaudeville the coming season.

It is accepted by theatrical men here that the recent agreement reached by Klaw & Erlanger and the Shuberts over booking interests and the split in the vaudeville associations of J. Fred Nirdlinger, Nixon's son, and Marcus Loew figures prominently in the dissolution of the Nixon and Zimmerman interests, but Mr. Nixon placed a flat denial on these conjectures. The Broad, Forrest, and Garrick and the two Shubert houses, Lyric and Adelphi, will play legitimate attractions next season. The old Walnut, which has been remodelled and renovated throughout will be the single popular price house in the city, opening Aug. 30 with "The Firefly" with Edith Thayer in the Trentini role.

Both principals in the Nixon and Zimmerman split will have an active interest in the three-cornered vaudeville war here next season.

NEW OLD PRODUCTION.

Sothorn and Marlowe are making an entirely new and elaborate production of "Much Ado About Nothing" in order not to suffer by comparison with the Charles Frohman production of the same Shakespearean piece with which John Drew is to open his season at the Empire.

EXCLUSIVE TICKET OFFICES.

The Hudson and Cortlandt Street Terminals, also 59 Nassau street, are exclusive ticket agencies for the Shubert theatres. During last season, when these well paraded places also handled only the Shubert coupons, the gross sales were \$90,000.

Robert Long, last season officially connected with "Bought and Paid For," is going ahead of "The Master Mind," in which Edmund Breese will be seen again this season. The show opens early next month.

Joe E. Shagrin, whom well-meaning friends have endeavored to saddle with the management of houses at different little points in Ohio, the latest in Hubbard, makes a deal that he has closed anything so far for the winter. Joe quits New York last week to visit his brother in Youngstown, O., and this led to the report that he had gone to Hubbard.

George Gott, general manager of the Leffler-Bratton shows in Worcester, Mass., all summer with the Gorman attractions, is due here the latter part of next week. He will again look after the L-B shows.

Ed. A. Batchelder has been engaged as Frank Payne's successor in the Weber & Luescher Office.

The story is going the rounds that William Morris, originally slated to create a role in the K. & E. production of "The Wining of Barbara Worth," had a run in with Edwin Milton Royle who dramatized the piece and that he bowed himself out as a result. Austin Webb is the latest acquisition to the Barbara Worth, which will have Frank Deshon as its principal male member.

Clarence Wells and William Moxon, who are behind the Elsie St. Leon "Poly of the Circus" show, are going for another road production, and have made a proposition to the owner of "The Red Widow." If the terms are consummated the show will go on tour at once.

Rose Melville, who owns a big country home at Lake George, N. Y., has decided to keep "Sis Hopkins" off the stage for a year any way. Miss Melville made a barrel of money on the piece which she and the Sterling Estate own. Miss Melville possessing two-thirds of the show.

Ora A. Parks will again manage the New Dryas theatre, LaFayette, Ind., this fall. This house is controlled by Harry Somers of New York.

Robert Priest, a former road agent, is now handling the Captain Robert Scott pictures for the road exhibits and is sending out agents with some of the different shows.

James Galloway, at one time connected with the business management of the New York show, has been engaged by Leffler-Bratton to do the advance for their "Rebecca of Sunnybrook Farm" show.

Ben Barnett is no longer on the New York American. Victor Watson has succeeded him in the theatrical department of the sheet.

Wallie Decker, who is to pilot "A Bird of Paradise" on its western tour, announces that he has one prop on his list that beats anything he has ever encountered in all his years of show business. "Imagine," said he, "going to the city officials in every town I play to ask for a fire engine? Well, that is just what I have to do. We must have a fire engine in order to produce the outbreak of fire in the town, which is one of the biggest scenes in the piece. I feel sure that I will have a hard time squaring city officials, but the prop list calls for the engine, and I will have to provide it."

Perish the suggestion that a press agent was concerned, but on Tuesday the New York dailies carried cable dispatches which pictured Lillian Russell as aiding Theodore P. Shonts, one-time boss of the Panama canal and now stage manager of the New York subway, who was injured in a railway accident in Paris. Another cable message which won space concerned the return to the stage in London of Shirley Kellogg, who recently became the wife of Alvin Karpis of Corsvillo, of the London Hippodrome, and announced her permanent retirement from the stage. She is to be leading woman in "Are You There?" at the Prince of Wales this fall.

Mrs. Leelle Carter has entered into contract with the Kinemacolor Co. She will perform her successful plays before the camera.

Carroll McComas, last with "The Siren," will have the leading role in the forthcoming production of "The Marriage Market."

Frank Vernon, English manager for Arnold Bennett, will reach New York shortly to supervise the production of the English playwright's "The Great Adventure."

Bessie Abbott reached New York Sunday. She came over to join the "Rob Roy" revival. Freddie S. haders was on the dock and brought a vocal list up town, then ambled around the newspaper offices with a fine line of Abbott photos and comment. It was Sunday and soft for Freddie. When he wasn't thanked for giving them this for the Sunday morning edition, Freddie became almost angry. It looked as though the free space on the Abbott thing would pay Broadway from the Battery to Albany. Then the Shaw story broke, and Monday morning the Abbott matter had been boiled down to an announcement.

Joe Glick, last season manager for one of William A. Brady's "Bought and Paid For" companies, has a similar post with Weber & Luescher's "The Master Mind" this season.

Mike Manton, last year of the William A. Brady forces, has been signed by John Cort to travel ahead of McIntyre and Heath in "The Ham Truce."

WITH THE PRESS AGENTS

Edward MacDowell, until this spring manager of "The Gambler," is now manager for a "Within the Law" troupe.

Eddie Lester, late manager of one of the "Madame Sherry" organizations, is now manager for the "Quo Vadis" pictures, on tour.

The San Francisco Call (morning daily newspaper) has just lately been absorbed by the management of the Chronicle (also morning daily) and will cease publication Aug. 31. The Call was founded in 1854. Hearst's Examiner is now the only other daily morning publication. It is said W. R. Hearst will take over the mechanical part of the Call for a proposed new afternoon daily.

Percy Hammond, dramatic editor of the Chicago Tribune, is away on his vacation and his work is being handled by Guy F. Lee.

Bob Lee, formerly Sunday editor of the Chicago Examiner, will do the press work for the Palace music hall and Coban's Grand Opera House this season. Wally Decker did the opening press work for the Palace last week.

William J. Welsh is now a picture director with the Imp. Co.

Phil Hale will manage the H. B. Warner show which resumes road operations in Boston Labor Day. One Mr. Towells will do the advance.

Elliott Forman has accepted the management of Frank Payne's road production of "The Rose Maid."

Arthur Williams will handle the work ahead of the Hyams & McIntyre show; his third consecutive year with these stars.

Richard Herndon has been assigned the "counting up" job with "The Purple Road" when it reopens in Philadelphia.

Walter Duxan travels ahead of the Kitty Gordon show this fall. The manager will be Harry DeMuth.

Low Johnson is among the new acquisition to the army of agents which the Edison talking shows are mobilizing for the season.

Manny Greenberg will be the man back with Stern's "Gomer 600" which opens Labor Day at Alhambra Pa. John James will take care of the advance.

Fred Allen has been re-engaged by the Aborns but not yet assigned.

James Johnson will be attached to the executive forces of the road production of "Paid in Full."

Will H. Gregory, the stock director, is on Broadway with his eyes on a new berth for the winter.

Joseph Brooks, for many years manager for William H. Crane, will present the comedian next season in a new version of "Comedian Howard's 'The Henchmen'." The revision work will be done by Winchell Smith and Victor Maps.

Fanny Ward will open Sept. 15 at the Garrick, New York, in "Madame President," supported by George Giddens, John Dean, W. J. Foreman, Jack Devereaux, George Brennan, Hattie Brown, Ruth Sinclair.

Catherine Lee has been appointed general press representative for Winthrop Ames' enterprises, succeeding L. H. Mitchell, who has resigned to take up literary work.

Edward Lyons, general manager for Winthrop Ames, was injured by the unexpected ignition of a box of matches which he held in his hand and will be partially crippled for a few days.

George Chenet, who formerly managed Cook's Opera House, Rochester, now a Progressive Wheel spoke, has been transferred to the management of the Progressive house in Cleveland.

Don McMillin and wife, summering at their country home, Dundee, at New Brunswick, N. J., will be seen with "Pavy Mine" next season. They were with "The Girl from Montmartre" last year.

William S. Sherman, the Calvary theatre owner who has a chain of theatres in the northwest, is in New York on a visit with more diamonds on his vest and fingers than he displayed on his last trip here. They're coming pretty soft for Bill up there among the Canucks.

George Walker, the Austin (Texas) showman, was on Broadway last week. Sidney Wells, the San Antonio theatre manager, was also sightseeing here. A third Texas theatre man, Dave Wells of the Prince theatre, Houston, was promulgating hereabouts at the same time. While Dave dwells in theatrics from season to season, he is now promoting an oil and sale which may pay out his bank roll this year.

Tom North, summering in Chicago, has a

few things to say about the New York managers who stated they were unable to secure competent and sober press agents. One of his emphatic remarks is that managers will not pay the salary of competent men. Tom says the agent has nine million things to do and is not paid enough. He refers to the capable, experienced press agent.

"The Family Cupboard," to have opened Aug. 21 at the Playhouse, had the following players: William Morris, Olive Harper Thorne, Forrest Winant; Irene Fenwick, Alice Brady, Douglas J. Wood, Ruth Benson, Alice Lindahl, Franklyn Ardell, Wallace Erskine, Frank Hatch, Irene Romsine, Harry Redding.

Eddie Pidgeon, booming the Jardin De Danse, had the Hungry Club occupying 15 boxes Sunday night, according to his press announcement.

In the William A. Brady press chair now sits Murdock Pemberton, who succeeds Tarkington Baker.

Harry Reichenbach has closed with Comstock & Gest to do the agenting for Gertrude Hoffman-Lady Constance Stewart Richardson-Polair show. He will be one of the three advance men. Abe Levy and Nate Spingold are the others.

Colonel John T. Macaulay, owner of Macaulay's theatre, Louisville, has been named as the manager of the Shubert Masonic in that city, succeeding John J. Gerrity, now at the Garrick, Chicago. Macaulay will continue to manage his own house.

The premiere of "Where Ignorance Is Bliss" will take place Aug. 22-23 at Long Branch. The first New York production is scheduled at the Lyceum Aug. 28.

F. P. Sageron, holding forth at the Marlborough Hotel is slated for the publicity work for William Corbett's revival of Henry Arthur Jones and Henry Hermann's play, "The Silver King." Corbett will play William Barrett's old role. Others in the company will be Bessie Lee, J. S. Ryan, David Davies, Douglas Dumhrille, Reginald Everett, Lewis Kinney, Joseph McCoy, Joseph Delaney, Samuel Stewart, Jr., Leslie Millard, James Gosard, Evelyn Brown, Marian De Forrest, little Vina Brown, Margaret Swann, Janet Wolfe. The show starts the Strix & Havlin time Aug. 25 at the Grand, Toronto.

Ethel Bell has been engaged by the Aborn Bros. for "The Chimes of Normandy," scheduled to open Labor Day.

H. Barwald, the stock director, has resigned from the Sateix picture company.

Can you beat it? Meaning Willie Hammerstein's hard luck. You can not. Just as Evelyn Nesbit Thaw was about to start on her third lap at The Corners, and interest was beginning to settle into calm, Harry Thaw made a sensational getaway from the quiet vicinity of the Mattawana nut factory Sunday. The possibilities of this development as a publicity asset are immediately apparent. Evelyn permitted herself to be lured into print with the statement that she feared for her life with her husband at large and thereby became again the subject of palpitating concern on the part of the theatre-going public, and several acres of newspaper space played the Hammerstein's case over again. When the reporters in great force sought Evelyn out on Monday, they found Press Agent Levy in close attendance. His presence may have had nothing to do with the result, but in the Tuesday reports Hammerstein's name did not appear in the published accounts of developments. Neither did the name of the Victoria theatre.

William A. Brady's production of "The Family Cupboard," by Owen Davis, had its premiere in Long Branch Monday night, and it will inaugurate the Playhouse's third season.

R. H. Dewey, publicity director for the Century Company, went about working up interest in the arrival of one of his tenors in the right way. He addressed a simple and direct statement to the city editors in a short letter, hearing the plain statement that Moran Kingston, a protégé of Anderson Dinnel, would arrive on the White Star line Tuesday, and suggesting that the history of his discovery by M. Dinnel while working in a Welsh mine might make an interesting story for the newspaper ship news reporters to look up. He did not say that he was working on the excellent theory that the newspapers very much prefer to have their own reporters gather the facts and write their own copy. The Dewey system also has the advantage that the letter to the city editor stands an average chance of coming to the Sunday editor's notice through office channels instead of direct as a bald bid for space.

C. W. Lawford, known to the agents as manager at Columbia, Pa., New Castle, Pa., and Jamestown, N. Y., has taken over the Chestnut Street Opera House, Lancaster, Ohio. The failure of the Reis Circuit to renew its lease of the Samuels Opera House, Jamestown, of which he was manager until recently, The Reis Circuit will place the attractions.

The first performance of "Where Ignorance Is Bliss," an American version of Molnar's

foreign comedy, will be given to-day at Long Branch.

It has been arranged that the Hoffman-Polair-Richardson tri-star dancing aggregation shall play a week's engagement at the National theatre, Havana, next spring.

George M. Cohan's dramatization of "Seven Keys to Baldpate" will be produced for the first time in New Haven, Sept. 4.

After an opening out of town Sothern and Marlowe come to the Manhattan Sept. 22. They will present eight Shakespearean plays and a revival of "When Knighthood Was in Flower."

Brandon Tynan has returned from Europe to take up the rehearsals of "Joseph and His Brethren." While abroad he arranged for the production of his play "Robert Emmet" at the Abbey theatre, Dublin.

Rehearsals have begun for "Sweethearts," which opens at the New Amsterdam, Sept. 8, with Christie MacDonald.

There is to be a special women's matinee of "The Lure" at the Elliott early in September.

A. G. Schode, manager of the Majestic, Bloomington, is back at the desk after a lake trip. The Majestic reopens Aug. 25 with pop vaudeville.

Dave Seymour will manage Rowland & Clifford's "The Coast of High Living" and Homer Drake will be ahead. With the Dave Lewis show, it Edwin Acker will manage and Edwin Walton will be in charge. "The Romance of the Underworld" will be handled ahead by Hunter Bennett and back by Will Kilroy. William Lemle is to manage "The Rosary" with Harry Mack ahead. "The Divorce" will have Otto Kline, agent, and Fred Douglas, manager. Frank Hurst will manage "One Woman's Life" with Fred Williams in advance.

The Chatterton, Bloomington, Ill., is scheduled to open Saturday, although the "official opening" is not until Labor Day, when Oliver Vale will be here in "The Girl from Mamma." E. Louis Goldberg is the new manager, succeeding Mr. Takac. He was formerly with the S. & H. Amusement Co.'s houses at Elkhart, Ind., and Champaign, Ill.

The Bronx Opera House, a venture of Coban & Harris and Al. H. Woods, at 148th street, between Bergen and Brook avenues, The Bronx, will open its doors Saturday evening, August 30, at cost \$100,000. "Fine Feathers" will be the first attraction, insuring a policy of Broadway attractions with their original casts as far as possible. Among the offerings announced are the Reginald DeKoven presentation of "Robin Hood" as given at the New Amsterdam, "Broadway Jones" (with George M. Cohan in the cast) and "Stop Thief." The box office scale will be 25 cents to \$1. A subscription system will be introduced. Richard Madden, formerly of the Grand Opera House, Manhattan, will be the manager.

William Clayton has been assigned the work ahead of the Paul Gilmore show and be started for Poughkeepsie this week.

Robert Godwin will be one of the men ahead of the "Robin Hood" revival. There will be two agents on the road.

Campbell Casad, with his typewriter and evening clothes, pulled out of town Wednesday to boom the special company of "Within the Law."

William Love will have charge of the advance duties for the Chimes of Normandy," which opens Sept. 15.

Lee Ryley has been engaged by John Slocum to do the advance work for his "Quaker Girl" production.

Frank V. Bruner will do the advance for "The Sunshine Girl" Co. when it goes to Boston after its New York engagement at the Knickerbocker.

William Oviatt hit Broadway Monday with a nice coat of tan and several offers up his shirt sleeve for the winter.

J. M. Stout will manage the tour of McIntyre and Heath in "The Ham Tree," which opens at Allentown, Aug. 30, instead of at Easton, as previously booked. Mike E. Manton will handle the advance.

Some of Shubert's agents are worried. There is to be "No. 2" companies of "Fanny's First Play" and "The Five Frankforters." Although time has been booked for a "No. 2" company of "Romance," the Shuberts have not fully decided to send it on tour.

Lee Morrison's "What Happened to Mary?" opened at the Majestic, Boston, last Saturday night, doing fairly well with hot weather as the chief opponent with the critics there taking kindly to the piece.

Fred S. Lorraine, business manager of the Morton Opera Co., departs Aug. 27, to make arrangements for Kingston, W. L., to make final arrangements for a two weeks' engagement of the company there. From Jamaica the show goes on a tour of Panama, Costa Rica, the British and Dutch West Indies and a part of South America. The company will comprise a full orchestra, a full orchestra, a full orchestra and 23 wardrobe trunks. Lorraine was in the Indies last year as business agent of the W. S. Harkins stock company.

THOSE PASSES IN BOSTON.

Boston, Aug. 20.

The agreement of the Boston managers abolishing passes is going to get a short rib jolt before long from the present aspect of things although the only two houses open are the Shubert theatres, where the rule is being adhered to with rather sorry results because of the recent spell of genuinely muggy weathers.

At least two managers of first class houses which have not as yet opened are claimed to have already arrived at the conclusion that "the trail of the lonesome house" will not lead to the land of the shekel and are prepared to renege when the first empty house appears.

Within the past three years on several occasions reputable theatres with paper discreetly circulated have opened Monday nights toward the end of a run with under 70 people in the orchestra.

Last Saturday night the Majestic opened with "What Happened to Mary" by the original cast with few exceptions. Less than half a house resulted. It was practically all money and was neatly "dressed" but occasioned much unfavorable comment from the public who in Boston know but little of "papering."

Last week's story of the meeting of the managers and the adoption of the anti-pass resolution in VARIETY was the first publication of the details of the innovation and was the first that the editors of scores of New England daily and weekly newspapers knew of their "freeze-out." They are now frankly sore and waiting for Labor Day before deciding what their policy in return will be.

The first Boston opening was "Kiss Me Quick" at the Shubert three weeks ago. On that night the show wisely bought out the house and distributed enough paper to guarantee an enthusiastic and a well filled house with good results, as it was a metropolitan premiere.

PLAYING AT TWO SCALES.

Chicago, Aug. 20.

The "stolen names" repertoire company put on the road by Alvord-Clamag and Weingarten ran into difficulties at Sault Ste Marie last week. The troupe was booked into the town at one house to play "Girl from Luxembourg" with an understanding prices were run up to a dollar. The following week they booked another house in the same town to play "The Pink Widow" at 10-20-30. The manager of the pop priced house got out banners advising the public to wait a week and see the same troupe at his house for the reduced prices.

The first manager tried to get out an attachment, but was thwarted, the troupe leaving town during the early hours of the morning.

KITTY GORDON CABLES.

Gaites received a cable Monday that Kitty Gordon would arrive here on the Olympic Aug. 29 and immediately made arrangement to accompany her on a flying trip to Winnipeg where the show is scheduled to open.

MRS CARTER SUES CORT.

Mrs. Leslie Carter brought suit against her manager, John Cort, in New York this week, claiming \$9,242, and alleging breach of contract. Her attorney declared the emotional actress's contract called for 30 weeks per season at \$1,000 a week and 50 per cent. of the net profits, as well as the furnishing at Cort's expense of drawing rooms and compartments on tour, carriages to and from all theatres and an allowance of \$500 at the beginning of each season for gowns.

The plaintiff alleges that during the season of 1911-1912 she was paid for only 25 weeks and Cort made unwarrantable deductions of \$100 a week from her salary. The contract, the lawyer said, runs from September, 1910, to September, 1915.

STARRING IN "DR. JEKYLL."

Edwin Caldwell, who followed Tully Marshall in playing the latter's role in "The City" on the road, is to star this fall over Charles A. Burt's southern circuit in "Dr. Jekyll and Mr. Hyde."

To get a line on the piece Caldwell will present it at the Warburton theatre, Yonkers, next week, supported by Carl Hunt's stock company.

MASON'S "INDIAN SUMMER."

San Francisco, Aug. 13.

Following the conclusion here of his season in "As a Man Thinks," John Mason and supporting company will hie to the east where this star commences rehearsals Sept. 5, of Augustus Thomas' new play "Indian Summer."

The premiere is scheduled for Oct. 1 in New York City.

Eugene F. Wilson is to again be the manager.

EXIT ANGEL LAUGHING.

Allan Lowe's efforts to promote his musical comedy, music by Bela Laszky, entitled "The Dream Maiden," has come to naught, despite several official announcements that it would shortly open "in Boston." A company was organized and rehearsals in progress when the man generally supposed to be the backer of the enterprise—a business man known as "Mr. Edwards" failed to "come across." The actors, who had been rehearsing for four weeks, are about town with what they regard as a legitimate grievance.

According to report about town, a broker named Shurtleff put up \$2,000 with which to secure the Bela Laszky music. Then "the Zells," other stock brokers were freely mentioned as backers of the enterprise, and following them a "Harry Swift," supposed to be of the Chicago beef packing family appeared upon the scene. Still later "Col. Pope of St. Louis" was exhibited to the company.

The principals who rehearsed for four weeks or more were Joe Miron, Belle Gold, D. L. Don, Nettie Black, Joe Standish and William Cameron. The chorus had been at it for nearly eight weeks.

Allan Lowe, promoter and author of "The Dream Maiden" is now exploiting Florence Holbrook for vaudeville in an act written by himself.

NEW YORK OPENINGS.

Of the thirty-odd first-class legitimate playhouses in New York, a scrutiny of opening attractions for the coming fall and winter season reveals not over half a dozen foreign pieces, including not only the musical shows, but comedies, dramas, revivals, etc. All the other playhouses will open with attractions of purely American conception and writing. A list follows:

Astor, "Seven Keys to Baldpate"; Comedy, "Her Own Money"; Criterion, Willie Collier in "Who's Who"; Cort, Laurette Taylor in "Peg o' My Heart" (running through the summer); Century, grand opera; Casino, "Princess Caprice"; Empire, John Drew in a Shakesperian revival; Elliott, "The Lure"; Eltinge, "Within the Law" (running through the summer); Fields' 44th Street, "All Aboard"; Fulton, "Damaged Goods"; Globe, Hattie Williams and Richard Carle in "The Doll Girl"; Cohan, "Potash & Perlmutter"; 48th Street, "Kiss Me Quick"; Gaiety, "Nearly Married"; Hippodrome, "America" (spectacle); Hudson, "The Fight"; Knickerbocker, "The Sunshine Girl"; Lyceum, "Where Ignorance Is Bliss"; Lyric, "When Dreams Come True"; Liberty, "Rob Roy"; Longacre, Thos. Wise in "The Silver Wedding"; Manhattan, Sothorn and Marlowe in repertoire; New Amsterdam, "Sweethearts"; Park, "Evangeline"; Playhouse, "The Family Cupboard"; Sam S. Shubert, Forbes Robertson in repertoire; Gotham, "The Great Adventure"; 39th Street, "Believe Me Xantippe."

No definite announcements have yet been made for the two Belasco houses, the Little theatre or the Harris.

PROVIDING FOR HAMMOND.

Chicago, Aug. 20.

Hammond, Ind., is to have a new theatre next year which will play combination attractions. It is being promoted by the Allards and will be in a six-story business block. The Towle will be changed into a picture house shortly and this will leave the town without a house for the legitimate until next season.

Geo. Sammis is manager of the Duval theatre, Jacksonville, Fla.



LOIS JOSEPHINE

Who, with WELLINGTON CROSS (Cross and Josephine), is in "THE PASSING SHOW OF 1913," at the Winter Garden, New York.

CHICAGO OPENINGS.

Chicago, Aug. 20.

There will not be very much doing with the legitimate in Chicago, until Labor Day, when most of the big houses will open up.

"The Whip," at Auditorium Aug. 30, has billed all over the country. Aug. 31 William Hodge will reveal his new play at the Garrick. It is called "The Road to Happiness," by Lawrence Whitman, a Chicago attorney.

"The Lady of the Slipper," is to open the Illinois Labor Day with Elsie Janis and Montgomery and Stone. Powers' will open about the same time with Fanny Ward in "Mme. President." "Stop Thief" is to come to Cohan's Grand Opera House. It is possible that "The Elixir of Youth" may be forced into the beginning of the season at the Cort, although the indications are that it is not a prime favorite with the public.

The Studebaker is uncertain. It is said overtures have been made to Joe Howard to have him place his new show "A Broadway Honeymoon" in that house instead of the Whitney, but nothing definite has been decided. The Fields' show, "All Aboard," is due at the American about Sept. 15. At the Princess "Little Miss Brown" will be the opening play.

There will be fewer theatres this season, playing the legitimate, and this it is thought will help the houses that are open. The outlying theatres are all booked up with a strong line of attractions. The Crown is in vaudeville, which leaves the Imperial, National and Victoria to supply the neighborhoods with the drama.

"The Governor's Lady" is announced to open at Power's Sept. 14.

"The Elixir of Youth" closes its season at the Cort, Aug. 30, and on Sept. 1 H. H. Frazee will present there "The Double Cross," by George Bronson Howard and Wilson Mizner. The piece was originally produced in New York four years ago under the title "The Only Law." Rehearsals are now in progress in New York Emmet Corrigan will have the part of the wire tapper, Mabel Freyner her original part of the chorus girl, and Harold Vosburg the broker. Eugene Sanger, who staged it before is again putting it on. It will be the first of the new crop of underworld plays to get to Chicago.

"The Yellow Jacket," which played three weeks at Powers' last season, is to be brought to the Fine Arts theatre in September for a run, sponsored by the local Drama League.

IND. HOUSE REVERTS.

Indianapolis, Aug. 20.

The Shubert-Muratt has reverted to the Shuberts' own management, Fred J. Daley having given up the possession of it after an occupancy of ten weeks on a rental basis.

W. E. Mick, formerly of the Shubert, Milwaukee, is at the Shubert-Muratt representing the Shuberts.

Milwaukee, Aug. 20.

No disposition has been made of the Shubert theatre for the coming season. It is loose in the field since the two "Syndicates" decided to play their attractions at the Davidson.

LEDERER A MOVIE MAKER; TO PRODUCE FEATURE FILMS

**Musical Comedy Promoter Goes With Mutual Co. As Advisory Manager at Big Salary and Share of Profits.
Will Continue His Stage Enterprises Also.**

George W. Lederer has become associated with the Mutual Film Co. as general producing and advisory manager, in addition to taking charge of the artistic and general departments of their manufacturing. Mr. Lederer is already at work and expects to bring out some sensational feature films.

A number of the prominent producing managers from the legitimate field have taken more or less temporary flyers into the film business, but, with the exception of Daniel Frohman, Lederer is the only one who has gone seriously into it. This does not necessarily mean Lederer has withdrawn from regular theatrical producing. He expects to do two pieces next season in conjunction with Klaw & Erlanger, in addition to "Hotel Eva," and "A Pleasure Trip," already announced.

Several other film producers have been in negotiation with Lederer, but the Mutual was the only one to meet his terms, which are said to be an alluring weekly stipend with a share of the profits.

The Mutual's press sheet, heretofore known as the Observer and in charge of H. J. Streyckmans, resigned, now has two editors and will be known as Reel Life.

FRED MACE IN NEW YORK.

Fred Mace, who has been principal comedian with the Majestic film company in California (a part of the Mutual service), has been transferred to New York and arrived in town Wednesday.

He will be made a feature with a new independent company to be called the Royal, which will also be under the direction of the Mutual.

PICTURES DODGING LOOP.

Chicago, Aug. 20.

Picture houses are not showing up as rapidly in the "loop" as in the outlying districts, although a new one will open its doors next week on Clark street, between Monroe and Madison. Seating capacity, 500. The cause for passing over "The Loop" by picture men is given as the high rentals in the downtown section. Another reason seems to be the invasion of the Loop by pop vaudeville.

MAX LINDER RETURNS.

Max Linder, best known of Europe's picture comedians, who for a long time was out of photoplay and who was the subject of conflicting rumors, is back with the Pathe people. Max will be featured in all his future poses.

FILM STATISTICS.

Paris, Aug. 13.

From statistics published here it is estimated the world's daily output of moving picture films would stretch 186 miles.

New York takes the lead of cities having the largest number of cinematograph halls, there being 470, many hav-

ing a capacity of over a thousand spectators. London has about 400, and Paris a little over 200.

There are three large theatres for moving pictures at Shanghai, also at Singapore, and in Rangoon two French companies are exploiting such establishments, so that the far east is well covered.

LAURA SAWYER MOVES.

Laura Sawyer, who won success with the Edison films via the Kate Kirby series of pictures, has joined the Famous Players under Director Hawley.

A new series on the Kate Kirby order, with Henry E. Dixey playing opposite roles, is planned by Director Hawley for Miss Sawyer's introduction.

CHILDREN'S MOVIE THEATRE.

A moving picture theatre designed for the special diversion of juveniles has been established by the General Film Co. at Amherst, N. S. No films with subjects designed for adult entertainment are shown during the day performances. At night no children's subjects are projected, with the aim the discouragement of juvenile attendance after dark. Similarly, the juvenile films of daylight projection is designed to discourage the attendance of adults.

The Daughters of the Empire, and a committee from the Girls' Community two progressive civic bodies of N. S., select the programs for the children's hours.

LEWIS FOR HISTORIC FILMS.

Walter R. Lewis will manage the Historical Film Co., which Eustace Hale Ball recently purchased.

DETROIT CENSORS.

Detroit, Aug. 20.

The Police Commissioners are busy selecting a censorship committee for all films shown in the city, beginning Sept. 1. The officials had about decided to appoint a woman among the selections, but were met by determined concerted opposition from the film men who combined in a strong protest. The present plan of the police to appoint a committee of six, including a single woman appointee. The film men are sticking out for five nominees appointed by themselves.

ILL. & IND. CONVENTIONS.

M. A. Neff, president of the M. P. E. L. of A., has issued a call for a special state convention of the M. P. E. L. of Illinois, to be held in Peoria, Sept. 16-17. Clem Kerr, special organizer, will round up the delegates.

New state officials will be selected to take the place of those that bolted at the New York convention.

A special convention will be held in Indiana at Muncie Sept. 25-26.

ROBIN HOOD

The good old days of merrie England when maimsey was the wine of the lords and ladies and gibbets for outlaws frowned down ominously upon the public squares of towns like Nottingham are revived in "Robin Hood," a three-reel colored motion picture to be released Sept. 1 by the Kinemacolor company.

The familiar story of Will Scarlet and Lady Christabel, their troubled wooing, and the perils braved by Will to win his lady's love are admirably adapted to colored motography, so charged are the sections and period involved with color tones in costumes, ivied nooks, and the royal purple robes of office to say naught of the trend of the yeoman and their women folk toward vivacious color effects and the picturesque and dashing bottle green costumes of the vagrant band that warred and stole under the gay call of bold Robin himself.

Kinemacolor did well to visualize in films this bit of medieval Anglo-Saxon romance, and by reason of its chromatic qualities the color of the story of the story must be a parade any rival black and white film covering the same subject.

The film adaptation of the story opens briskly, with a moonlight tryer of Will Scarlet and Lady Christabel that offers to the sentimental and poetic observer a good counterfoil of the amorous atmosphere of reckless youth, for though Lady Christabel is the daughter of the haughty Baron Fitz Ailvine, and Lord Christabel dare to woo her and proud Lady Christabel dares to be wooed.

As runs the spirit of the famous old-time tale, so, in the main, run the incidents selected for the composite of it in colored film. As the story calls for a castle to pay his court to his fair lady and ask her father for her hand in marriage, the old sheriff's rage knows no bounds. He storms and rages, and the whole Fitz Ailvine house is thrown into an uproar. But Will stands his ground and bravely pleads his cause, until the house with an oath orders him seized. The fight that follows is spirited, but with the result anticipated. Will is overpowered by the guards, escorted to the frontier and there told that his return within the precincts of the house of Fitz Ailvine will be tantamount to his death warrant. And when the guards have gone, and Will pursues his exiled way, and has his encounter with the random cohort of Friar Tuck, to defeat him in the joust, and because thereof is ennobled by the gay marauders headed by Robin Hood, we see the film play continue further its adherence to the main traditions. And the old tale of love and strife in brown October woods in the good old days of England's long ago.

As in the original romance, Will wins entrance to the castle by shooting through the lattice a message of Christabel an arrow carrying a message of his admission, and Will and Christabel have but adjusted the long length of rope by which they plan to descend to the helping hand below, when the guards break in, and again the luckless lover is dragged from the castle by the long rope. This time, he goes to dungeons deep, to await the morn of his execution.

The concluding scenes, showing the arrangements for the hanging, the march to the scaffold, the plaining of the prisoner's fate, the adjustment of the black cap, the dramatic interruption by Robin Hood and his fellows, and the capture of Christabel at the altar, as she is about to become Lady Goldborough, move swiftly and comprise a spirited close for the playlet.

(Kinemacolor Company).

ROBINSON CRUSOE

I am now much over seven, and had an average boy's delight in my perusal of the printed edition in the hazy long ago, but the three-reel film adaptation of the story brought me afresh and held me fascinated throughout its succession of strange scenes and incidents, from the impressive picture of the wreck to Robinson's arrival at and departure from the island, and which held him prisoner so long. The spirit of the romance is preserved admirably in the movie transcript. The salient features of the story are all there. There is gruesome chill in Robinson's descent into the storehouse dark, littered with boxes of crates, bones, limp footfalls, casks, and here and there the limp corpse of the dead with faces blanched and eyes that stare yet do not see. The departure from the wreck of Robinson and the dog, cat, parrot and goat on the improvised raft were hailed with delight by the youngsters, and their mirth excited freely by the comic terror of Friday, after that one-time cannibal had been captured by Crusoe and given his first sight of the beach, leading him to the first of the survivors, who had sought to capture and devour Crusoe. And the juvenile contingent bubbled joyously again when a baby goat was added to the Crusoe fold. And when the adventurous rescue is visited by the survivors a second time and the Spanish sailor and the dead father added to the colony, the crowd seemed further pleased. The fight aboard Captain Harlow's ship with the mutineers proved a brilliant piece of pictorial realism, vibrant with the lustre of the half-lit half-primal in the ferocity of its several attacks.

In an infinite variety of splendid things to approve in the staging of the film, but one scene struck me as being the cut-throat of the mutineers and their opponents in the ship fight as well as those used by the two buccanniers who would slay the ship captain and his daughter, were obviously wooden properties, with edges and fine as an average building, with a delightful light and shade in the photography, excellent throughout.

(Universal; M. B. Mason.)

CONSCIENCE

You don't need to go slumming if you see the three-reel feature called "Conscience," which now seeking to interest exhibitors, for a great many of the haunts of New York's underworld are embodied in the story, which in essence is a film answer to the question, If Christ Should Come to New York?

"Conscience" takes the observer through Chinatown, into a poolroom, and on in the twisted streets of the east side, past the rookeries haunts of followers of the opium pipe, the cocaine snuff and the morphine needle, and into the shabby gaiety of a cabaret of the ghetto honk-tonk.

There's scarcely a unit of the integrals of crime you don't get in the swiftly changing kaleidroscope of incidents which makes up the subject. Almost at the outset, you get a moving picture of an assault that you're left to believe ends in murder, and you see a painted Jexabel of Pell street ensnare a pleasure-seeking ruffian in a dance hall baigno. You even get the complex life of Times Square at the junction of Broadway and Second street.

You get all this in a sugar coated pill, or rather, one enwrapped with a tract.

For through each of the phases of sin in the rules of reckless pleasure that is the spur to the momentum of the story, we are made conscious of the spirit of the Redeemer observing the weaknesses of his children, and checking their tendencies to evil by making his presence felt through their consciences.

The story opens in the helms of the Palladium across the river from Manhattan at dawn, with the arrival of Christ, in the robes of the Messiah, with New York city looming shadowy in the background across the Hudson.

Its apices and peaks are general outlines gradually assuming landscape form, and the craft on the river awaiting for the hurried hauls of commuters to their places in the Manhattan hive.

Human interest is introduced in the next picture in the thrall that a woman of the night holds over a youth, whose father is a money lender. The youth's desire for money to supply the wanton calls of his temptress results in his being consigned to a band of gun men, and an attack upon his father's office, and an assault upon the father, to have the boy's actual participation in the crime halted at the threshold by the sting of his better self, his conscience, an effect achieved by visualizing the conscience in the film in the person of an apparition of the Saviour.

The next principal scene is a low, east side back room saloon frequented by coarse people of both sexes, where a victim for robbery is selected. The opium, cocaine and morphine precincts and their characteristic temptations follow, all from photographs obviously taken on the grounds. A schoolroom of the lower east side is also introduced, showing that in the most innocent places, temptation to do wrong is encountered. It is a juvenile girl scholar in the schoolroom who sins, by surreptitiously copying the answers of another at the examination, the examination being the vision of Christ appears to the tempted. In a vague way, the idea of the film suggests the aim of the Forbes Robertson stage play, "The Passing of the Third Floor Back." The stage manager has been so good as to take the idea. The piece lacks unity. It is even raged in some of its relations. The conception of a plot, whether an echo of "The Passing of the Third Floor Back," or an original conceit, fashioned on the Sheldon, is put into actual practice in Chicago some years ago, under the caption, "If Christ Should Come to Chicago." It has been staged by a technician without the imagination of its projector or the adequate means to realize the conception. The picture throughout suggests a condition of cramped facilities, yet despite these drawbacks the substance and the incidents gathered are of themselves so interesting that they make the feature well worth while.

(Conscience Film Co.)

FORBID RISK IN MOVIES.

Niagara Falls, Aug. 20.

The manager of a moving picture troupe was forbidden to permit a child in his company to perform a swimming act in the water near the gate-house of the Ontario Power Co. by the authorities.

Six-year-old Florence Foley was instructed to jump into the water near the water gate. She looked at the rough water and began to cry. Then her mother cried and Policeman Kelly of the Ontario police, ruled against the attempt. The actors returned to the American side to pose. The child was turned adrift in a motor boat some distance above the falls and then rescued from the dangerous position. She wore a life line for this performance.

STOCK IN NEW HOUSE.

Wilmington, Del., Aug. 20.

Luke Connors, who operated stock at the Avenue last winter is to have stock here again as soon as the new theatre being constructed by Du Pont, of powder fame, is ready for occupancy.

DIGGS-CAMINETTI TRIAL CAUGHT BY MOVIE CAMERA

Actual Court Room Scenes Filmed for First Time by Judge's Permission. Boston Prohibits Exhibition. Hammerstein Books Feature at \$350. Other "White Slave" Series Inferior.

San Francisco, Aug. 20.

While two alleged "White Slave" pictures containing a court room scene of the Diggs-Caminetti trial are on the market, it is understood here that the Pacific Coast Photo Playhouse Co. has the genuine film, with the court room scene showing principals, judge, jury and lawyers. It was taken by permission of Judge Van Fleet through the influence of local newspapers. The photographers were limited to three minutes in the court room. The pictures are reported to be clear and satisfactory. It is the first instance known of a judicial session permitting itself to be photographed.

A representative of this company claims a deal has been closed to show the film at Hammerstein's, New York, for the week commencing Labor Day, at \$350 for the seven days.

The Progressive Film Producing Co., a rival concern, is also offering a Diggs-Caminetti trial picture, now at Pantages theatre here. It is a very poor film, caught from the rear of the court room under adverse conditions, with the pictures dark.

Boston, Aug. 20.

Mayor Fitzgerald, upon hearing that a "White Slave" picture of the Diggs-Caminetti trial in San Francisco would be presented in this city shortly, issued orders to the police that it be prohibited, and further said no "White Slave" could be exhibited within his official precincts.

SCREEN ROOM INSPECTION.

Health Commissioner Lederle is after the motion picture manufacturers of Greater New York who are operating unsanitary demonstration rooms. The complaint upon which the commissioner is acting is said to owe its origin to the agitation of movie operators holding union cards.

The steadily growing influx of picture makers in the three boroughs under Lederle's supervision has made it difficult to keep pace with the newcomers. The complaints to the commissioner allege that many of the places where pictures are shown to prospective exhibitors are without any possible means of ventilation, save by doors that are kept closed during demonstrations. The destruction of the vital qualities of the air by the steadily burning carbons it is claimed make the spectatoriums, as a rule breeding places for disease for all who are forced through their duties to remain in them for any length of time. One of the worst of the places indicated in the message to the health commissioner is in a cellar, with practically no outlet, save a door from the yard, situated on East 32d street. Another alleged flagrant offender of the health laws is a big film

manufacturing concern with a cubby-hole demonstration box on one of the upper floors of a well-known 42d street office building occupied largely by moving picture firms.

The health commissioner proposes to call an early meeting of the moving picture manufacturers concerned in the complaints and see if means cannot be devised to protect the health of their employees and for that matter of their customers. The 850 moving picture houses of the three boroughs, it is understood, will also be inspected, to better safeguard the fresh air supply of moving picture operators.

NEW M. P. SUIT.

New material is added to the voluminous testimony of the department of justice at Washington in its prosecution of the Motion Picture Patents Co. in a suit just instituted in Cleveland by Joseph H. Sampliner against the General Film Co., as an integral of the Motion Picture Patents' combination for damages in the sum of \$303,000, which Sampliner alleges the Lake Shore Film and Supply Co. suffered through oppression by the General Film Co., in violation of the Sherman Anti-trust law.

The Sampliner suit is understood to be but a single angle of the general prosecution of the defendants by the Fox company, and others of New York, and divers and sundry concerns throughout the country whose business has been affected by the conditions governing the conduct of the business of the General Film and Motion Picture companies.

Behind the Sampliner suit is the department at Washington, although Sampliner is the nominal plaintiff. Incited observers of the Cleveland litigation see in it another link of the chain. Special U. S. Government Officers Grosvenor and Dowling have been forging for the repression of the Trust for the past year. It is further averred that the Cleveland action is but a preliminary to the resumption in New York next month of the action against the Motion Patents Co. which was suspended in August, one of the consequences of which was the sudden lifting of the M. P. P. Co.'s license lid during the trial.

Sampliner is prosecuting as the assignee of the company which he alleges suffered the damages claimed. The actual losses suffered are placed at \$101,000, but according to the Anti-trust law, three times the damages suffered may be sued for.

FLORIDA CONVENTION CALLED.

Florida State Branch No. 33, M. L. E. I. of A. has called a convention at Tampa, Aug. 31-Sept. 3, in the Majestic theatre, owned by President Griffith of the Florida Branch.

\$4,000,000 FILM CO.

Papers of incorporation were filed with the Secretary of State of New York at Albany this week for the Kande Co., capitalized at \$4,100,000, conduct the business of "manufacturing and dealing in photographic process, motion picture and theatres."

It is understood that the former Kinetograph heads, J. J. Kennedy and Percy L. Waters, are associated with Klaw & Erlanger in a general film business, distinct from the K. & E. Biograph project formed for the purpose of releasing feature films and capitalized at \$500,000.

Although the interest of Waters and Kennedy is not disclosed in the incorporation papers, they are intimately concerned in the venture.

The principals are named in the record with the Secretary of State as Joseph Klaw, Joseph Brooks and Charles B. Dillingham and headquarters are given as Sherry's Hotel, Fifth avenue, New York City.

The details of the enterprise did not become known this week, but speculation was lively. It was recalled that when Waters and Kennedy started a guerrilla warfare against the General Film Co. with their Kinetograph Co. last spring, the air was full of rumors that this would be but the beginning of a movement on the part of the promoters to go out as a general opposition to the licensed manufacturers of the Motion Picture Patents Co.

The circumstance of the enormous capitalization in the new Kande corporation, leads many to believe that this suspected move is now to become a reality and that an actual competitor to the present manufacturing forces is to enter the field.

STANDING ROOM PETITION.

A committee of moving picture exhibitors of Greater New York, selected from the M. P. E. A. organization, of which Samuel H. Trigger is president, will call upon Mayor Gaynor today and petition for consideration of an amendment of the recently passed Folks moving picture ordinance.

When the old movie law was replaced by the present measure, the standee privilege was wiped out. The movie men believe the omission was an inadvertence, and will ask for the customary measure of floor space at the back of the house that is accorded the regular theatres.

G. F. CHICAGO SHAKE UP.

Chicago, Aug. 20.

Manager Eisner of the Wabash branch of the General Film Co.'s western offices, at Chicago, has resigned his office, following the visit here Aug. 16 of H. A. Boushey, general manager of the G. F. C. Manager Cohen of the Dearborn branch, has left for New York City for a conference, following Boushey's Chicago advent.

Isaac Van Rounkle, manager of the American branch of the G. F. in Chicago has been appointed general manager of the three offices in Chicago and will fill vacancies existing in the other two branches. Mr. Boushey left for New York Saturday.

If you don't advertise in VARIETY, don't advertise at all.

FEATURE FILMS IN LONDON.

William H. Hickey, Kinemacolor's commuter between London, where he is Kin's general manager, and the Meca Building, where he hangs out when he's at the New York end of the big ferry, got back from London Aug. 19, his 18th trip within the year.

Paraphrasing the famous Horace Greeley advice of another generation, Mr. Hickey counsels American directors of movie plays to keep an eye on London, and the foreign market generally, where the American stage producer of film plays is considered so far advanced over the native material that he is in ready demand.

With an approximate investment already of \$125,000,000 in the moving picture industry, the expansion of the film field abroad is growing daily, with London and Paris the leaders in the progress.

The feature play of three or more reels is the coming thing on the other side, declares Kin's commuter. Gradually, the split reel, one reel and even multiple is being superseded in popular interest by the public clamor for picture plays of continuous interest. The failure after incredibly brief engagements of about 90 of 125 new plays produced in London the past year Mr. Hickey ascribes to the growing popularity of the film feature play, which has practically destroyed the "gallery" and "balcony" patronage of the other side.

Manager Hickey reports a steady extension of the inroads which Kinemacolor has made upon back-and-white photography abroad since the inception of the color process.

Britain's refusal to send any exhibits to the Panama Exhibition in San Francisco he says has excited considerable resentment among British tradesmen. Mr. Hickey says the coming year will see the top-notch mark in film production in London, especially in feature subjects. Mr. Hickey says he will use the London end of his commute excursion ticket back to Lunnion within a few days.

SPAIN PANIC JAMS MOVIES.

In a jam of several hundred people fleeing an alarm of fire in a moving picture theatre in Valencia, Spain, Wednesday 39 people were injured, some to an extent that it is feared several will die.

CROSS COUNTRY CO.

A company has been organized by J. Hampton Rhey of New York for the purpose of placing upon the market a travel feature film running clear across the American Continent, commencing at Cape Cod, on the Atlantic, and ending at Seal Rock, San Francisco, on the edge of the Pacific. The mileage is to be spaced off and local film photographers commissioned to dovetail the parts until a complete moving picture panorama is effected.

The route that Weston, the walker, took in his famous tramp will be followed in the main in the film feature.

John Glogau is to write the music to Edgar Allan Woolf's "Princess Shrew" musical playlet to be done this season by Lulu Glaser and Tom Richards.

STOCK

MCALLISTER AT CAPITOL.

Washington, Aug. 20.

Paul McAllister, late of the Poli stock, Bridgeport, has been transferred to Poli's local company to play leads, in place of Robert Cain.

Scranton, Pa., Aug. 20.

Jane Terrell has arrived to play the leads with the Poli company, replacing Lillian Baer.

New Haven, Conn., Aug. 20.

Charlotte Wade Daniels, who has been playing character roles with Poli's stock here, has handed in her notice. Miss Daniels was with the Corse Payton Company for eight years.

TRAVELING STOCKS.

The traveling stock companies are getting under way for the fall season.

Billy Allen and his musical stock players opened in Morgantown, Pa., Monday. The Myrtle-Harder Co. starts an eastern tour Monday at Binghamton, N. Y. The Kirk Brown, which opened the first week in August, is in Paterson, N. J., this week. It will play a long western tour later, the first in years.

The Winifred St. Clair Co. (Earl Sipe, manager) opens at Meadville, Sept. 22 for its eastern tour. A western start was made Monday at Danville, Ill.

The Chas. K. Champlin stock opened Monday for a tour of his native state, New Jersey.

PARK STOPS.

Newark, Aug. 20.

The operatic and musical comedy company at Olympic Park which has been operated all summer under the Franklin-Baggot Co's direction, closes Sept. 15. Business has not been up to expectations although the F-B put in the company under a guarantee.

There's talk that the Park may be conducted all winter as a movie place.

Peekskill, N. Y., Aug. 20.

Henry Wilson, operating Electric Park's musical shows, has gone to New York to arrange for the installation of a picture policy here. The operatic shows have not materialized as they should and Wilson thinks the pictures will turn the trick.

AT THE METROPOLIS.

Mae Desmond and Rowden Hall have been engaged to play the leads with the new stock company which will play at the Metropolis, Bronx, starting Labor Day.

PROGRESSIVE IN K. C.

Kansas City, Aug. 20.

Roy Crawford, brother of O. T. Crawford of St. Louis, has leased the Willis Wood theatre here and will play the attractions of the Progressive Circuit, the new opposition in burlesque. He announced he had agreed to pay \$20,000 a year for ten years for the house.

The house opens Aug. 31 with Jack Reid's "Progressive Girls."

STOCK AT HART'S.

Philadelphia, Aug. 20.

Jay Packard has leased Hart's theatre, for the fall season and will operate a stock company there for the winter, opening next month.

Packard has engaged George Kennedy, Augusta West, Billy Carey, Daisy Stampe, Polly Holmes and Charles W. Chase and the house will get started around Labor Day. The organization will be styled the Penn Stock Co., and J. P. will install a melodramatic stock policy. The opening bill will be "The Bowery After Dark," with "Tony, the Bootblack" and "The Little Heroes of the Street" underlined for the following two weeks.

J. P. is going to reduce prices. The scale at Hart's will be 10-15 and 25. Heretofore the top has been 50 cents.

NEW LORCH AT PASSAIC.

Passaic, N. J., Aug. 20.

The Lorch, seating 2,000, is expected to be ready some time in December. Theodore Lorch, builder, will not play leads with his new company, having engaged Howard Chase. Lorch may play occasionally.

Cecil Fay will be the leading woman. Others now signed are Jack Lawrence and Billy Cullington.

Lorch will also operate the rathskeller of his new house.

PLAYERS ASSIGNED.

Chicago, Aug. 20.

Rowland & Clifford have completed the rosters for their road companies. Players have been assigned as follows: "Don't Lie to Your Wife," Dave Lewis, Daniel Sullivan, Billy Gillette, Clifton Atwood, Martin Franklin, William Shields, Harry Ellis, Edwin Leffler, Edna Roland, Eleanor Fry, Nellie Kempton, India Ramar, Beatrice Keith, Buddy Lamar, Betty Gillette, Virginia Marshall, Anna Schaefer, Fritz Van. "The Cost of Living"—Fanny Mathias, Eleanor Rella, Caroline Pearce, Eleanor Otis, Earl Ross, Clyde Bates, Art Elmore, William Connors, G. Glen Wallis, Frank Anderson.

"A Romance of the Underworld"—Gordon Hamilton, Lawrence Atkinson, Dave Henderson, Josephine Worth, Sydney Platt, Donna Lee, Mark Ellison, Al Gertiser, M. H. Gibbons, Norman Phillips, Halworth Stark, Orrin T. Burke, Wm. Morrissey, Wm. F. Pfarr, Georgie Edwards, Ralph Thorne, C. E. Kempton.

"One Woman's Life"—Albert Phillips, Leila Shaw, George Tripp, George Dayton, Gracia Faust, Eva Baynes, Millie Stevens, Ruth Haser, Charles Miller, W. D. Burroughs, Frank Anderson.

"The Divorce Question"—Louis Hollinger, Douglas Lawrence, Barbara Douglas, Charles Burnham, Dave S. Hall, Beth Hamilton, Leo DuMont, Wm. Clayton, Thomas L. Voile, Jeanette Lucas.

"The Rosary"—Harrison J. Terry, Allen Leiber, Billie Champ, Mabel Haven, George C. Roberson, Claudia White, Grace Reading, J. M. McGuire, Garry Gotshall.

STANDARD, TEMPORARILY.

Cincinnati, Aug. 20.

The former Western Burlesque Wheel theatre, Standard, will play the Eastern Wheel attractions here until the new Gayety is finished.

"The Ginger Girls" start the season at the Standard Sunday, Aug. 24.

KIRK AT HAYMARKET.

Chicago, Aug. 20.

James P. Kirk, formerly manager of the Star, has been selected to manage the Haymarket, which opened with Progressive Wheel burlesque Saturday night.

GAYETY PLAYING S. & H.'S.

The Gayety, Brooklyn, under the management of the Columbia Amusement Co., will play the Star & Haylin attractions. It is one of the two theatres leased by the Columbia company from Hyde & Beaman, the other being the Star, Brooklyn, where burlesque is continued.

The Columbia pays \$65,000 rental yearly for the two S. & H. theatres. It also turned over to A. M. Bruggemann of Paterson, N. J., \$5,000 in cash when settling with him, considered a very favorable disposition of the Paterson matter, for the Columbia people. The Gayety, St. Louis, mix-up through the merger of the two Wheels, is said to have netted O. T. Crawford, of that city, the Gayety man with a Columbia contract, \$25,000 in the adjustment. The Columbia shows will play the Standard, St. Louis, a former Western Wheel theatre this season. The Progressive Burlesque Circuit, the current "opposition," will place its shows at the St. Louis Gayety.

MINERS' MANAGERS.

Tom Miner has assumed the personal management of the Newark burlesque house and last week moved his family from the Bronx to the Jersey town.

Frank Abbott, at the Empire over there, has been transferred to the People's (Bowery).

Fred Follette will manage Miner's in the Bronx this fall.

WADSWORTH OPENING.

The Wadsworth stock company opens tomorrow (Saturday) night under Cecil Owen's direction with Florence Rittenhouse and Guy Harrington playing the leads.

LEADING MAN DROWNED.

Boston, Aug. 20.

Albert M. Bates, leading man of the Augustus Perry stock company and a Boston favorite player, was drowned last Saturday at Hampton Beach while swimming.

He was a former member of the old Boston Museum stock company and was 64 years of age.

PITTSFIELD IN SPLIT.

Pittsfield, Mass., Aug. 20.

The Empire, for some seasons past offering stock, will house the Progressive Circuit shows. Pittsfield will be a split week with Springfield.

Marie Reynolds says that she is enjoying the scenery of California on "alimony promptly paid by a rich husband."

ROBIE'S SHOW WILL DO.

Milwaukee, Aug. 20.

Robie's "Beauty Snow," "Oh, Oh, Josephine," opened its own season and that of the Gayety Saturday night to a capacity house, and although the piece needs some working over, it offers fair entertainment as it stands.

It has a poor opening, but winds up much better, the opening chorus which is too long being followed by a lot of draggy talk that leads to nowhere.

Not until the close of the first half does the show get its stride, by musical numbers and the backing of a comely, capable and well dressed chorus.

In comedy the show is woefully lacking. Charles McCarthy and Harry Bentley, as the two senators, work desperately hard with the handicap of no material worth while, and Bentley resorts to some ancient stuff in an effort to strengthen his part. Ernest Fisher is a capable "straight," and Sam Green helps considerably in a tough part, but Johnnie Walker is the star worker and as far as the mere contingent is concerned, walks away with the show.

Not that the others have not capabilities, but merely the absence of opportunity.

Among the women, Libby Blondelle needs only her shapely figure to make a hit. Doris Thayer is clever and scores whenever opportunity permits, notably in her "Enchantment" dance, and her singing specialty, "And Then." Augusta Lang has a sort of a "nut" part in which she is good, and her song, "The Perfume of Flowers" is one of the most legitimate hits of the show.

The piece is well mounted, there are clever lyrics, and the costuming is handsome. Whoever is responsible for that part of the work deserves commendation.

LOTHROP IS PLEASED.

Boston, Aug. 20.

The local situation between the Columbia burlesque circuit and the Progressives has proved both profitable to the local managers and an agreeable surprise to patrons.

The Old Howard, a "guarantee" house, and the Grand Opera House, a percentage proposition, are both controlled by George E. Lothrop. When opening with "The High Life Girls" with Ambark Ali as comedian he was elated. With the opening of the second new Progressive show, "The Rector Girls" this week he went the limit in the house show in his enthusiasm, booking the Bison City Four, featured at Keith's big time theatre here the previous week. Both shows were far better costumed than most opened here before and if the standard is continued next week when "Eva Mull and Her Burlesquers" open.

The Columbia houses are the Gayety and the Casino and this week are playing "The College Girls" and "The Watson Sisters Show" respectively, to big business.

A saving will be made by Lothrop in that he gets a good percentage proposition at the Grand Opera by playing the shows on succeeding weeks at the opposite end of the city, thus saving transportation expense for the show management.

LONDON

VARIETY'S LONDON OFFICE

19 CHARING CROSS ROAD

(CABLE "JESSFRE, LONDON.")

JESSE FREEMAN, Representative.

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

London, Aug. 13.

"I Should Worry" not called a "revue" (by orders of Alfred Butt who seems to dislike the word) opened at the Palace this week. It would be fair to judge the production at any provincial hall but at the Palace the show doesn't fit. While running along smoothly there was no applause but of a friendly manner displayed noisily in the gallery. In fact 50 would have easily covered the number of people on the ground floor (dead heads excluded) Monday night. The piece called on the program an extravaganza is made up of a succession of specialties, some very clever and some not so much so. Marie Dainton and Tom Payne stand out all through, especially in a number where the couple impersonate two old people seeing the up-to-date parts of London. In this new dances and imitations are shown to good advantage by the pair. A corking comedy number is provided by Payne in "Buying a House" in which a small sized modern dwelling is shown. It gives him plenty of scope in the role of a rough clown and talker and he handles it admirably. Of the novelties a four-girl scene bordering on the undressy side stands well alone. The girls carry a complete wardrobe in their large hats and while singing dress by degrees. The idea is one that was first used in a production in Berlin by the producer, Will Bishop. After it was exploited all over. Jake Friedman, a Dutch comedian, well known in the halls, works entirely with music hall material and might appeal to a few. Marie Courtney sings an American rag song. Ben Zeller and Bonnie Browning also figure in numbers.

Grace Washburn will open at the Apollo Theatre in Berlin on Sept. 3.

The Oxford goes in for French patriotism and English athletics this week with a French military band and Ernest Barry, the world's champion sculler, as attractions.

Maidie Scott at the Tivoli has made a sketch out of a red-head song that carries though perhaps more seriously the sentiments expressed by Irene Franklin some time ago.

Charles Hawtrey will produce a new farce by William Post called "Never Say Die" at the Apollo Sept. 11 when the actor will commence his autumn season.

George Alexander will produce an English version of "L'Assaut" early next year in London.

Hale Hamilton and Fanny Brough will play the leads in the new Drury Lane Drama next fall. The drama will be a patriotic affair.

Bertram Wallis will be the leading member of the cast of the new musical play "Once on a Time" at the Lyric, Sept. 3. Wallis of late has played the music halls with indifferent success.

Harry Jolson is appearing at the Holborn this week, the black-face comedian's first London showing this year. He is getting away very big.

Oswald Stoll has officially denied the report of a few weeks ago that the Coliseum would be put on sale to the public.

Jack May, proprietor of the Cosmopolitan Club, announces his intention of opening a new big one next month on the present premises occupied by Blanchard's restaurant in Regent street.

LONDON'S 1916 EXPO.

San Francisco, Aug. 20.

London is to be the scene of a mammoth exposition in 1916 to boost the products of Australia, according to a statement made here by Albert Goldie, official representative of the New South Wales interests behind the project and who arrived from the antipodes Aug. 8.

The entire enterprise is reported to have been underwritten by one man, Arthur Rickard, millionaire and president of the Million Club of Sydney. The next day after his arrival here, Goldie called on the directors of the Panama-Pacific Exposition with credentials from the Australian authorities. He declares his country will be represented here in 1915 with a big and expensive exhibit. He will see something of this country en route to London.

"SPIDER WEB" TWICE DAILY.

"The Spider Web" dance, as done by Mado Minty in Paris, may be first shown over here in vaudeville, but not by Mado. It is said a production of the dance is being prepared for an early presentation in the twice-daily houses.

FILMS BEST SELLERS.

Coney Island's honeycomb of movies uses more wild west films than of any other subject.

The bulk of movie houses in the Bronx fairly fight for the first release of playlets with disrobing and otherwise risque effects.

Chicago's movie audiences run in the mass to melodramatic bits with robbery, murder and city gun play particularly favored elements.

Farce in the middle western city runs melodrama a close second. San Francisco likes best New York scenes and scenarios, and after that foreign scenic films, particularly those of China, Japan and the South Sea Islands.

If you don't advertise in VARIETY, don't advertise at all.

PARIS

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

Paris, Aug. 13.

A man with big boots attracted the attention of the crowd on the Boulevards this week, and on looking down at his feet it was seen that the soles were of India rubber with raised letters so that every step he made impressed the name of a well known theatre on the sidewalk. The advert, though ephemeral on the wet streets, was worth the effort.

Raphael Colombel has bought a small hall in the Rue des Pyrenees and will rebuild a large picture theatre on the site. A couple of small vaudeville acts will be included in the program.

The Bijou Concert, Faubourg de Temple (near the Alhambra) has been purchased by Herdt, together with some adjoining property, and he intends to put up a modern music hall in its place. M. Jacob, formerly a manager at Tours, has taken the Eden Concert, Avenue Ledru Rollin, and will open it as a picture house, playing also a few variety turns.

It is reported that Deutsch, formerly of the Vienna Coliseum, has interested capitalists in Ronacher's in that city which will shortly reopen under his management. Mittler remains at the Coliseum.

Leonard Sidney proposes to open a Palais de Dance, on the Berlin lines, about October next, in Paris, near the Place de la Trinite.

Ancilotti Plege will open a vaudeville house in Versailles to be called the Alhambra, Sept. 5. It will play three days weekly, principally with circus acts.

Andre Denis has taken over the Sirene, a tiny music hall (really Cabaret) in Rue Montmartre, and will try his luck next month.

A large picture house, to be known as the Palais Montparnasse, will open 3 Rue d'Odessa (near Montparnasse depot) about Sept. 15. Ratel & Hedet, the managers, intend to present vaudeville also.

A new vaudeville theatre, the Apollo, opened Aug. 1 at Rzeszow (Austria) by Sam Weiss, Wilhelm Weiss, of Cracovia, acting as booking agent.

The Belgian revue came to an end at the Scala the last of July, after a successful summer season, and the Belgian comedy "Marriage de Mlle Beulemans" ("Little Miss Llewellyn") took its place.

SLAPPING POOR MARTIN BECK.

Chicago, Aug. 20.

The district around 63d and Halsted streets has found its level theatrically. This season will see things pretty much in the hands of Sullivan-Considine in that district as far as vaudeville is concerned.

The Linden, the first of the vaudeville

theatres to be built there has given up the ghost and will be run as a straight picture house hereafter. The Empress, the new S.-C. theatre, which opened in the district last season with all its modern comforts and the shows supplied from the S.-C. office, have been too strong for opposition.

In spite of the calamity howlers, principally from the Association, who always argue in the same circle, that if you are not affiliated with the big agencies of the east it is impossible to get material, the Empress has been giving good shows and doing business.

The best way for an act to get W. V. M. A. time appears to be to play for S.-C. and pick it up on the way back. The Empress is watched carefully by the Association managers.

A house like the Empress on the North Side which is a certainty within the near future should raise havoc with the houses in that section now.

Sullivan-Considine have not yet announced their site on the North Side, but are planning to locate there, and will be open for business in 1914.

The Association talks of building in the outlying districts, and the press material given out regarding the plans of Martin Beck and others interested in the deal seem to be a good deal like Beck's Music Hall in Berlin. Martin has been building theatres on paper all over the country for the past five years, but the only one that materialized was the Palace, New York, and they took that away from him before it was finished.

PAVLOVA'S ROUTE LAID OUT.

The route on the Shubert books for Pavlova, the dancer, starts Oct. 17. It has been laid out for some time. Max Rabinoff, the Russian's American manager, reached New York Tuesday.

Pavlova closed at the Palace, London, Sept. 9, after a scene with her principal dancer, Novikoff, the Thursday evening previously. Rabinoff denied upon reaching New York she had slapped her dancing partner or struck him at all, although the account was Pavlova had done so after having been informed in the wings by Novikoff, just before they appeared, that he could not keep the American engagement with her. In London no authentic cause of the differences between the couple was known.

Pavlova, according to Rabinoff, will not leave the other side until Oct. 8, and is due to appear at the Metropolitan, New York, Nov. 3. In her company, he says, will be several principal dancers, among them Zailich, of the Imperial Opera House, Moscow. Who will be Pavlova's principal male dancer is of considerable concern to managers who have booked Pavlova on her tour.

The action for contempt brought against Rabinoff by Ben Atwell was dismissed Monday in the Supreme Court through defective service, the papers having been served upon Rabinoff's attorney instead of personally.

IF YOU DON'T ADVERTISE IN



DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (August 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-Conside Circuit.

Agencies booking the houses are denoted by single name or initials such as "Orph." Orpheum Circuit—U. B. O., United Booking Office—W. V. A., Western Vaudeville Managers' Association (Chicago)—S-C, Sullivan-Conside Circuit—"P." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Hod," Chas. E. Hodkins (Chicago)—"Craw," O. T. Crawford (St. Louis)—"N-N," F. Nixon-Nirdlinger (Philadelphia)—"BL," Bert Levey (San Francisco)—"J-L-A," Jones, Linick & Schaeffer (Chicago).

New York

HAMMERSTEIN'S (ubo)

Evelyn Nesbit Thaw
Dainty Marie
Ahearn Troupe
Arnet Brothers
Bert Fitzgibbon
"Act Beautiful"
Burkhardt & White
Black Bros
Juggling Burkes
Allen & Brown
5TH AVE (ubo)
Romulo & Milefforli
Kathleen Clifford
Melville & Higgins
Will Oakland Co
Poster & Lovett
Manilla & Lloyd
Wilfred Clarke Co
Gordon & Rica
John H West
Florette
UNION SQ (ubo)
First & Hadley Co
Rose Buck
Luce Glynn & May
"Arcadia"
McKay & Ardine
Chas & Fannie Van
Skaters Bijou
Marino Sisters
Litzel & Jeannette
PROCTOR'S 125TH
1st half

Clivette

June Levey
O'Brien & Cale
Jordon & Doherty
Fisher Morris Co
Langweid Sisters
Burke Barton & Wil
Australian Comiques
Garrel
Evans & Edwards
Clyde De Vaux Co
PROCTOR'S 23D
1st half
8 Diving Girls
Janet London Co
Hanson & Vernon
Will Kenny
Gaster & Leighton
Veronica & Hurl F
Venetian Duo
PROCTOR'S 58TH
1st half

Hope Booth Co

Billy Sisters
Blake & Harvard
Nella Tentini Co
Johnson & Wells
Hugson & Brenner
AMERICAN (loew)
Gallardo
Geo Randall Co
Ed Foyer
La Vine Cimeron 3
Bigelow Campbell & R
Gracie Emmett Co
Al Herman
Sig Franz Troupe
Girard & West
(One to fill)
2d half
Farley & Butler
Budd & Clare
Marie Stoddard
Ward Sisters
Van & Pierce
Gracie Emmett Co
Al Herman
The Gagnoux
(Two to fill)
2d half
Karlton & Kilford
Ronald & Ward
"On a Side Street"
Whyte Peizer & W
(One to fill)
2d half
Lyons & Cullen
Keystone 4
"Stick Up Man"
Grant Gardner
Crawman
(One to fill)
2d half
Bijou (loew)
O'Boyle
John T Doyle Co
Victor Moore Co
Ben Dery Co
Doc O'Neil
Goldrick Moore & K
Tom Mosher Co
Rae Eganor Hall
Three Jokers
Billy & Edith Adams
Roger's Dogs
ORPHEUM (loew)
Rose Miller
Shirk & Walsh

Brighton Beach

HENDERSON'S (ubo)
French & Ellis
Elgar A Ely Co
Elphye Snowden
Carmell & Harris
Joe Whitehead
Joe & Lew Cooper
The Cartons
La Crandall
BRIGHTON (ubo)
Jack Norworth
Leonard & Russell
Francis McGinn Co
Violet Dale
Cesar Rivoli
Pandur Bros
Goldsmith & Hoppe
Sue Smith & C
Lyons & Yocco
Monkey Hippodrome
Belle Adair
Casting 4
Clifford Walker
Joe & Ethel Dooley
PALACE (orph)
Fox & Dolly
Jack Wilson 3
"Blackbirds"
Hussey & Lee
Billy Hall Co
Seldom's Venus
Merkel Sisters
Zenita
3 Hedders
EMPRESS (sc)
Halsted St
(Open Sun Mat)
Orville & Frank
Rose & Ashton
Nelle & Leighton
Franconia Opera Co
Dunedin Troupe
(One to fill)
2d half
McKICKER (J-L-A)
Walter McCullough Co
Juggling Normans
Flying Fishers
City 4
Durand O'Leary Co
Great Francillas
"Piano Nuts"
Hursley Troupe
Albert's Bears
Newbury 6
Marinette & Lewis
Virginia Herald Co
Rowday & Edwards
Fielding & Carlos
Hussey 2d half
Will Han
4 Van Oss
Nelson Comiques
Jeanette Adler Co
Lee Calder Co
"Line of No Resis"
(One to fill)
2d half
WILSON (J-L-A)
Carl Randall
Marco Twins
R F Hutchins Co

Baltimore

SMITH & KEEFE
Sandwina
"Jungle Girls"
Graz Kids
(One to fill)
2d half
May Buchelle Co
Law Wells
Crazy Kids
Robert Hall
Sandwina
Hillings, Mont.
BABCOCK (sc)
(25-30)
(Same bill as at Miles
& this issue)
Boston
KEITH'S (ubo)
Victor Moore Co
Ben Dery Co
Doc O'Neil
Goldrick Moore & K
Tom Mosher Co
Rae Eganor Hall
Three Jokers
Billy & Edith Adams
Roger's Dogs
ORPHEUM (loew)
Rose Miller
Shirk & Walsh

San Francisco

ORPHEUM
Mayhew & Taylor
Kingsdon Co
Alma Hines
Kennedy, Nobody & P
Bartholdi's Birds
Edward Davis Co
EMPRESS (sc)
(Open Sun Mat)
4 Readings
Manning & Ford
B Kelly Forrest
Sager Midgley Co
Mort Sharp
Max's Circus
PANTAGES (m)
(Open Sun Mat)
Howard & McCane
Velde Trio
Jack Taylor
Lopez & Lopez
Dixie Southern
Courtney & Jeannette
St Louis
HIPPORHOM (tal)
Aerial Leary
Swor & Westbrook
Jeclyn Rogers Co
Gus Reed 3
English Polyo Ballet
Charles Parker
Metzetti 3
Stanley & Conover
Spellman's Bears
St Paul
EMPHRESS (sc)
(Open Sun Mat)
"Spirit Paintings"
Belmont & Harl
"In 1909"
Wm Cabell
"Cupid's Syndicate"
Seattle
ORPHEUM
"Little Parisienne"
Hoey & Lee
Delmore & Light
Valia Clark Co
Great Welland
Ethel McDonough
Juggling Millers
EMPRESS (sc)
Lee & Yocco
Pringle & Allen
"When Women Rule"
Byal & Early
7 Bracks
(One to fill)
2d half
Moore's Girls
Kling Thornton Co
James Brockman
Jusart Trio
Devon Sisters
Aerial Bartlett
Sioux City
ORPHEUM
"Detective Keen"
"Dance Dream"
Ota Gyl
Chung Wha 4
Billie Stead
Willard & Bond
Fred & Albert
Soc Bend, Ind.
ORPHEUM (wva)
DeMarest & Chabot
Arthur Deming
Whitney's Dolls
Donovan & Arnold
Ishtakaw Bro
Belmont's Manikins
Sam Hood
Edwin Keough Co
Tivoli
Swain's Cockatoos
Spokane
ORPHEUM
(Open Sun Mat)
"New Song Birds"
Mullen & Coogan
Karna's Comedians
PANTAGES (m)
(Open Sun Mat)
Riley's Girls
Connolly Sisters
Rapol
Alma & Lewis
Irving Roth
Springfield, Ill.
MAJESTIC (wva)
Warren & Francis
Roca La Rocca
Carl & Minnie
Capitol City 4
Flying Gercs
2d half
Wellly & Ten Eyck
Carl Randall
Nichols Parlo
Parillo & Parillo
Cornelia & Wilbur

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Ishtakaw Bro
Belmont's Manikins
Sam Hood
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Rapol
Alma & Lewis
Irving Roth
Springfield, Ill.
MAJESTIC (wva)
Warren & Francis
Roca La Rocca
Carl & Minnie
Capitol City 4
Flying Gercs
2d half
Wellly & Ten Eyck
Carl Randall
Nichols Parlo
Parillo & Parillo
Cornelia & Wilbur

San Francisco

ORPHEUM
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The Cabaret muss in New York, enlivened last week by rough-house police raids on Healy's restaurant at Broadway and 66th street, took to a quiet avenue after District-Attorney Whitman appeared on the scene, denouncing the action of the uniformed force as scandalous. Mayor Gaynor came back at the prosecuting officer with a scathing letter which seemed to have been written more in the spirit of justification for the Gaynor orders. The manhandling of Healy patrons was stopped immediately, however, on the ground that if the District-Attorney would not prosecute the police could not with success enforce the Mayor's orders. Healy, upon the stoppage of the official persecution, closed his restaurant at 1 o'clock sharp to keep the populace away from the front of his doors, a mob having congregated there nightly to see the fun. This consisted mostly of diners being ruthlessly thrown into the street without time given to pay checks or to secure hats. Warrants sworn out for Inspector Dwyer and officers complained of were served. Before Magistrate Deuel Monday they were held in \$500 bail, and the matter will go before the Grand Jury to-morrow (Thursday). Judge Deuel in passing on the matter said that in his opinion any restaurant could remain open if the doors closed promptly according to law. Patrons who might have ordered liquor before the closing hour could remain to consume it, but none could be admitted to the place after the clock struck one. If the police recognize this decision the "1 o'clock closing order" will go back to the former time during Mayor Gaynor's administration when the Broadway restaurants, upon losing their all-night licenses, accepted orders for drinks in quantity just before the closing minute and served them, diners remaining as long as they pleased. While unsatisfactory and making every table look like a miniature barroom, it gives a ridiculous aspect to the "Liquor Law" and gradually loosens up the restrictions. Mayor Gaynor, if again running for Mayor of New York this fall will have to do so on an independent ticket. Tammany Hall will not renominate him. The World in an editorial rapped Gaynor back and forth for his "1 o'clock" edict, saying Gaynor had always been an advocate of personal liberty, but was backing up on himself in the Healy matter. The police no doubt in that affair acted under direct orders from City Hall.

An Englishman, recently arrived in the metropolis, paid a visit one night this week to the New York Roof and made the interesting observation, apparently unprejudiced, that the Turkey Trotting amusement now being offered there has anything beaten that Paris can show. He said: "You Americans who believe it to be the 'smart' thing to go to Paris for a 'fast' time, do not have to go out of Times Square. This roof garden dancing is what you call 'the real thing.'" Besides the Turkey Trotting there is a counter attraction on the New York roof—Carter DeHaven's shirt fronts. Each evening, after his performance in "All Aboard," Carter appears attired in his Tuxedo, plaited shirt with black horizontal bars

an inch apart adorning the bosom. When James Clancy got a look at it he immediately realized he had to take a back seat and started on a vacation.

San Francisco, Aug. 20.

The new California state law, making it compulsory for all saloon, cafe and hotel bars to be closed between the early morning hours of 2 and 6 o'clock, went into effect at midnight Aug. 10, and put the brakes on the all night life in this and other "wide open" localities. Frisco made no known attempt to evade the mandate and now the brilliant lights which were formerly permitted to blaze all night long outside of the saloons and fashionable cafes, are no longer in evidence after the specified closing hour. Even down in Pacific street, where ebb and flow the night tides of the "Barbery Coast," the new closing law appears to have been obeyed with remarkable alacrity. The proprietors of the "Coast" saloons and dance halls were naturally some peeved at the onerous provisions, but could see no way to circumvent them. This is the first time in the history of California saloon keepers have had to lock up. The morning that the law became operative the "Barbarous old Coast" looked like a deserted cavern and many of the patrons are said to have found it necessary to be provided with guides to find their way back to Kearney street. A majority of the local saloon keepers are said to be in accord with the purpose and effect of the new law, in that it cleans the streets of the staggering and rowdy element in the late hours. Not so with the proprietors of the numerous cafes, who have been accustomed to reaping a goodly portion of their harvest after 2 A. M., when the after-theatre imbibers are wont to linger, and who are understood to entertain the belief that as they are only restricted not to sell liquors after 2 o'clock there is no apparent reason why a visitor should not be permitted to remain and drink a whole barrel of beer, provided it was purchased before the stipulated bar closing hour. The probabilities are that the wise cafe proprietor will see the wisdom of an obedient conformation to the spirit of the law. It is understood that in the state capital of Sacramento, where the new statute was enacted, the liquor venders have been inclined to encourage the proposed plan of ordering a supply of "wet goods" prior to the closing hour, and the result of the operation of that system is awaited with much interest. A referendum move was made several weeks ago with a view of knocking out the law by a popular vote of the people, but the campaigners failed to secure the required number of signatures of legal voters. The 2 o'clock closing law is such a radical departure from the old custom of "wide open all night" it appears at first to encroach on the rights of personal liberty, but it is generally conceded to be a good measure and one that cannot possibly work any hardship on the men or women

whose habits take them to bed at a sane and wholesome hour.

Boston, Aug. 20.

The Licensing Board for Boston which holds an iron rod over every establishment where liquor is sold, and Mayor Fitzgerald, who controls all public amusement resorts have declared themselves unofficially as being opposed to the Cabaret and dancing. The lid is at present clamped on with about a quarter of the population sitting on it and the other three-quarters trying to push them off. Establishments such as the Bohemian Georgian cafe, the Hayward and the Woodcock would do almost anything to be able to open but the shutting off of all privileges temporarily at the Woodcock (because they started a Mardi Gras without consulting the august board), the stopping of singing with music near City Hall and the rule which abolished the private dining room has stopped all hope until the third member of the board is appointed to succeed the late Fred Emory. If the third member is in favor of a more liberal policy for restaurateurs, the opening wedge will be inserted beneath the "lid."

Paris, Aug. 20.

There are signs that the Tango, the rage of Paris society during the past year, will be superseded by two other Latin-American dances, the "Romba" and the "Danson." The Cuban composer Alberto Soler says the "Danson" is the true national step of his country and highly suited for Parisian adoption. It is a kind of two-step, "danced" with the limbs well bent and a swaying movement, its peculiarity being the feet should not leave the floor except on rare occasions.

San Francisco, Aug. 20.

Alliston and Trucco, known as the Diablos, have closed at the Portola-Louvre in their "staircase dance" and in their place is Blanche Mullen, John Flavius and Nello Villa in "The Music Master and His Pupil." The revue is still a feature and is headed by Lillian Sieger, with Fred R. Hoff at the piano. Featured also in the "revue" is May Woods, programmed as "The California Glove Girl." Conductor Jaulas is no longer here. The orchestra is now under the direction of Reginald L. Hidden. Leota Rhoades, operatic, completes the bill.

Chicago, Aug. 20.

Max Winslow of the Snyder music house was in town for ten days. When he left early in the week several changes had been made in the staff. Harry Kranz who had become very well liked at the head of the western branch left for a two weeks' vacation after which he will join the New York staff moving bag and baggage to the big city. Monty Howard is now in

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charge of the Chicago office. Maurie Stern, in the Chicago branch for some time, will leave shortly for San Francisco to open an office on the coast.

Sacramento, Cal, Aug. 20.

A Cabaret songstress for a State fair is a feature to be introduced here next month at the annual event of the State Agricultural Society. Greer's Concert Band, a local organization, will furnish the instrumental music.

FIRE PLAN REJECTED.

Fire Commissioner Joseph Johnson called the New York theatrical managers to fire headquarters Tuesday for a heart-to-heart talk on the safeguarding of the public in places of amusement. The commissioner informed the theatre directors he would like to have the detailed fireman at every theatre display to the audience immediately before the curtain went up for every performance a card reading:

Fix in your mind which exit you should use in case of fire or panic, and use that exit.

DON'T RUN—WALK.

The managers with one accord rejected the Commissioner's proposal, declaring that such a display would immediately arouse a feeling of unrest in the audience and would put it in a condition of mind to become panicky at any trivial disturbance.

Marc Klaw, Charles Burnham, W. G. Smythe for David Belasco, Edward Pidgeon for Wm. Morris, Harry Seamon for Hurlitz & Seamon, and Samuel H. Trigger and B. A. Koepel, President and Vice President respectively of the Motion Picture Exhibitors' Association of Greater New York, were among those who attended.

New York City details a fireman to every licensed place of amusement at an annual cost to the city of between \$50,000 and \$100,000.

The whole subject of safeguarding the public in theatres was canvassed but no definite plan was approved. The Commissioner appointed Frank Trigger and J. A. Koepel, president and vice-president of the Moving Picture Exhibitors' League, a committee to investigate the subject, devise a plan if possible and report to him. He then promised to call another meeting of the theatrical men and go over the matter again.

Mr. Trigger for the motion picture houses suggested the presentation on the screens of movie houses before shows of a pictured fire drill, a proceeding instituted with success in movie houses in many foreign countries.

REASONS FOR CANCELLING.

Chicago, Aug. 20.

Lalla Selbini, who played last week at the Colonial and who contracted to appear six or seven weeks at \$1,000 for Jones, Linick & Schaeffer, will not play out the contracts. The act did not work as well as it should have the first week, and it was also found Miss Selbini could not stand the strain of four shows with the big offering. It would have been difficult for her to place the production on the small stages of the Willard and Wilson theatres.

Miss Selbini may be engaged to do her bicycle turn instead for the balance of the time.

NEW ACTS NEXT WEEK

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

Raulo Romito and Contessa Millefiori, Fifth Ave.

Melville and Higgins, (New Act) Fifth Ave.

Wilfred Clarke and Co. (New Act), Fifth Ave.

Arnet Brothers, Hammerstein's.

First and Hadley Co., Union Square.

Rose Buck, Union Square.

Luce, Glynn and May, Union Square.

McKay and Ardine, Union Square.

Skaters Bijou, Union Square.

Marina Sisters, Union Square.

Jack Norworth, Brighton Theatre.

Frawley and Hunt, Brighton Theatre.

Stoker Bros.

Acrobatics.

7 Mins.; Full Stage.

125th Street.

While neither the opening nor the closing is altogether original, yet the manner of presenting it—and the entire act—certainly is. A pair of acrobats in street clothes stroll across in "one," pretty much as Collins and Hart do. Drop is raised and they enter an interior, doff their coats and hats and go through a series of acrobatic and gymnastic stunts, always working deliberately and with a sureness that earns them the admiring plaudits of an appreciative audience. Some of the tricks are unique and this, combined with the style of their presentation, entitles the team to be classed as one of the best in its line. They don their coats and hats, then go through one of their best stunts, which carries them off stage as drop descends. Instead of taking a bow they once more stroll across in "one," struggling manfully to conceal the fact that they are breathing laborably. *Jolo.*

Lillian English.

Songs.

7 Mins.; One.

125th Street.

Apparently seasoned soubret, singing three story-songs with rare intelligence and regard for points, with a little stepping at finish legitimately worked in as part of the "business" of the last song. Big small timer, minus reputé, but good for any bill with proper booming. *Jolo.*

Charles and Lama.

Singing.

13 Mins.; One.

125th Street.

Man and woman in evening clothes singing comedy and ballad ditties with more volume than quality to their voices. Man tries very hard to "act" his songs, but doesn't succeed. Small timers. *Jolo.*

James Gaylor.

Monologist.

13 Mins.; One.

125th Street.

Opens with a comedy song; then a routine of stories, many of them culled from others in his line better known. Finish with travesty melodrama. A pretty good three-a-day turn. *Jolo.*

Spencer and Williams.

Songs and Talk.

15 Mins.; One.

Fifth Avenue.

A pretty girl, a garden bench, a trip to the music publishers to determine the most liberal one (he'll probably buy the costumes) and then vaudeville. It's an old formula, but look what it's done to uplift the split-week. A garden bench covers a multitude of missing essentials and then there's always the music publisher. If you're lucky you can accept a small salary for a consecutive route, for a song hit sells over a million copies and the publishers nowadays are not stingy. Of course it may put the act on the blink and then again the audience may not be particularly interested in a number that even a hurdy-gurdy operator would pass up because of its age, but what's the difference as long as you get yours? Spencer and Williams are only one of the odd thousand doubles that make life worth while, trying to keep up with Irving Berlin. Monday night Berlin was about eighty-nine songs ahead of Spencer and Williams for they had only reached "Snookey-ookums." The girl (Irene Williams) is cute, looks nifty in nice clothes and sits gracefully on a bench. Chester Spencer has all the requirements of a good light comedian, possibly accepting some business ability, packs a good voice and works hard, but three numbers from one house jinxed their offering. To make matters worse the girl had an "audience song," playing to an over-heated fat man in a stage box. They tabooed this sort of "fun" in burlesque last season. The talk is of the usual dry routine and carries little of merit. They were all primed for another encore at the finale, but when the audience heard the introduction they wisely hushed. There is no telling what a restricted routine would have done for Spencer and Williams for they have big time ability, but no opportunity to display it. It's nothing more than a song plugging effort now. Spencer and Williams can't possibly look for better than small time as at present framed up. *Wynn.*

Morton and Weil.

Songs and Talk.

13 Mins.; One.

American.

Morton and Weil are presenting a Hebrew act. They have the usual cross-fire stuff with one boy doing the comedy in a makeup that could be improved. Following the patter in which one chops up the English language they sing several numbers, finishing with a parody. The men should attempt parodies only and get some new ones that would be worth a recall. The act is purely of pop calibre. *Mark.*

Moraninne-Willis Trio.

Equilibrists.

9 Mins.; Full Stage.

American.

Two men and a woman of foreign appearance. First the men use a ladder down by the footlights balanced on the feet of the understauffer. Then they do hand-to-hand balancing followed by neat work on a perch. It's a neat, effective little act and will receive consideration on any small timer. The trio dresses clean and works willingly. *Mark.*

Arthur Hoops, Ruby Hoffman and Co.

(2).

"The Open Window" (Dramatic).

15 Mins.; Full Stage (Special Set).

Union Square.

Arthur Hoops is said to have been starred in vaudeville by Daniel Frohman in "Detective Keen," and also to have been very good in the part. Ruby Hoffman, if the same source of information is correct, was a "maid" in the detective playlet. Now she appears in the leading feminine role and falls down woefully, speaking her lines like an amateur. Hoops has the lead, which happens to be a small part that is overshadowed by both the heavy and a Malayan servant, the last really the strongest. The sketch is old in idea, but the denouement is laughable. An American engineer is located in the Philippines carrying out railroad construction work. He and his wife occupy a bungalow. Engineer is called away by the washing away of some bridges. Englishman is a constant visitor during husband's absence. He tries to make love to wife but is constantly interrupted by the Malayan servant. Still he finds sufficient opportunity for such speeches as: "You're the only white woman and I'm the only white man within a hundred miles. Lucille, I love you" (at this juncture servant enters and asks: "Did madame call?"). Wife gives the villain his hat and says "Go." He "goes," not however without notifying her that he will return at 11 o'clock the same evening and expects her to leave the window open. (It is one of those full length French windows.) She says "No" and he says "Yes." They repeat this a few times—he goes, servant locks window, hides behind screen, she comes back and opens it. Hubby enters by window and is attacked by Malayan, believing him to be the Englishman. Husband disarms servant, who explains. Husband hides behind screen. Englishman comes through window. Wife enters, turns up light and says: "I left the window open to prove you (stupid girl not to have discovered his intentions before when he had tried to embrace her, etc.) After tonight never come again. I love my husband." Hubby of course has listened, comes out, knocks villain down and says: "Thank God, you're no countryman of mine and that American women are good women, and American men know how to protect them wherever they may be." Then hubby makes the Englisher drink a toast to American women and says: "Now go!" (real fierce like he says it), and he goes. And then hubby takes wife in his arms and curtain descends. A ridiculous sketch, very badly played by actors who didn't even know their lines. *Jolo.*

Carmen Ercell.

Songs and Music.

10 Mins.; One.

Fifth Avenue.

A neat appearing girl who opens with a few numbers, exhibiting a well trained voice, closing with some violin work including a medley of popular airs and "rags" The medley needs immediate revision in parts. Hardly strong enough to hold a big time spot, but could feature a small time bill satisfactorily. *Wynn.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"The Doll Girl"—Globe (Aug. 25).

"Kiss Me Quick"—48th Street (Aug. 26).

"Where Ignorance Is Bliss"—Lyceum (Aug. 28).

"America"—Hippodrome (Aug. 30).

Moore and Elliott.

"A Matrimonial Substitute" (Comedy). 20 Mins., Full Stage.

Fifth Avenue.

"A Matrimonial Substitute" is based on the mistaken identity theme, of course, with a different story, in this instance well told and the means of introducing a clever sketch team. The opening dialog is rather talky, but once the complications arrive the act is well saturated with laughs. Florence Elliott works every minute and is well supported by George Moore, a rather distinguished looking chap with a splendid style. The finish could stand a slight operation for once the complications are adjusted and an understanding reached, the curtain is due. Further dialog is superfluous and drags the action. It's a nice little turn, away from the ordinary and deserves the expected route, for even though a hackneyed idea it's excellently acted. Moore and Elliott are big time timber. *Wynn.*

Bernard Granville.

Songs and Talk.

16 Mins., One.

Fifth Avenue.

Bernard Granville, after musical comedy, is back to vaudeville with songs and dances that can easily carry him along unfeared, although as a big time drawing headliner, it's doubtful. Granville has some good numbers, all restricted, new and nicely put over, but it's his eccentric dance that brings home the applause. For the sake of Granville and musical comedy it's to be hoped that his vaudeville stay will be only temporary for he's purely a production man belonging in front of a chorus with plenty of stage room to spread his eccentric steps. *Wynn.*

Pruette Quartet.

Singing.

13 Mins.; One.

125th Street.

William Pruette, of comic opera reputé, and three young men, all in evening dress, make a good singing quartet—good in the matter of harmonizing. They render concerted and solo numbers and Pruette's old standby, "I Want What I Want When I Want It." The boys are awkward in demeanor. At best, the act is too straight for big time vaudeville unless there are four important names; and then managers wouldn't pay the salary. *Jolo.*

Hanscomb and Vernon.

Singing, Dancing.

8 Mins.; One.

125th Street.

Man and woman, some singing, but mainly hard and soft shoe stepping. Standard brand of good small timers. *Jolo.*

Richards and Moore.
"A Slight Mistake" (Comedy).
 20 Mins.; Full Stage.
 Hamilton.

The stereotyped small time skit, built around an old theme, that of a misconstrued letter and the presence of a hostile pair of gloves in an otherwise happy household. Threats to leave husband for home and mother call for some "I'll teach her a lesson" acting with the inevitable reconciliation and that never-to-be-mislaide line, "Oh, Jack, how can you ever forgive me." The man is a good reader, fits the part of juvenile husband nicely, but the girl is too automatic. Her Tuesday night work would lead one to believe another sketch is in preparation. For Jack's sake, it is hoped this is true.

Wynn.

Ryan Bros.
Trapeze and Rings.
 6 Mins.; Full Stage.
 125th Street.

Two men doing a routine of trapeze and ring tricks, then twisting and squirming about upright ropes. Conventional turn.

Julo.

AMERICAN.

While all New York sizzled Monday night the American Roof attracted a capacity audience from the street level. The first half of the show was unquestionably very much "small time" and ran along in a dull, uninteresting channel. The second half provided more entertainment and bolstered up the bill considerably. Several turns were well received.

Mint and Wertz started out nicely with acrobatics but the show slumped from then on until Marie Russell appeared. Morton and Weil (New Acts) only aggravated the heat while Healey and Adams ("No. 3") did fairly well. This act hasn't changed much and could stand some revision. Miss Adams should lay in some new wardrobe.

Miss Russell is now working in "brown" and going much better than when she appeared in whiteface. Miss Russell's forte is rag songs and she is getting them over. Following some "lame acts" didn't help her batting average.

Frances Williams and Co. are playing the crook sketch which Miss Croyden first displayed at the Fifth Avenue. Neither Miss Williams' Co. nor the sketch is there, but the latter will be best received in the small time houses where the gun play will be more relished. The sketch closed the first part.

Nina Payne started the second period. She sang in a good voice and danced artistically. Miss Payne is clever and should land a production. Wilson and Pearson, who have been away from the stage owing to the visit of the stork to their home, reappeared Monday night and scored their usual hit. This act is clean, meritorious and will fill in nicely on any big small time bill.

Grant Gardner hasn't changed his "single" act much since he split with Miss Stoddart. He lets the piano get away without accomplishing much with it and he could whip a lot out of the instrument. His music went big while he caused some laughter with his monolog. The Moranne-Willis Trio (New Acts) closed.

Mark.

THE LURE

She lost her job at six per week, couldn't borrow \$100 to send mummy to the country, and looked for extra work evenings at Madam Lockhard's place. Madam told her one day while she was behind the glove counter at the store that she gave girls extra work to do at nights.

The Doctor later informed her mummy was going to die if not cared for. So she called on Madam and almost became a White Slave. It was only the special agent of the government, in the house as a gas explorer, who saw her first. He was looking for another White Slave, but didn't know she had just committed suicide upstairs after having been beaten up by her newly married husband-Cadet. And another slave came flying down the stairs yelling she couldn't stand it any longer. Then the special agent for the Government cleaned up on the party.

Most of this happens in the second act of "The Lure," opening at the Maxine Elliott Aug. 14. The piece was originally entitled "The Victim," but unlike "Any Night" at the Princess, the girl in this exposition of White Slavery did not succumb, although the Madam said she owed her \$20 for a week's board and \$75 for the décolleté gown worn for a few moments.

"The Lure," written by George Scarborough (said to be his first play-writing attempt) as a show isn't much. As a means of introducing to the stage the inside workings of a disorderly house, it will probably attract business—to the theatre—especially after the notices given it by the dailies.

There seems to be much curiosity among nice girls and women to see this side of the human picture, and they may obtain some meagre information. But as a warning or moral for shop girls in a theatre where the admission price is \$2, it's still to be solved how those girls may see it, if the "good" Mr. Scarborough would say he wrote his piece for is to be accomplished (not forgetting the author's royalty). According to the daughter in "The Lure" her six per didn't permit visits to the Broadway theatres.

That's about all there is to these "White Slave" things; a box office proposition, whether in a production or moving picture. Really "The Lure" is not much more than a moving picture scenario, set to words.

The cast does fairly with the material. The first and third acts are drivel; the second act is the show, because it's daring in its text.

Mary Nash, as the girl, neither played nor looked like "the victim" intended. Vincent Serrano gave a good performance as the special agent, but he grew stagey at times. George Probert, the Cadet, stood out above the others. Dorothy Dorr as "The Madam" couldn't quite make it. Edwin Holt played a politician as they all play it, and Mortimer Martini as a German doctor was given some heavy material to put over in the way of a comedy relief; also to stall, for "The Lure" is a short piece; it could have been made into a vaudeville sketch. Lucia Moore was the mother, a heavyweight invalid.

The picture is not a faithful one at any time; it never strikes you as hard as "Any Night" did.

Rime.

THE TRAFFIC

San Francisco, Aug. 20.

When Rachael Marshall and Oliver Bailey, authors of "The Traffic," conceived the latter play, they elected to present (at the Cort) a story of "White Slavery" that cannot be misunderstood. The advance notices of the attraction declare "The Traffic" is the "naked truth." It is actually nude.

In the main, the sermon is well preached but with a plainness that in spots borders very closely on the edge of being revolting. This is plainly so in the first act where a supposedly virtuous girl is influenced to permit her own betrayal in order that her younger sister, an invalid, may be provided with the means necessary for her maintenance in a country tuberculosis sanitarium.

In the second act where this same self-sacrificing sister is forced into a life of shame, the dialog, business and situations cannot be else but repugnant and repulsive even to the most hardened.

To a reasonably respectable audience, the play in this scene is prohibitively "raw," and probably accounted for several of the auditors quietly leaving the theatre the night the writer attended.

The third act shows a scene in a brothel of a big city, where the ruined girl kills her betrayer in defense of her sister's honor. The fourth (and final) act depicts a scene in the ante room of a courthouse, where a jury acquits her of murder.

The play appears to be in need of some reconstruction, particularly in the opening and closing acts. A lot of tiresome talk needs elimination. A climax to touch the popular chord would in a measure soften the raw offensiveness preceding.

The play is capably staged and generally well acted. The leading female role of Agnes Burton is essayed by Nana Bryant, a Coast stock actress, recently a member of the Bishop company at Ye Liberty, Oakland, and later in stock in one of the northern cities. She played a difficult and unenviable part very creditably. Laura Adams as Mrs. Molly McGuire, furnished a major portion of the comedy, but her role is inconsistent and suffers thereby. Others are Bessie Sankey, Lois Bolton, Claire Sinclair, Clifford Thompson, John C. Livingstone, Jack Daly, Joe Detrick, Guy Htner, Byron Bogardus and George Kaleminto.

By way of introduction, Authoress Marshall is listed as the great granddaughter of Chief Justice Marshall. Educated in a Catholic Convent in New Orleans, she became interested later in the work and aims of Jane Addams, and in that way probably accumulated the data or material from which "The Traffic" was written. Her collaborator, Bailey, is known up north as a producer of things theatrical.

The play had its premiere recently in Seattle, where it is understood to have had a prosperous run of a few weeks.

The piece is understood to be destined for a brief run here, after which it is to be taken to Los Angeles, and then eastward.

If you don't advertise in VARIETY, don't advertise at all.

BELIEVE ME, XANTIPPE!

When "Believe Me, Xantippe!" was tried out in Boston last year by John Craig and his stock company the piece caught on; the critics spoke so well of it the attention of New York managers was called to the amusing American comedy. William A. Brady saw Craig and arranged for a New York production. The first performance was given at the 39th Street theatre Monday night.

The "first night" audience comprised professionals, managers and writers mostly. It was their unanimous opinion the little comedy will do. The applause was spontaneous and generous. As the piece was splendidly cast, with John Barrymore the principal player, it's almost a certainty "Xantippe" will enjoy prosperity for awhile anyway.

The title may confuse one, but that's merely taken from a favorite slang expression that George Macfarlane (John Barrymore) uses throughout the first two acts and which results in his capture by a western sheriff's daughter. Macfarlane wagered he could elude the police and detectives for one solid year. Macfarlane forges a check by arrangement with a rich friend and his side partner, who heads a prominent Broadway sleuthing agency. They are in on the bet with Macfarlane.

Macfarlane, unmarried, not only wins his wager after some amusing complications in a western mountain shack and a county jail, but also wins the heart of his fair captor. It's a light story, but cleverly and ingeniously told. Some of the lines are very snappy, fresh and bear a new trademark. Monday night everything went like clockwork and there were few slips by the players.

Barrymore makes a capital Macfarlane. In fact, not since "The Fortune Hunter" has he had such a bully role. Much praise must be given to Mary Young, who played the girl of the mountains. She was natural in looks and speech, made no attempt to overstep her role, and all the way did it justice. Miss Young is a very essential factor in putting the piece over.

Theodore Roberts was the big, breezy western sheriff, and the part fitted him like a glove. He moved in and out of that jail corridor as though he were used to it, practice said to be due to his alimony exercise at the Ludlow street confinery here. Frank Campeau, best remembered for the sneaking, soft-shoed Trampas in "The Virginian," has a similar role and got away nicely with it. He and Barrymore have a little fight in the dark in the second act which thrills the action along a bit.

A delightful bit was done by Albert Roberts as jailer. Katherine Harris had a thankless underworld part.

Frederick Ballard wrote "Xantippe." Some may compare the story to "A Gentleman of Leisure," but it won't matter. This new piece has more of a comedy punch. That Macfarlane role, by the way, seems to have been written for Douglas Fairbanks, who saw the opening and gazed fondly at the fight scene.

Mark.

WHEN DREAMS COME TRUE

Plenty of youth, much of freshness and an all around juvenile atmosphere, along with pleasing music of the lighter order make "When Dreams Come True," an enjoyable entertainment. The show opened at the Lyric Monday evening. The usual first night capacity house sweltered through the entire performance, which did not end until 11.25, after a belated start.

The first and third acts are made lively with singing and dancing. Sixteen well dressed chorus girls did regular work. They seemed to favor it, and smiled often as though the long Chicago run this production had improved their spirits. Chicago liked "When Dreams Come True" about 50-50 with Joseph Santley, who is now starred by Philip Bartholmae, author and owner-producer in his first individual effort. Silvo Hein composed the music. He hit the bell several times.

In fact the Hein music sounded very good after some of the jingles let loose of late along Broadway. In "When Dreams Come True" the show has a melody that will be remembered. A neat little number was "Who's the Little Girl?" a "telephone" song prettily set. A sextet of principals sang and "acted" "Come Along to the Movies." It wasn't strong enough to have been placed so late in the entertainment. May Vokes told in song that "There Ain't No Harm in What You Do," had a number with Edward Garvie as the detective, and furnished the low comedy on the feminine side. There wasn't much comedy in opposition, though Garvie was supposed to hold a funny role with the word "Suspicious" as a goggle-catcher that did not work.

The piece was carried through by Mr. Santley in particular, well supported by Marie Flynn, Donald MacDonald and Anna Wheaton. This quartet composed two youthful couples who were real. The show is programatically described as "The Musical Comedy of Youth."

Santley is going through his first experience. He is a likable boy, looks good besides singing and dancing well, perhaps singing the better. Santley plays no favorites dancing—he dances everything with everyone. The program claims Santley invented his own dances, also arranged them, but he showed nothing that needs patenting.

As an ingenue Miss Flynn was there. A pretty, slim girl with a baby face, this young girl will likely be further heard from. Miss Wheaton sang and danced with the rest. Amelia Summer-ville was a stately white-haired matron, and Frazer Coulter her counterpart in an opposite role.

The butler, Clyde Hunnewell, slipped over some pantomimic comedy. His walk was funny enough for several laughs. Saranoff played under his own name as a violinist, and got over the only line allotted to him.

Ann Mooney was among the principal women. She has something of a style in song action and helped the appearance. Thomas Aiken and Otto Shader were the others.

"When Dreams Come True" has a reasonable story, although it does run to foolish farce in the second act. Barring that the entertainment is holding, and the entire audience sat through the

heat to see the finale. With an even break in the weather the show would have been better appreciated. It will grow in popularity. The sentiment of it will be attracting to the ladies while the girls, songs and music will satisfy the men.

The show is well staged (Frank Smithson) with a rag and Tango spicing. It should do business in New York. It's worth while to see a nice show nowadays and "When Dreams Come True" is nice.

Time.

POTASH & PERLMUTTER

Of the numerous theatrical managers and Hebrew actors who sought the stage rights to Montague Glass's popular Saturday Evening Post stories, A. H. Woods was the only person with the courage to bring to a successful fruition a stage adaptation, a task considered by many well high impossible.

After everybody else had balked at planking down a bonus of \$2,500 for the privilege of taking two characterizations and having a play built around them, he paid for no less than three "dramatizations" and then employed the services of the best available stage director who practically re-wrote the last act after the initial presentation out of town.

In addition there was a most carefully and intelligently selected cast and a production that, while not costly, commands admiration for a strict adherence to atmospheric detail.

The above refers to the stage presentation of "Potash & Perlmutter" (at the Cohan Aug. 16). Then, to make no mistake, the first night audience was carefully selected. The regulation hard-faced first-nighter was, as far as possible, eliminated and preference given seat applications that came from the vicinity of Canal street and Broadway. Throughout the packed house were to be seen replicas of "Abe" and "Mawruss" in tuxedo suits and crush hats. In truth it was a "representative gathering."

But Mr. Woods need not have gone to this extreme. The entertainment will win with any American audience. It can't miss. As a play—in a technical sense—one might ride through it roughshod, but as a pure, clean entertainment, devoid of suggestion, depicting a series of types familiar to the New York business world, it is there.

It may be further hazarded that "Potash & Perlmutter" will be an even bigger financial success than either "The County Chairman" or "The College Widow."

The fact that the major portion of the "entertainment" is made up of a series of comedy duologs, with a plentiful sprinkling of "asides" and soliloquies, with an enormous quantity of "gags" and "come-backs," serves only to create amusement for the uninitiated ticket purchaser who doesn't analyze and cares nothing for the mechanics of the drama. For example, in looking over a traveling salesman's expense account, "the firm" finds a charge of \$7.25 for dinner. One asks: "Did you eat gold fish?" Such dialog, carefully planted, evoked, not mere snickers, but screams of laughter.

Alexander Carr has the role of "Mawruss" Perlmutter and Barney Bernard is "Abe" Potash. Carr's make-

up and delineation are fashioned along the Leo Dietrichstein characterization in the central role in "The Concert." In so doing he sacrifices the broader dialect for appeal as a lover. This, however, makes Bernard stand out the stronger in a comedy way.

Possibly the most artistic interpretation is offered by Lee Kohlmar in the part of Marks Pasinsky, the buyer. It seemed to be more true to life and less exaggerated for stage purposes. The role of Henry D. Feldman is drawn as far more rascally than in the stories, and is well played by Joseph Kilgour.

Louise Dresser, as Ruth Snyder, the designer, a "heroine" part and plays it with rare intelligence—aided and abetted by her natural facial and physical charm. Elita Proctor Otis is Mrs. Potash and fails woefully with the dialect. But she is so consummate an actress that this is almost forgotten. Leo Donnelly is "Mose" Rabiner, a traveling salesman with a long expense account and no orders. He landed some of the best laughs of the evening.

The remainder of the minor roles are in the hands of excellent types and well played.

Those in charge of the program advertising put over a clever stroke of business by making a canvass of the cloak and suit houses. A few of the firms represented in it are Wiesen & Goldsteni, Rosenberg & Co., Pasternak & Co., Moll Bros., Loewenberg & Co., Costuma & Zimetbaum, L. Coshman, Kaye & Einstein, Goldstein & Co., Rosen Bros., Samuel Goldstone, Eisenman & Co., Stern & Co., Postfolio & Co., Lambert & Co., Benzan Co.

Jolo.

HASTING'S BIG SHOW

Chicago, Aug. 20.

Harry Hastings' "Big Show" got its season's start last week at the Columbia. The show looked as though it had been over the circuit once and was just finishing out the season instead of beginning. Alongside of the Forrester's "American Beauties" it appeared a pretty shabby looking organization.

Those in charge have used poor judgment in several instances. The most noticeable is the selection of numbers. At a matinee, number after number went down to abject defeat. The placing of the prima donna to lead one of the best of the rag numbers, when there are two very lively soubrettes, gives a fairly good idea of the judgment throughout. For the most part the numbers lack dash and go. Two numbers that did get over were due more or less to business by the comedians. The first is where the chorus girls are used one at a time, almost always sure-fire, and the other "Raggy-dore." "The Ghost of Annie Laurie," the best costumed, made the finale of the first part. The numbers need immediate bracing up and an injection of fire. Too much time is wasted in making production affairs out of them.

The 20 girls are all right, but have been given little real work to do. A girl who can't rag these days has little reason for being in the chorus. The Hastings bunch has few showing that they can, although this is the fault of the numbers to a great extent.

The costumes and scenery are not

new looking. The choristers use pink tights for undressing at the opening and wear them pretty well through the show. There are few changes that are well selected.

The comedy runs with the numbers. The book is poor and the comedians who are capable struggle with it in hopeless fashion. There are some laughs but these are directly due to the good work of the principals.

Sam Collins and Tom Coyne get the big type billing. In German and Irish characters respectively, they do very good work with what little material has been handed them. The laughs in the show come from their individual efforts. Collins is an excellent Dutchman whose one fault is a low pitched voice. His voice which may have been subdued because of a cold did not carry well, but the dialect and delivery are excellent. Coyne, a well-dressed and high class type of Irishman, also attracts attention, but some of his material is a big handicap. The comedians' "bit" in which they rough up Val Stanton (who does some good bits throughout), gained the biggest laughs. Stanton does well and figures in a specialty with Ernie Stanton and also an imitation of Frank Tinney (announced) that gets over.

Billy Meehan is the juvenile and leads a couple of numbers, contributing a dance or two that should get more than it did. Billy looks and dresses well. Frank Martin, with a voice, got into the spotlight now and again and acquitted himself nicely. A double-voiced solo was a big applause winner for him.

Ollie Odeon is the soubret and a cute little one too. She looks well, can sing and dance and if given an opportunity might shine even more brightly. Her dressing is not up to the present day burlesque standard. Violet Pearl, ingenue and soubret, did very well. She has dash and vim and works hard all the time. The waltz with Billy Meehan would be better without the dramatics. The couple should frame up a series of dances. They look good in the show and add class. Flossie M Gaylor does an eccentric and is funny or not according to how you feel. She is part of the plot.

Marguery Karr, the prima donna, did not get over. She looks well enough but is stiff and unconvincing and lacks personality.

It will take some fixing up to make the Hastings show a good burlesque entertainment. At present it is too stereotyped in its frame up. The principals are there but the show is not, but this is a good start at least, for the principals will probably make it a show, if the management does not interfere.

Dash.

JONES AT KANSAS CITY.

Chicago, Aug. 20.

Roy C. Jones, formerly with the Talbot Booking Office, Chicago, will be manager of the Garden, Kansas City, when the house reopens.

There is some talk of a little trouble regarding the final posting of the money for the theatre and at present a doubt is expressed as to it opening as a Talbot Hippodrome. Dave Russell states Sept. 1 will be the Talbot opening day.

FOLLIES OF THE DAY

Barney Gerard and his "Follies of the Day" are new to the Eastern Wheel, coming from the older organization with a cluster of burly-que bits that did service in Hector's pup days, bits that should be relegated instantly and without argument, both for the sake of the Wheel and the show.

In the entire performance is one redeeming feature, one little thing that must be overlooked in the general slam: the specialty introduced by the Five Alarcons during the action of the burlesque. They stood out in the two and a half hours of chaos with their refined little singing offering and quite naturally corralled the hit of the show. Charles Wilkens, shortly afterward soft-shoed his way to the hit column also, but his work earlier unbalanced anything he could build up.

Gerard has produced his show with a half-hearted aim at pretentiousness, the costumes measuring up to the average, nothing more. Some special numbers (programed with a restriction warning) have been staged well, in some instances overstaged, resulting in forced encores, and eventual death.

Gertrude Hayes monopolizes the big type, the number division and the clothes, holding down the latter with success, but it cannot be recorded that Miss Hayes is walking away with the responsibility thrust upon her. Gerard evidently employed the eighteenth century method of getting the principal first and then throwing the book at her. He missed Gertrude by seven feet. In the afterpiece she offered a dancing specialty with four choristers. It relieved the comedians of an unpleasant task for a brief while, but did nothing in the uplift line. Mildred Stoller was in evidence quite often, carrying the heavy end along nicely. She lacks opportunity.

The comedy fell to Joe Barton, Harry Le Van and Dan Manning, three comical looking fellows, but shy on fun making ability. Barton had the lead and might have helped a bit, if provided with proper material, but it must always be remembered Barton is a cyclist first last and always. His bicycle bit, topped off with a sensational finish helped the first part, but didn't quite cure it.

The chorus, divided between "ponies" and "show girls" looks like a hasty selection, particularly the "ponies." They can all sing though and one in particular, Ruth Sullivan by name, stood out with half a number that suggested she might be given more.

As a whole, Gerard's first effort on the Eastern Wheel and Broadway is a disappointment. His comedy is pointless, his book themeless and his show as an entertainment lacks interest. A new book would help; it couldn't hurt. Gerard wrote the present one himself and probably having nothing to do, sent it to Washington for copyright. Another dollar shot to blazes. If they continue to walk in on the road, as they walked out at the Columbia, "The Follies of the Day" will crack a record.

Wynn.

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DREAMLAND.

"The Dreamland Burlesquers" will go over the Columbia Circuit, and pass away, quietly, for there is nothing in the show to hold it for a second season, nor will it excite favorable comment. Neither will the show ever draw unusual business. If it gets through with normal box office takings, Dave Marion will be fortunate.

Mr. Marion presents "The Dreamlands," although he is not appearing in it. This must be the Gus Hill "Midnight Maidens" "franchise." Marion is out with his own show on the same Wheel. "The Dreamlands" are at the Murray Hill this week. Tuesday evening, a good show night for this season of the year, the house held but a fair attendance.

The program says the entire production was produced under the personal direction of Dave Marion. This can hardly be true. What Marion put in the show may be easily recognized. What Ed. Johnston placed there could also be pointed out, for Johnston, who with Jeanette Buckley is featured with the piece, has used any quantity of matter entered into by him when travelling over the burlesque route with Eddie Arlington. In fact, the entire first act, running an hour and a half (entirely over long), has too much Johnston and Buckley.

The second part carries political characters, mostly taken by the men principals and nicely done. The dialog is well written and the burlesque (as it is) provides an excellent travesty, although the manuscript was followed so literally that but one current line appeared, that in reference to the impeachment of Gov. Sulzer. The chances are that no one in the show up to Tuesday had heard of Thaw's escape and capture. In the travesty Miss Buckley showed for the first time in clean dress, as a Suffragette. She did quite well with a lengthy speech, but refused to hold her head up while talking. Miss Buckley shouldn't shy at anything excepting the dirty looking costumes she is made to wear as a slavey, particularly at the opening of the show, when she and Johnston, as a tramp (a character he does not change throughout the performance) uselessly run across the stage several times carrying kitchen utensils. The prop list must be heavily burdened with this junk that never gets a laugh.

Toward the finale of the first part the former Arlington-Buckley et al. musical act is put on, with a violinist called "Violine," and William Mossey suspiciously made up to look like Arlington. Johnston still plays his banjo. The stuff gets something, but it's awfully familiar along the Eastern Wheel route, and whoever believes Violine is a performer should take another look at him. The boy doesn't even know how to rouge his lips, the only make-up he appeared to think was necessary. Violine bumps this thing very badly, and, in fact, is so amateurish he hurts the entire performance, having a role in each part.

Mossey is a "Dutchman"; Meyer Harris a Hebrew, and Jim C. Dixon the "straight." Jack Davis plays a slangy fellow, but Messrs. Mossey and Dixon are the only ones to make a

count, after Johnston, who in his rough character and ways probably does well enough for the purpose, although "hogging" too much. According to his work as a Hebrew and President Wilson, Harris is mis-cast in the Jew role, though his opportunities are very limited. Davis as Roosevelt and on skates did his best work. Mossey worked in nicely also in the political scene as Bryan, and Dixon got over as Rockefeller. Violine played Vincent Plaster. That title will likely stick.

The two other women principals were Countess Hedwig Von Muller and Virgie Royden. The Countess may be dismissed by saying that perhaps she is fortunate in having a title, however acquired. Miss Royden is always suggesting a great deal but showing very little. She is pretty, neat, could be a corking soubret possibly, and dresses well, when she dresses. Two pretty gowns in the burlesque set her off nicely. In the "cake walk" she and Mossey had a walkaway, although Johnston and Buckley held back to close it. In this the chorus girls were called in to take part. Johnston attempted to rehearse them on the stage. It wasn't the proper place. The number brought out the limitations of the choristers, who have good looks on the average and are well costumed, very much so, but contain few workers. None seemed able to do a cake walk, and none did a trot.

An "Apache" dance was slipped over for Johnston and the Countess. to burlesque. They did it in a very rough way, to no laughter. Another rough bit was "Up We Go," with Miss Buckley leading as a kid.

Excepting these numbers, where the crude work called for encores from the gallery, and a baseball song with cotton balls thrown out all over the house, to be shot back by the auditors, the numbers got nothing. A long opening chorus included several songs, and the opening of the second act, when Miss Royden sang the Snyder rag medley, passed away without a hand, though the girl did it well enough. "Old Town Friends" must have been a Marion number. If one were to make a guess it might be said Marion left too much in this show for others to look after. The "Old Town" thing was not properly worked out at all, not in the Marion style.

In the first act Johnston again forces himself into a bit, doing the "Broken Mirror" business against Miss Royden, Johnston changing on the stage to soubret dress and hat, with incidental "business." How anyone could conceive that this belonged to Johnston with his bewhiskered face to try to secure laughs on a legitimate piece of work that could have been put over nicely by two girls is beyond comprehension, as much so as a great deal else in the performance.

Still, "The Dreamlands" will probably go along without creating a ripple anywhere, either in production, people or settings. If anything excites comment it will be the uniform good looks of the girls. But the first act rewritten to let the people in front know there is someone else in the performance won't hurt the show one iota.

Sim.

HAMILTON

Short on quantity and shy on quality, there's nothing commendable about the first division of this week's show at the Hamilton, even when considered from the small small time angle. A program of six vaudeville numbers, interrupted by as many poorly selected films, barring, of course, the Pathe Weekly (a Tuesday feature that pulled applause on the title slide) make up a pretty monotonous two hours, especially with the thermometer soaring and the Hudson River two blocks west.

It seems reasonable that a house as pretty as the Hamilton with a neighborhood monopoly second in standing and class to only one or two, the Riverside and the Audubon, would fortify itself against any possibility of future competition by obtaining a strangle hold on its exclusive patronage, giving at least an even break or better for the admission price.

Considering the brand of shows given for the same money in other sections of both the heights and lower Harlem, there is no occasion for surprise at poor business, if less than half a house comes under that classification.

The popular pastime at the Hamilton is getting by under an alias, for business reasons of course, although, like the ostrich, it's a pretty far-fetched imagination that allows one to bury their name from sight with the belief that such a move exempts them from recognition. The closing act programed as Worth and Worth, a prominent big time team of strong men, who do some muscle posing for a side line, even hung their monogrammed back drop for the occasion, affording the audience a good chance to guess what the letters K. and B. stood for.

Peters and Williams, colored dancers, started proceedings off at 8.30, offering waltzes, trots and tangos. Rather a graceful pair and a corking small time number. The spins were particularly well executed.

"Miller and Pearl" warbled their way to the evening honors. Both carry strong voices and have wisely picked appropriate numbers to offset the inevitable garden bench, vaudeville's lord, savior and foremost fixture. It took "Miller and Pearl" considerable time to get results from their talk, but eventually they unravelled the desired laughs, and the expected results were materialized.

Richards and Moore (New Acts) held down a select spot with a domesticated skit, while Lulu Blaisdell and Co. gave a wonderful demonstration of how close one can copy the original work of G. Marie who introduced Simone de Beryl to America. Lulu poses to fixed slides, improving the copy with a ballad here and there. Since Jesse Lasky was the first to copy the original, he might object to Lulu's presence. Otherwise no one will bother, for after all it's only a copy.

"Clifford and Douglas" worked to a continual walk-out which interfered with any possibility of success they might have entertained.

Wynn.

125TH STREET.

The ordinary black and white picture service has been abandoned by Proctor's 125th Street house—for the time being anyway. A twelve-act bill is being advertised, but there are only eleven and the twelfth number is far more important than any act they could afford to play there. It is the Kinemacolor Panama Canal film, or rather about four or five of the more important reels of that big educational feature. The audience seemed to enjoy it throughout and applauded it appreciatively at the conclusion. Earlier in the evening there was a two-reel Kinemacolor comedy subject.

The Proctor people must be paying a lot of money for their show with such films and eleven acts, some necessarily commanding important salaries. For instance, there is Quintano's Band, foreigners of course, but carrying a special drop and enough of them to total a substantial sum, figuring them at day per capita wage. Then there is Lamb's Manikins, necessarily requiring several operators and a quantity of baggage and set pieces. Both these acts did well and are probably worth the managerial investment.

Kelso and Leighton, a man and woman singing, piano and crossfire skit, with the woman being fed to a laughing "souse" finish, amused the audience immensely Tuesday night. "The Tin Wedding," a rare old-time farcical skit, is probably contemporaneous with the Thorne's "An Uptown Flat." Of course, the man is clad in a brown Prince Albert suit and the woman's house dress is trimmed with fur.

Under New Acts are the remaining seven turns, Hanscomb and Vernon, Lillian English, Stoker Bros., James Gaylor, Charles and Lama, Ryan Bros., Pruette Quartet.

Evidently the neighborhood regards the long show as a rare bargain, for they are flocking to the place, even in the hot weather. *Jolo.*

UNION SQUARE.

On paper the bill of nine acts at "the Square" this week looks like a good one, but unfortunately does not work out so well, even making allowance for the torridity of the weather Monday night. There are two acrobatic turns, two singing, dancing and talking mixed teams in "one," quite similar, and two (what were designed to be) dramatic sketches.

Serious playlets are usually depended on for the "backbone" of a vaudeville bill and one is generally deemed sufficient. The "Square" has two, both ridiculous and totally unlife-like. The first is Hyman Adler and company with his "Miser's Dream," heretofore played on the small time. For his advent into the two-a-day Hyman was visibly nervous and failed to do himself justice. That, however, did not debar all three members of the company from shaking hands with themselves on receiving a curtain call. The other dramatic is "The Open Window" (New Acts).

Riesner and Gores made a bright, fast "No. 2" turn, placed there to separate it as far as possible from Diamond and Brennan, so they wouldn't conflict.

Both scored strongly. Miss Brennan is growing stout.

Frawley and Hunt (New Acts), acrobatic ring turn, opened, and Three Escardos, bounding table and acrobatic, closed. John and Mae Burke did not land very strongly with their break-away scene trick, for some unaccountable reason, but they finished big, John going hard at it with his ragtime playing. Leo Carrillo opened well enough with his monolog, losing caste with his imitations.

Moore and Littlefield with "Change Your Act" still hold. To some present it appeared to be a new act.

The front orchestra seats are up to a dollar again. Why? *Jolo.*

FIFTH AVENUE.

There's nothing at the Fifth Avenue this week to occasion any undue excitement, the show running a bit below the average, with the attendance cut down more than one-half because of the sudden return of hot weather. Bernard Granville (New Acts) is headlining. Others under New Acts are Moore and Elliott, Spencer and Williams, and Carmen Ercell.

Barrett and Stanton were programmed but failed to show. Lynch and Zeller substituting with their club handling specialty in "one." This pair, just returned from Europe are introducing a novel idea for an encore. The lights are dimmed to allow a monster chicken arrayed in incandescents to strut across the stage (in "two"). Before leaving the hen produces four or five egg-shaped electric torches which provide the boys with a mish. It's different and therefore good.

Walter Law is back again, this time with a repertoire of sketches, changing twice weekly. The first half showed "At the Threshold," an old dramatic bit that has served almost as well as "Lazar Jim." It's merely a magazine story told with slow music and Law's old-school style of presentation doesn't strengthen the interest any. It got nothing and probably wouldn't even if placed in better hands.

Sidney a cartoonist, opened the show with rather a novel scheme of working his pictures into action, aided by an assistant behind the board. Then came a relay of new acts finally bringing Jack Gardner along with some lively melodies that gave him a hit.

Will Oakland and his singing company preceded Law. After the headliner Bollicher and Reynolds closed with a slack woe exhibition, topped off with some good eccentric comedy. Not a great bill for the admission. *Wyn.*

BILLS NEXT WEEK.

(Continued from page 18.)

Tacoma	Ishwaka Japs
EMPRSS (ac)	(Three to fill)
Dancing Kennedys	Washington, D. C.
Klein Bros	GRHEUM (R. O.)
May Ward	La France Bros
"His Nerve"	Hurst Watts & Hurst
Clark & McCullough	John P. Wade Co
Mirthful Mirmals	4 Society Girls
PANTAGES (m)	Watson's Circus
Musical Lassies	(One to fill)
Tilford	Laurel, Ind.
Rondas Trio	PANTAGES (m)
Verka & Dorothy	Carter
Becker & Adams	Frank Mills Players
4 Victors	4 Baldwin
Terre Haute, Ind.	Raymond & Hall
VARIETIES (ubo)	Carmen & Roberts
Pete Baker	Victoria, B. C.
Quigley Bros	EMPRSS (ac)
Melotte Twins	Malvern Troupe
Swains Cockatoos	Baron Lighter
(One to fill)	Dorothy Rogers Co
2d half	5 Merry Youngsters
Roxy La Rocco	

Washington, D. C.

COBMOB (n-n)

Ureana & DeOsta

Calton

Watson & Little

(Three to fill)

Waterloo, Ia.

MARSTI (va.)

"Seminole Girl"

2d half

Bill Dooley

Bradonbey & Bally

My Lytle Co

Clippie

Brooke & Loretta

Winnipeg, Can.

ORPHEUM

Lulu Glazer

Chief Capoullean

Swor & Mack

The Langdons

Georgette

Kittings Animals

Sutton McInrye & S

EMPRSS (ac)

Gruet & Gruet

O'Brien & Lear

Clayton Drew Players

Clarence Oliver

"Mission Garden"

Paris

ALCAZAR (August)

Sidney Terry

Hartley Wonders

Banks

Les Michella

La Bonelli

Gaians

Opera acts

(One to fill)

FOLIES BERGERE

(September)

Gus Fowler

Humpat-Bumpati

Dechery

Alice Wilson Trio

Perloff troupe

Bourat

Ballet

Delmaras

Alice Clairville

JARDIN DE PARIS

(August)

Rey Fern

Jackson Gira

Nancy Banniere

Plattier Bros

Turiddi Troupe

Darvas

EMPIRE (Etoile Pal-

ace)

(Aug. 22-Sept. 5)

Marie T Berka

Schwartz Bros

Harry Alaska Trio

Rene & Lesora

Ruthing

E P Loyal

Lee Sam

Linette Dolmet

Sketches with Jacques

de Peraudy & Rachel

Launay

SHOWS NEXT WEEK.

New York.
"ADEL" Longacre (Aug. 28).
"ALL ABOARD"—44th St. Roof Garden (13th week).
"BELIEVE ME XANTIPPE"—30th street (2d week).
"DAMAGED GOODS"—Fulton.
HIPPODROME—America (Aug. 30).

CORRESPONDENCE

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

CHARLES J. FREEMAN CHICAGO

(DASH)
In Charge

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

COLONIAL (George Harrison, mgr.; agent, J. J. Al—The Colonial, say to a good start Monday. The show contained more comedy than usual and this seemed to make the program faster and more entertaining than usual. The running was interfered with through the late arrival of one of the acts opening day. Edwin Ford and Co. in their dancing specialty, is the big full week feature at the house. The act is down at the closing end of the program. It makes a prepositional headline. Blackmore and Barnes are the class of the bill. The pair are capable of doing better than at present. The girl can put on numbers and has personality besides a good voice. The act frames in well and for the pop houses the girl makes it look like a whole lot. The boy got one number over nicely, but it's going to take him a little time to get going just right. They should develop into a big time two act. Musical Byrnes, five men, who play Spanish music in Castilian array, have something a little out of the ordinary in the musical line, and come in for hearty recommendation. There is good instrumental work and also a voice or two. The use of the girl makes it look away with in a couple of instances. The spot craze in houses that run a picture and act policy should be subdued by the management. The show is the Arkansas quick-witted Wase C. Adams with pictures, moving and stereoscopic, of the Panama Canal, passed a very interesting and instructive 15 minutes. Criminals and Gore overstepped a trifle by doing too much. The act made them laugh and the nonsense was generally voted good, but too much of it cheated them out of being as big a hit as they would have been otherwise. Arthur, Richards and Arthur, violin and singing, are doing nicely. There is a female impersonator in the act who does good work. He is a slight, girlish looking boy, but the style of working and the striding down at the finish is very good and should have gotten more. The audience did seem to grasp the point. The act passes muster for the pop houses. Marvelous Mella did very well. The comedy is the sore point at present. The straight work on the rings by the two men are done very nicely. There is a female impersonator in the act who does good work, but the effort of the comedian, not a bad contortion tumbler, are at times very painful. Unless a better brand can be secured, it would be just as well to buy a new little blue suit like the rest and work straight. DASH.

PALACE (Mort Slinger, mgr.; agent, Orphum, Circuit)—The Palace opened Monday afternoon after a layoff of four weeks. The afternoon was warm and wet and the house was but partly filled on all three floors. Summer prices 15-75, prevail. The show as a whole is very good, although it could have been better arranged and seems too long. This is apt to be the opinion of anyone getting in the habit of seeing the five-act vaudeville programs. The big shows appear long drawn out and tiresome. His was very liberally scattered, although in a couple of instances the acts might have been shortened. Nance O'Neil is the headliner. A dramatic sketch which gives her a chance to run the gamut of emo-

"KISS ME QUICK"—48th Street (Aug. 28).
"BOO O' MY HEART"—Court (13th week).
"POTASH & PERLMUTTER"—Cohan (3d week).
"THE DOLL GIRL"—Globe (Aug. 25).
"THE FAMILY CUPBOARD"—Playhouse (2d week).
"THE LUCK"—Elliott (3d week).
"THE PASSING SHOW OF 1913"—Winter Garden (4th week).
"WHEN DREAMS COME TRUE" (Joseph Santley)—Lyric (2d week).
"WHERE IGNORANCE IS BLISS"—Lyceum (Aug. 28).
"WITHIN THE LAW"—Eltinge (51st week).
ZIEGFELD'S FOLLIES—New Amsterdam (11th week).

Paris.

"ENFANT PRODIGE"—Varieties.
"MILLION"—Palais Royal.
"DEMOISELLE DE MAZAZIN"—Gymnase.
"MARRIAGE DE MLE. BOULEMANS"—Scala.
"MARRIAGE DE MLE. BOULEMANS"—Dejezet.
(Two houses giving same play.)
"TARTARIN SUR LES ALPES"—Porte St. Martin.
"MADAME LA MARECHALE"—Ambigu.
"AMOUR EN MANOEUVRES"—Vaudeville.
"FIL A LA PATTE"—Renaissance.
"MERRY WIDOW"—Apollo.
"MICHAEL STROGOFF"—Chatelet.
"VICES DE PARIS"—Polies Dramatiques.
"LES SAUTIMBANQUES"—Gaites.
REPERTOIRE—Comedie Francaise (at Opera Comique theatre).
REPERTOIRE Opera.
"LE POPULAIRE"—Comedie des Champs Elysees.
GRAND GUIGNOL—4 sketches.
All other legitimate houses, with exception small local theatres, closed until September.
"MOUSQUETAIRES AU COVENT"—Gaites.
"DIVORCE DE MLE. BOULEMANS"—Scala.
(All other houses closed.)

tiona film the bill pretty well, although the show is the bill. The show is the bill. She is married to a man years her senior and with a confirmed thirt. He returns unexpectedly and sets loose a snake in a room in which the young lover is secreted. No harm done, but Nance saw wild for a few minutes and then husband conveniently drops dead. The act will do for a vehicle for Miss O'Neil. There is a thrill or two in it. Against this sketch in the earlier portion, with Agnes Scott and Henry Scott. Sweet, pretty and attractive but a little bit too well known to stand the couple another season's wear. Violinsky was a hit when he got down to his piano playing imitations. The question now arises how many of the boys about will be doing the bit next week. The opening of the act could be quickened considerably and a few minutes dropped rather than the drag at present. Avon Comedy Four followed and were also a hit, but they have gone much better hereabouts. The comedy is the thing and the Hebrew comedian in the frame-up has gone beyond all others in the line. There are a couple of new films in the act. The last scene Clara Inge, following Avon Comedy Four and Violinsky, seemed pretty quiet but the audience treated her more than kindly. She went very big, due entirely to looks and personality. Her closing number in which she distributes caps, got her the most, although the number is poor. It is the business and the manner of working that gets it over. Miss Inge is the best example of what looks and personality mean in vaudeville. She has no voice, can't dance, but still is a big hit in a singing and dancing act. Fred Dunbar, next to closing, has a hard spot. His material is good, better than the ordinary, but Fred should watch out, the too frequent reference to drink, etc., is going to hurt with some audiences. It isn't necessary to be so liberal in giving him a line in the talk to reach for laughs with her in every other line. The drama bit is excellent. Some of the earlier talk could be cut for this week at least. The picture is a fast short act. The Davies family crochets, closed the performance. The act frames very well as to routine, but the showmanship is not there and they are not getting all they should for their work. Chick and Chickie, a French and American Mack, a two-mus dancing act, came second, getting more than was to be expected. DASH.

HALSTED EMPRESS (Harry Hitchell, mgr.; agent, S.C.)—"Court by Girls," a big and showy act, helped to make the bill lively at this house. It is well dressed. At the second show Sunday night, when every seat in the house was occupied, the act was a hit. Eddy an Roy opened the bill. They have some odd feats which they put over well. Grotesque costumes add to the merit and they perform their acrobatics in a style that is unusual. Bert Ross, who has been heard in Chicago on numerous occasions recently, has added some new material to his monolog, and is going better all the time. Campbell and

Campbell, two girls offer their musical specialty consisting of piano selections and songs and they made a nice impression. They have the drawing room manner, and their work is dainty and refined. The Lester Trio had the laughing honors of the bill. They were seen in their little farce, "The Bathroom Mystery," and they had the audience with them at every stage. Lewis Andrus and Helen Horton were next to last where they offered a high class act of the musical comedy variety. The Empress bill was lively and full of singer, and it went over big. The season seems to be fairly well under way at this popular house.

MAJESTIC (Lyman B. Glover, mgr.; agent, C. Scheum)—Bill a bit too quiet this week to suit the average vaudeville audience. Monday afternoon the house was well filled, but applause was lacking. Comedy was also missing. Things moved sluggishly all the way through. Robert T. Haines and his company appeared in headline position in a sketch called "The Man in the Dark." It is of the crook variety so popular of late, and has some moments of tense interest. It was well acted and received close attention. Marshall Montgomery, followed. He was one of the hits of the bill. Yvette sang and danced and played a violin. She has the Eva Tanguay manner and style. Mermaid diver, came next at 12, where she displayed considerable skill at diving in shallow water. She was assisted by several young women who appeared in bright colored tights. Diving acts do not seem to be just to the liking of the clientele of the Majestic, or at any rate, this one did not arouse any enthusiasm. There was no applause during the run of the act, and very little to its close. Edwin Stevens and Tina Smith were on early with their sketch "The Trouble of R. & J." They worked hard and long, and they were rewarded with some little attention. "The Housewarming," a little musical comedy, with John Dooley and Yvette Ruppel, had an early spot. It went over fairly well. Johnny Johnston sang the overture to "Poet and Peasant," using his own comedy words, in second place after the Pathe pictures. His act had the merit of novelty, to say the least. Hermine Hostler, balanced chairs and tables to open the show and Rafayette's Dogs brought the bill to a close.

GREAT NORTHERN HIP. (Fred Eberts, mgr.).—The Heras Family of acrobats, at present a Chicago institution, had the place of honor on the bill in this house, for the day shift this week. They offer some surprising feats and were received with much applause. Florence Hughes, stout and makes the most of it, had the audience with her all the time. She has some excellent material in her monolog and delivers her quips with much gusto. She carried away the laughing honors in the early show Monday. The Four Temple Girls have a good musical act, a little bit too refined for a pop house, but they sing well and their instrumental numbers are engaging. They make one change of costume, and offer a varied program. They were not happy in their final selection and seemed to be put out because of the orchestra. The Boatblack Four, which followed, offered the comedy element in the line of such acts. The comedy element in this is a little too broad, although not offensive. A little toning down would not hurt. The four men have good voices, and they play a little. La Berger, billed as the Venus, appears with two dogs in numerous poses. Her program is varied and it is put of the ordinary. Some of the pictures she offers are beautiful and the dogs hold their poses remarkably well. The act is not new, it elicited much applause. Newell and Mont, who opened the show, offered a neat singing and dancing act. They are neat dressers, and they have a sprightly way that takes. Proctor and Brown, with their feat of balancing, elicited much applause and found a great deal of favor. The house was large at the opening show Monday afternoon, and considerable enthusiasm was manifested.

CROWN (E. Ettleson, mgr.; agent, J. L. & R.).—Opened with pop vaudeville Monday under the most flattering circumstances. The whole population of the northwest side appeared anxious to get into the place. Inducements in the way of reduced prices were offered women and children, and this helped to swell the throngs, but there were many people present who paid the regular entrance fees, and the opening did was prosperous. In every way. The bill offered was of the sort that seemed to hit home with the patrons. Applause was loud and long and vigorous, and every act went over with a rush. Jewell's Mackinac had the opening place, and was followed by a woman. It was just the sort of an act to tickle the large number of children present. Bush and Shapiro, who have been gaining much attention in Chicago of late were on in second place. These young men have immensely improved their act. They have eliminated some of the roughness, toned it down considerably, and the result is it is going better all the time. William Flemen and company appeared in the sketch "The Tween." In third place, this vigorous act was played well and found much favor. The company is well balanced, and the members work together in perfect harmony. Tillie Zick, a young dancer who has been named on numerous occasions in Chicago recently, won close attention and big applause. She has fine technique, and offers a varied program. One of the best things she did was the Hungarian dance. The dancing number was closed the show. They did not have anything new to offer, but their old stuff went well. Kinemacolor pictures added a pleasing variety to the program.

THE FASHION PLATE TRIO

EDDIE RILEY and O'NEILL TWINS

Entertainers De Luxe Working Steadily

WILL OAKLAND

AND COMPANY

Walter White—Edgar S. Allyn—Leonard McCarvey—Robert Hickey

In the Melodious Singing Novelty, "AT THE CLUB"

Arranged by John C. Havez and Geo. L. Botsford

One of those Delightful Offerings that Make One Forget Business Cares and Worries

FIFTH AVENUE—This and Next Week (Aug. 18-25)

FOX and FOXE CIRCUS

JUST LIKE BARNUM & BAILEY

ONLY DIFFERENT

This Week (Aug. 18), New Brighton Theatre, Brighton Beach, N. Y. Prutty Good, Huh?

COHAN'S G. O. H. (Harry Ridings, mgr.).—13th and last week of "The Tik Tok Man of Oz." Next week, "Stop Thief." **CURT** (U. J. Hermann, mgr.).—"The Elvix of Youth," a weak farce, doing all it deserves. **OLYMPIC** (George C. Warren, mgr.).—"Within the Law," with Margaret Illington. Capably business at \$1 top. **PRINCESS** (Edward Doyle, mgr.).—Last week of the Scott pictures. Next week, "Little Miss Brown." **LA SALLE** (O. H. (Harry Askin, mgr.).—Opens Sunday with "A Trip to Washington." House now ground floor. **IMPERIAL** (Kilmit & Gassolo, mgrs.).—"That Printer of Udell's." Next week, "Life's Shop Window." **NATIONAL** (John B. Barrett, mgr.).—Albert Phillips and Lella Shaw in "The Wolf." Next week, "Don't Lie to Your Wife." **VICTORIA** (Alfred Spink, mgr.).—"Life's Shop Window." Next week, "The Wolf." **BISMARCK GARDENS**—Roemholdt's Symphony Orchestra. **SANS SOUCI GARDENS**—Creators and his band. **RIVERVIEW**—"Sinking of the Titanic." **WHITE CITY**—Band and ballet; the Great Raymond.

Low Payton is now an agent.
Dayton, Hahn and Burton have split.
Pete Mack, formerly an actor, is now a full-fledged ten per cent agent.
Tom North has given up the management of The Great Raymond.
Wingfield & Ridings' "The Divorce Question" will be in Racine, Wis., Aug. 31.
Isabelle Miller and Co. have been booked solid by the W. V. M. A., opening Aug. 18.
The Matinee, La Salle, Ill., will be booked by La Vigne & Langner. It will open Aug. 31.
The Blackstone will open Sept. 16 with Rose Stahl in "Maggie Pepper." "Kismet" later.
A big Mardi Gras and harvest festival will be held at Riverview park from Aug. 30-Sept. 14.
The Academy opened Monday, playing five acts of vaudeville, under the same policy as last year.
Donald Kerr and the Kennenau Sisters are at the North American, doing their Texas Tommy dancing.
The Bush Temple will open Oct. 3 with German players in a repertoire of standard and popular attractions.
Milton Kusell has returned to the box office of the Princess, after a vacation that has lasted nearly all summer.

Mineerva Morris (Summers & Morris) was taken sick while in Oklahoma and the team forced to cancel its time.
Orpheum, Okalahoma, Ia., must come across with \$85 to the Kaufmans for services rendered. The court has so ordained.
Carl Joffrey, treasurer of the Orpheum, Des Moines, stopped over in Chicago last week on his way from New York.

The Garrick is undergoing a thorough renovating and will be redecorated before it opens with the Scott Antarctic pictures.
Davis and Scott, who were to go to London, Sept. 1, have obtained so much booking that they will remain here until Jan. 1.
Adolph Marks went to Denver early in the week to look after matters pertaining to the settling up of the Buffalo Bill show affairs.
Ed Raymond, formerly manager of the Crystal, Milwaukee, will be the manager of the Majestic, San Antonio, for the Inter-State Circuit.
George Webster, recently returned from Europe, has once more become associated with the George Webster Theatrical Exchange.
"Within the Law" has been such a success at the Olympic that two extra matinees have been added for Tuesday and Thursdays at that house.
Ben Rosenthal, formerly with F. M. Barnes, is to become traveling representative for J. C. Matthews, booking manager for the Pantages office.
G. Herbert Mitchell and Marie Fitzgerald were married last week at Waterloo, Ia. The bride has been appearing in Electric Park in that town.
Alber's Bears has a suit against the T. B. C. for \$350 on a contract which was not played. The agency alleges that due time was given in the calling off of the date.

(Miss) True Powers denies she is engaged to play one of the roles in "The District Leader," but says she is to continue with Cliff Dean in "The Burglar's Nerve."
Zellah Covington, one of the authors of the "Elvix of Youth," has replaced Frank Bacon in the cast of the play. Mr. Bacon will resume his former role in "Stop Thief."
R. H. Burnside, who is staging "A Trip to Washington," the place that is to reopen the La Salle Aug. 24, returned this week to put the finishing touches on the production.
Jack Arnold of Beaumont and Arnold will be associated with Sam Baerwitz this coming season. The act will play as usual, and Mr. Arnold will look after business while on the road.
The Family, Clinton, Ia., will open Aug. 31. It is booked by E. J. Cox. The opening bill is Locke and Wolfe, W. J. Dwyer and Co., Alf Holt, Boudini Brothers, Three Navarro.
The first of the Allardt-Thielen road shows opened last week at Elgin, Ill. This show will play Thielens houses until Sept. 22, and then opens on the Allardt time at Danville, Ill.

It has now been decided that "Stop Thief" will open Cohan's Grand Opera House Aug. 34. "The Tik Tok Man of Oz" will go on the road after this week, having played for 13 weeks in Chicago.
Florence and Rene Reichardt and Anna Whitcomb, last season with "Whose Little Girl Are You?" have signed with "The Petrolite Minstrels" tab, which will open near Chicago about Sept. 1.

Will Cunningham, general stage manager for the Great Northern Hippodrome, had charge of the circus performance given in the lobby of the Hotel Sherman Aug. 13 for the Traveling Engineers' Association.
Milton Green and Emery Hille of the box office at the Palace Music Hall, spent three weeks at Mackinac Island, in their party were Mrs. Richard Smith and (Miss) Jean Smith of Sheridan Road Drive.
"Little Lost Sister," the play made from the story of the same name by Virginia Brooks Washington, has been rewritten by E. E. Rose and is to be produced in Detroit some time in the near future at popular prices.
May Howard's Haymarket theatre, now on the Progressive Burlesque Wheel, was opened Aug. 16 by Blanche Baird and her own company. The house formerly played vaudeville, and as one of the string of Kohl & Castle houses.
Morrissey and Hanlon, billed at the Fifth Avenue last week in New York, have split. Morrissey has doubled with Dolly Hackett, formerly of the Dolly Singer productions. The latter act opened at the Great Northern Hip last week and did well.
Arthur Deming has organized a white minstrel show which is to open at Aurora, Sept. 28. There will be 30 people in the show. Harry Dull, formerly manager of the Four Hunchings, will be the manager of the show, which will play one night stands.
Evelyn Butler, aged 18, has applied to the courts for a divorce from John M. Butler, an actor. Mrs. Butler said her husband was an actor, but a poor one, alleging he roams about the country doing nothing. The Butlers were married two years ago in Kenosha, Wis.
Frederick Ireland, who recently opened a producing office at Cohan's Grand Opera House annex at 132 North Clark street, has the following acts in readiness: "The Casino Girls," "The Dandy Girls," "The Kerry Maids," "Those Singing Girls" and "Irish Lads and Lassies."
The Nelson, at Logansport, Ind., the Grand, at Terre Haute, and the Wilson, at Beloit, Wis., will play combinations Mondays, Tuesdays and Wednesdays of each week, and vaudeville for the remainder of the week. The new house at Gary, Ind., will also follow this policy.
"A Bird of Paradise," now being rehearsed at Cohan's Grand Opera House, will have Leonora Ulrick in the role formerly played by Laurette Taylor and Beale Barreale. William Desmond, recently returned from Australia, Frank Launa and Isabelle Randolph are other principals.
The Theatre Managers' Association is still wrestling with the proposition made by the Musicians' Federation, but no conclusion has been reached. At the meeting last week the matter was discussed to some length, and another meeting is to be called in the near future.
Word has been received that Kitty Gordon will not be able to reach America in time to open the new Gary theatre in Gary, Ind. "The Lady of the Slipper," which had been announced to open the house will not do so, and it is probable that Fieke O'Hara may have the honor of inaugurating the new playhouse.
Low Cantor's new act called "The Choo Choo Girls," featuring James Barrett (recently principal comedian in the tabloid "A Trip to Joyville," which has just closed on the U. B. O. southern time), opened this week at the Grand. It was held over for a full week owing to its success. The act will tour the Pantages time.
Marie James, who conducts a vaudeville agency at 166 Washington street, has returned from a two months' vacation at her cottage on Hamlin Lake, near Ludington, Mich.
Jack M. Lewis, German comedian with "The Reminary Girls," quit the organization with Virginia, Minn., last week. Mr. Lewis claims members of the company did not treat him properly, so he stepped out, leaving the show without a comedian.
Five of the feature acts that were to appear at the Great Northern Hip last week, did not put in appearance on account of accidents and unusual circumstances. Minnie Kaufman, of the Kaufman troupe was injured at Pittsburgh last week and was unable to appear. (Think, her husband, who was to have been on the bill, was therefore unable to play. Mrs. Miller, of the Caro Miller company, was injured in a street car accident, and this act had to be cancelled. One of the members of the Bottomley troupe was also injured, and the Aerial Loaters, who were to replace this act, could not appear because their baggage went astray.

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EMPRESS (R.-C. agents, direct).—The offering this week is about average. It furnishes acceptable entertainment, but offers nothing to attract extraordinary attention. Grace Cameron, well liked; Joe Maxwell and Co. pleased; Roberts, Hayes & Roberts, have rather

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a slow opening, but work up to a capital climax and close strong; Ash and Shaw, ordinary; Hal Merritt, entertaining; Harry Leander, made a satisfactory opening number. The Aloha Twins, Hawaiians, were good. There were a satisfactory filler and Roshier's Dogs, added attraction, were moderately successful at the close.

COUPHLOU—Fairly interesting offering. Edward Davis & Co., "The Kingdom of Destiny," responded to applause; The Vanias were given a tough spot at the close, but pleased and were generously received; Williams, Thompson and Copeland, "The Bugles Union," an amusing sketch; Milton Pollock and Co., again furnished amusement; Walter S. (Rube) Dickinson, repeated successfully with his delightful specialty, Ramones, was the opener and was rewarded with applause of a mild sort. Will Rogers held over.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct)—Victoria, Four, have a rather cumbersome routine, but the opening over, scored a clean hit; Eight English Roses, a hit; Charles Lindholm, an excellent comedy offering; Tyler St. Clair Trio, ordinary; Edith Haney, entertained; Four McNutts, an adequate closing feature; Dills and Templeton, unusually clever and satisfactory opener.

CORT (Homer F. Curran, mgr.; Shuberts).—"Bought and Paid For" (first week).—"COLUMBIA" (Gottlieb & Marx, mgrs.; K. & E.).—"Quo Vadis" (Quo Vadis, mgr.).—Surprisingly healthy business (third and last week), next, The Mission Play.

ALCAZAR (Belasco & Mayer, mgrs.).—Bessie Barriscale, Forrest Stanley and Howard Hickman in "The Wolf" (dramatic stock). TIVOLI O. H. (W. H. Leahy, mgr.).—"Bohemian Girl" (comic opera stock).

SAVOY (W. A. McKenzie, mgr.).—"The Third" (third week). AMERICAN (Jas. M. Goewey, mgr.).—Chas. Alphon's Co. in "pop" burlesque stock (fifth week).

Lulu Crown, of the Bert Levey Circuit, is away on a vacation.

John Elliott is the new stage manager at the Alcazar, succeeding Fred Butler.

When the Tahiti reached this port Aug. 6 from Australia, the passenger list included Electric, May Schaefer, and Norman Cohen, all theatrical personages.

David Blapham, for several months on a concert tour of the Hawaiian Islands and Australasia, returned Aug. 15.

Ethel Fitzpatrick, second stenographer and typist here in the offices of the Bert Levey Vaudeville Circuit, is spending a vacation in Ashland, Ore.

Bert Levey vaudeville and pictures are offered at the new Colonial, Stockton, Cal., which opened Aug. 10, with Manager Walton in command.

After a season in stock at the Alcazar, Edith Wyckoff, a San Francisco actress, has gone to New York City, where she is to join the Frohman forces.

Booking arrangements have been perfected for the "Mission Play" of Sam Gabriel to open Aug. 25 at the Columbia, succeeding the "Quo Vadis" pictures.

The "Les Miserables" feature picture, last week's attraction here at the Cort, was offered by one W. W. Wilkinson, representing the Progressive Motion Picture Co.

Jack Brehany, in Frisco the last time with "Paid in Full," is representing the "Quo Vadis" feature motion pictures here at the Columbia theatre for George Kleine.

Plans are being perfected for a big carnival that is scheduled to begin Aug. 26 in Oakland, under the auspices of the Italian-American League. The affair is to be a sort of Mardi Gras.

Mrs. Sydney Drew, daughter of McKee Rankin, is reported to be seriously ill at a hotel in this city, where she came some time ago with her husband. Her father is also with her.

Word comes across the Pacific that the Bandman Opera Co. opened July 19 in Manila. The principals include Al Firth, a Miss Frampton, Fred Coyne, May Glynn and James McGrath.

The Dreamland theatre, Albany, Ore., completely destroyed by fire July 11, is to be rebuilt, according to a recent announcement made by W. H. Rhodes, the owner, and by Manager Wadsworth.

Ashton Stevens, the dramatic critic of the Hearst newspapers, is resorting at Boyes Springs, Cal., where he is reported to be combining business with pleasure by playwrighting and general literary work.

A company of 18 people, including Charles Oro, Harry Hallen, Paul Brady and John J. Walsh, sailed from here Aug. 4 for Eureka, Cal., where they are presenting "pop" musical comedy at the Marguerite theatre.

"Holl" Brady, press representative and assistant manager of Pantages' theatre in this city, has been putting over some big and effective special feature stories in the local dailies lately for the circuit headlines.

The suicide is reported of Mrs. Lucy Irving, a vaudeville actress, July 20, at the Providence Hospital, Oakland. The poison route was selected. The deceased is said to have been the wife of a San Francisco physician.

The established success of the recent rodeo or wild west exhibition at Salinas, Cal., is understood to have inspired the managers of the Portola Festival to bring the "rodeo" here for a repeat during the Festival week in October.

Tom Gunn, Chinese aviator and "native son," who left here some time ago to give exhibitions of flying in Honolulu and the Orient, is reported to be enroute to Jilin, Tong, an attractive girl of his own race and who resides in Oakland.

Commencing Aug. 25, the combined Catholic churches of the San Francisco diocese will present a religious drama entitled "The Fire Brand." The play is by Charles Baxter, managing the production. The engagement is indefinite.

The Ringling Brothers' circus opens Aug. 30 for three days at Twelfth and Market streets. Arlington & Beckman's Oklahoma Ranch Wild West commenced a four days' engagement here Aug. 21 at Eighth and Market streets.

The reign of William F. Wright as the new resident manager of Pantages' here, was brief. Last week he was retransferred to the Circuit's house in Oakland, while Charlie Cole did job here was given to Carl C. Milligan, imported from Spokane.

The Exposition Builders, an organization composed of employees of the Panama-Pacific Exposition, have perfected arrangements for their first entertainment and social to be held Aug. 28 in the Knights of Columbus Auditorium in Golden Gate avenue.

The old Lyceum in Kearney street, this city, where until a few months ago, Jim McGrath presented "pop" musical shows for Manager James M. Goewey, has in turn been closed to pictures and is now a full-fledged Chinese theatre and is liberally patronized.

C. O. Swanburg, president of the company that operates the Portola-Louvre in this city, is on the Pacific Ocean en route to Hong Kong and other cities in the Orient. He is accompanied by his daughter and one or two friends. The trip is understood to be purely pleasure.

Belle Langlais, of vaudeville, caused the arrest recently of P. Ryan, stage manager of the Galety, a small time vaudeville house in Oakland. The complaint specified Ryan had caused the theatre to be filled with Chinese theatre and his her when she appeared on the stage.

Charles F. Gall, from the east, and president of the Exposition Theatrical Association, is reported to have allied himself in a business way with one Emil Kahn, a local real estate man, in what is known as the Dreamland Auditorium in this city.

Eva Stone, known hereabouts as a "pop" musical comedy character, is recovering from the effects of injuries sustained recently while returning in an automobile from the coast at San Francisco, where she had a brief engagement with the Raymond Teal Specialty Co.

It is understood that Sam Haller has no particular interest in a fanciful nature in Frederic Thompson's Exposition concession, "Toyland," but has been engaged by the designer and builder to serve in the capacity of his personal representative, as is indicated on Haller's new business cards.

A committee has been appointed by the Fillmore Street Improvement Association of this city to promote a carnival scheduled to be held Sept. 26 to Oct. 6, inclusive. The members are George L. Dealey, chairman; Charles Boyd, S. U. Darhee, William Laib, W. P. Meyer, Sam Lovrich and J. P. Peterson.

Ben Westland, a native of Los Angeles, was married here Aug. 12 to Betty Berglund of the later city. The ceremony was performed by local Justice Barnes, and witnessed only by the parents of the bride and a very few close friends of the groom. The newlyweds will be permanent residents of this city.

Solely because his mother is known in stageland as Little May Layman, her son, Emil Adolph Layman of Alameda, Cal., has petitioned the Superior Court in this city to grant him permission to legally change his name to Charles Adolph Maylin. It being apparent that he also has an equal aversion for that of "Emil."

The Princess is promised a new dress when it comes Aug. 23 under the management of Bert Levey. The rejuvenated and rehabilitated Princess, with the very best shows that the Levey Circuit can round up, will be geographically the "opposition" of the Western States Vaudeville Association's highest and best theatre, Republic.

The pictures that were taken recently at the Solan irrigated farms in this State, and

which shows the big dredging operations on the project, plowing with tractors, ditch construction and agriculture scenes, were placed on public exhibition in the "movie" theatres of this city and Oakland last week as a feature film.

Richard Kipling, son-in-law of President Magoon of the Consolidated Amusement Co. of Honolulu, has severed his connection as American booking representative of the latter concern and is planning to go trouping out of here via the vaudeville route. This move leaves the Consolidated Co. temporarily without an official representative in this country.

William Ely, until recently manager of Panatage, Oakland, has lately joined the managerial forces of the Western States Vaudeville Association and has been sent to Bakersfield, Cal., to arrange for the reopening of the opera house. Later Day with a policy of half a week of W. R. Y. A. vaudeville, and with one road attraction some one night during the other half for the week.

William H. De Pew, proprietor of Ye Village theatre in Mill Valley, Cal., is opposing a suit for divorce instituted in the Superior Court here by Olive F. De Pew. The latter charges cruelty and the defendant countercharges with the allegation that the plaintiff is in love with one of his employees, whom she is planning to marry as soon as she can rid herself of husband No. 1.

Turner & Dahken forged another link to their theatre in moving theatres when Aug. 14 they opened the new Theatre De Luxe on First street, San Jose, Cal. The house has a seating capacity of approximately 1,600 and is described as being thoroughly modern and very particularly particular. The resident manager is L. R. Tucker, until lately manager of the Turner & Dahken house in Stockton.

Cleora Prentiss, vaudeville, has been granted an antedivorce suit for divorce in the Superior Court of this city, from Col. D. Prentiss, also a professional. The plaintiff alleged her husband caused her wedding ring to be reduced to a size that would fit the finger of Bernice Haly of 340 Eddy street, named as co-respondent. Cleora Balcom was the maiden name of the divorcee, who was married to Prentiss Jan. 7 last.

Turner & Dahken are planning to erect a new theatre on K street, between Eleventh and Twelfth streets, in Sacramento, Cal. A lot 8x160 is reported to have been secured and the work of construction is expected to begin at once. The total estimated cost is placed at \$150,000, and the probable value of the ground. While the house is to be built to accommodate any sort of attractions, it will be opened with a straight picture policy.

Hugo Mansfeldt, pupil of Liszt, was married here Aug. 5 to Hazel Helma Hess, a society belle and pianist of San Jose, Cal. This is Mansfeldt's fourth marriage, his last previous matrimonial union being with Elsie Helen Loose, who committed suicide about a year ago in Tunis, on the edge of the Sahara desert in Africa, after first having embraced the Mohammedan religion.

Mr. and Mrs. Mansfeldt are spending their honeymoon in Southern California.

The Players' Club of this city has entered actively upon its second season, following a meeting Aug. 13 to discuss and arrange plans. A number of outdoor performances are to be given in addition to the regular presentations and the evening shows, chief among which are those for the club's associate members, will be inaugurated by the presentation of "The Amazons," to be produced here some time in September in Scottish Rite Auditorium.

What promises to be one of the most interesting features of the street parade incidental to the Portola Festival to be held here in October, will be the historically famous old stage coach, "Charlie McLean No. 1," which has been resurrected for entry in the line of march. This relic of early California is still remembered by old timers for the part it played in the pioneer gold discovery days when it was the central figure in more than one hold-up by the bandit robbers who terrorized the Coast in those days.

Phina and "Picks" opened here at the Orpheum Aug. 8, two days ahead of her regularly scheduled opening date. This was done to fill the gap caused by the shift of Helen Trix to Orlan in time for this week's opening. There appears to be much activity here and which was known as "checkerboard." Billie Seaton was handed a lump sum from Portland to Minneapolis. Walsh and Bentley's routing takes them from Portland to Oakland to Salt Lake City, while Arnera skins Frisco, Oakland and arrives to make the direct trip from Portland to Salt Lake.

Another event that is likely to add very materially in attracting a big influx of visitors to San Francisco this fall is the California Fall Show and Horticulture Exhibition to be held Oct. 11-25 on the old baseball grounds at Market and Eighth streets. Preparations for this affair were put under way at a luncheon held Aug. 9 in the Palace Hotel and which was attended by ground-breaking exercises on the site of the proposed exhibition. A prominent feature of the show is to be a large festival chorus under the musical direction of Howard Eugene Pratt.

Following the engagement of the San Gabriel "Mission Play" here at the Columbia

the opening of the regular season will be signalled by the presentation of Margaret Anglin in a Shakespearean revival. Her offerings follow are Charlotte Walker in "The Trail of the Lonesome Pine," "The Count of Luxembourg," Henry Miller, in "The Rainbow," and a new play, "Stop Thief," Mrs. Fiske in "The High Road," May Irwin in "Widow by Proxy," Otis Skinner in "Kismet," and Robert Hilliard in "The Argyle Case." Another promised attraction is "Damaged Goods."

The unusual sight of three big transpacific passenger liners passing out of the Golden Gate together on an ocean race to Honolulu is a marine spectacle staged Aug. 12 when the Korea (Pacific Mail), Hongkong Maru (Mitsui Bussan Kaisha) and the Oceania (Cunard) left San Francisco. The Oceania (lined by Sierra) departed almost at the same hour for the Hawaiian metropolis. Although trailing her competitors at quite a distance when passing through the "gate," it is believed the fleet-footed Sierra would be the first to pass the line at Honolulu five days' sail. Plenty of wagers were made on that basis along the water front.

Howard Fogg, an El Paso, Tex., impresario, accompanied by A. E. Schuster, a co-stockholder in the Tri-State Amusement Co., as the Fogg theatrical enterprises are known, is going to the big time. He is going to go with an organized company that is about to offer "pop" musical comedy in one of the El Paso theatres controlled by the Tri-State Amusement Co. The new company includes Al Goulding, producer; Gladys Goulette, soubrette; Sam Owens, baritone; Billy Sather, dancer and comedian; Bobbie Fitzsimmons, jukebox singer; and a quartet of vocalists, including Eulalie, to put on the song numbers. The chorus numbers eight girls.

The work of excavating for the foundation of the proposed municipal auditorium to be erected here for the accommodation of the many conventions and congresses scheduled for the year 1932, the first year of its exposition year, is rapidly nearing completion and the supplemental steel structural work will very shortly be commenced. Thus far the city of St. Paul has been amply aided by the local Convention League, has secured a total of 150 conventions. The total seating capacity of the structure will be 12,000. A portable stage, made in sections, is now being ordered under the permanent stage when not in use.

Corbett, Shepard and Donovan, who failed to sail from here July 29 on a tour of the Rickard Australian circuit, as per contract made some time ago in the east with Hugh McIntosh, appear to have a good chance of a legal battle on their hands ere long. Their excuse for not sailing on the scheduled date was the alleged illness of the wife of one of the men. Now it has developed, according to late reports, that the act has been unable to get a release from a previously made engagement contract with Jacobs & Jermom, burlesque managers in New York. It is not likely to be able to sail Aug. 26 with the next Rickard consignment of attractions.

A world's record is reported as being attained here in the rapid construction of the 1916 Exposition buildings. Ten exhibit palaces are under construction, the frame work of Machinery Hall is practically completed and work on the various other structures is well advanced. The rapidity with which just now public interest appears to be centered in the plans and specifications of the proposed Palace of Horticulture, which is to cover an area of five acres. It is claimed that this will be the largest structure of its kind ever built in the Exposition grounds. The Palace of Horticulture will have a length of 672 feet and a width of 320 feet. In addition there is to be between the Palace and Festival Hall, to the east, a horticultural garden 3,000 feet in length. The Horticulture Palace is to be surmounted by a huge dome 185 feet in diameter, as famous dome of St. Peter's in Rome.

Quite a number of important changes will be noticeable next week in the personnel of the stock musical comedy company at Idora Park, Oakland. Those who are to be retained are George Ebner, leading comedian; Mindell Kingington, Jack Raynes (musical director), Frederick Snook and Fay Poston. Those leaving if not already gone, are Ferris Hartman, producer; Edna E. Zimmerman, Edna DuVal, Josephine Bowers and Harry Pollard. The newcomers include Guy Woodward, Miss Alwyn, Jack Pollard, Flo Sherlock and James Liddy. Jack Raynes will generally direct the new regime. The big change will occur Aug. 24. Although business has not been brisk at Idora, it is expected that the season will be considerably longer than last October, unless a crimped before then by the advent of the regular annual rainy season.

The entire company that is to present the "Mission Play" here at the Columbia next week, arrived Aug. 12 from Southern California. John Steven McGroarty, author of the drama, left for the city of Los Angeles, and he since been feted and dined by various local clubs and societies. The chief acting principals are Lucretia del Valle and George Osborne. In the company are also a number of Spanish speaking actors. The play is in Southern California and several old Spanish residents and descendants of Mission builders. This city will be the only place visited by the company during its tour of the mission in the Columbia. The engagement the show is to return to San Gabriel for its third season in the Mission playhouse, and where it has a record of 422 profitable performances to its credit. The Columbia engagement the show is to make, is due chiefly to the efforts of

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After scanning the list of all the amusement concessions that have so far been granted by the Board of Directors of the Panama-Pacific Exposition, and after inspecting the exhibit model of Frederick Thompson's new idea for a fairground, "Toyland," there seems little doubt that in his particular line, the "Sage of Luna" is going to have about the biggest and best thing of its character in the whole display of the exposition. The last concession made on the subject of the fairground is a masterpiece over the prospective success of what he insistently opines is going to be his masterpiece. This same feeling of confidence seems to be fully shared by Sam Haller, the promoter of the fairground, who, on his recent trip to Chicago and New York, was so favorably impressed with the "Toyland" proposition he lost no time in taking a slice of the financial end of it. A Thompson prediction is that the "Toyland" concession will be one of the Exposition are deserted at night, the "Midway," or "Carnal," as the amusement avenue may be christened, will have its biggest and best "play," and further opines that the "Toyland" concession will be the "doyne the glims."

A little story went floating here last week to the effect that when General Manager Sam Harris of the Western States Vaudeville Association first heard of Bert Levey having bought the Princess Theatre, Harris was anxious to insist that Levey should be allowed to install a vaudeville show at the Garfield Hotel, formerly the uptown Orpheum, when the lease of that house reverts back to Messrs. Ackerman & Harris next October. And Harris was right. The Princess Theatre, owned by the Western States theatre, the Republic, only a few blocks distant, such a plan hardly listens feasible. The probabilities are that the Garrick will continue as a straight place, and the Princess will be used by the vaudeville to rehabilitate the Princess will merely result in the W. S. V. A. sprucing things up a bit in and about the Republic and possibly looking in a little higher class at stations. If it moves in this line, in the end, the denizens of the Fillmore street section of the city will be benefited by more of a possibly better class of entertainment and with both the Garrick and the Republic probably making money.

As might be expected, the novelty of the newness of the new Wigwam theatre in this city has pretty well worn off and conditions have become sufficiently normal to make an analysis of the current situation there. The theatre is a busy place, and the business as such a well known, advantageously located and elegant playhouse would seem to warrant. Candidly this is due more than anything else to the entertainment that has been put on there and the fact that it is pending a few weeks ago. From most any standpoint, the tabloid opera offering, for which the management is understood to have paid a total of \$550, has been a fiasco, and the expected success has not appeared. The inventor the Bert Levey offices looking in the better class of shows for which they are capable of securing. This opera thing is quite too "highbrow" for the average management's late doubt announcement of musical offerings of a lighter vein and more modern in character. The vaudeville part of the entertainment is noticeably better than the opera, and the management is too far only a block away the Majestic is offering for 10 cents about the very best shows that can be mustered together in the booking offices of the Western States Vaudeville Association, and the Wigwam scale of prices remain 20 cents top.

LOS ANGELES

By GARDNER BRADFORD.
ORPHEUM (Clarence Drown, mgr.).—Irene Franklin, assisted by Bert Green, heads a big feature with a new musical comedy headlined. Miss Franklin, who is appearing for the first time in Los Angeles, won the high limit of encores. Pat Rooney and Marjorie Lane, who have been appearing in their first specialty, Mack and Rambeau offer "Kick In" for the second week and the Theodore Bendix Players render delightful music. The new musical comedy, "The Great Pretender," registers a hit with "A Cup of Tea"; Moran and Wiser, hat throwers and jugglers, clever. The Kellys, Edward Berger and Fred

Wreck Company, Inc., Boston. The Palace Theatre, Des Moines, mgr.; agents, S.-C. direct. This week's bill is the best all around entertainment offered in a long time. Evans and Harris present "The Cavaliers," with Alma Moore; "The Passenger Wreck," is a melodrama. The Bennett Sisters open the show with fencing exhibition and sport displays. Joe Byrnes delivers an amusing monolog and the Georgia Trio have a fast routine of songs and dances. The Palace Quartet commands the bill.

PANTAGES (Carl Walker, mgr.).—A capital bill is the attraction. Hiram is the comedy feature. The Olga Comaroaf Trio have a well selected program; Roy Pearl has a splendid baritone voice and "The Four-Year-Old" scores an undoubted hit. W. H. Armstrong, assisted by Dorothy Hale and Ada Robertson has a snappy sketch; Howard and Do-

lores, first-rate singers and dancers. Lester Brothers, comedy acrobats, secure substantial laughs.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The good spots were well distributed this week, bringing the show up to a highly interesting level. The first act was a comediscap of having one of the big feature acts fall down. The show ran smoothly until "Blackbirds" put on the brakes and there was no chance to get up speed again. Up until the second act, which was a comedy, all things were humming along. Just previous to this, Sophie Tucker grabbed the biggest part. She worked up a nice finish by having the audience call for her to come back and away leaving those in front very much displeased. After all this it was a shame the way "Blackbirds" hit the show a wallop. The Lucky act might be made into a good sketch if they would leave the comedy out and do a poor act, poorly played, with nothing even at the finish to leave a good impression. Lucky has given vaudeville some poor ones, but this time he gave them all race. Coming next, Marie Brandon followed the "Birds" and struggled hard to get things going again, but it was a difficult task and the trio did not get all that was coming to them. Much of their act was wasted in the middle of the bill. Cook act, but they have built it up with the aid of the girl, who does some good toe dancing and had the conditions been more favorable, the act would have done much better. The last act of the evening was a nice one in the middle of the bill and made good use of it. For class and show this act will hold up with any in vaudeville. The girls always looked like they were having fun and it was well done. The two girls are right up to date with their "Tango," and it caught the house. The early half of the bill held up better than the last half and it was well helped by the spot in the middle of the "Blackbirds." The early spot. Ward and Curran gave their new offering, "The Stage Door Tender," and did splendidly with it. It's a bit long, but "Pop" can talk over for his laughs, while Curran scored solidly with his singing. Billy Rogers, who played all the small time about town, has hit the big line with his imitations and second act. He is a real comedian and a good looker. He has a likeable way of working and his mimicry is as good as any and a lot better than most of his predecessors. Rogers has made a fine record for himself and he ought to be thought to stay. Will and Kemp, an acrobatic pair, did nicely in the opening spot and the Meistersingers of Boston, with a change of numbers from last week, again closed the show with a demonstration and winning warm favor for the efforts.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—The William Penn got a living start on another season this week without a hitch. The show was well received and was not a big enough handicap to hurt the attendance, crowded houses being played to. The show was well balanced and pleased the audience to see the long-legged dancer with their wire-walking and sharpshooting, the act doing very well. Cummings and Gladys registered a nice hit with their "Topsy Turvy" number. Charles Seeger was the big applause hit of the show. The "Narrow Feltzer's" music and comedy seemed to hit the West Philadelphia contingent in a funny way and the house cheering started to finish. The former Sydney Drake sketch, "Billy's Tombstones," was presented by Edgar Atchison Ely and Co. The sketch is a new one and it was a success. The audience who were here and the laugh came through the merit of the comedy itself rather than the way it was presented. Lew Brice and Lilian had a good musical song and dance work part. Brice lost ground holding to the best Williams stuff, but his loose dancing started things and the whistling bit gave them a good finish. The Stanley Trio worked off nicely the closing regular.

METROPOLITAN (Eugene Myers, mgr.; agent, Loew).—James K. Hackett is Marcus Loew's second "name" feature to be offered here at popular prices, following the initial success of Lawrence Oliver. Hackett's "The Bishop's Candlesticks" a dramatic playlet which affords him ample opportunity to display his ability as an emotional actor, and at times Mr. Hackett is almost at his artistic best. He strikes the finer points of a character well suited to his ability. But it is an admirable playlet and Mr. Hackett's performance proved enjoyable to those in front. He is assisted by an excellent cast. The first act is a study in contrast, the Bishop giving a capital portrayal of the part. There wasn't much else on the first half of the week's bill to credit with drawing powers, so that Mr. Hackett's presence served to make the first half of the bill a success. The new magician, though it is doubtful if the results will prove the same. Monday afternoon the lower part of the house was well filled. Mr. Hackett's act ran 40 minutes on Monday. May 10, 1914. The new act was by Pike and Calmeide did nicely in the opening spot with some neat stepping. May Shirk and May Walsh, from burlesque, offered a classy looking "water act," which met with approval. The new puppets were a success and the showmen each doing well with a single number. May 11 and Elwood in the "Girl from Yonkers," skit,

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proved a laughing hit. It's a skit with good comedy points and well played. Following Mr. Hackett, Miss Billy K. Wells, with a monolog. The Metropolitan is a bad house for acts of this kind and Billy just about got through with fair returns. The Zara Carmen Troupe of hoop rollers made a snowy number for the closing position. The selection of pictures pleased. The patrons of this house usually find more in the pictures to applaud than in the acts, a "movie" hero or a policeman who grabs a burglar never failing to get a big hand.

CASINO—Billy Watson's famous "Beef Trust" trademark, his big women, the "Salvation Army" number and some of Billy's choice bits of comedy were so good that the officials of the newly-merged burlesque wheels when they picked the shows for this season. But without all this the original Billy is going to make some of the star drawing cards of the Columbia Amusement Co. look to their heels. Watson's "Big Show" opened the season here at the Casino Saturday night and with everything against him, hung up some figures that are going to be hard to touch, even during the regular season. The show opened to capacity Saturday night, and Monday night the house was almost filled, with the weather so hot that it seemed like insanity for anyone to pay to see a show. In the theatre crowded with a hundred men and Watson never played to a better audience, the laughs starting early and holding right up to the finish. For several years no one has expected Watson to make any changes in his shows or spend much money on scenery and costumes. It was all right on the Western Wheel for Bill, but this year he is in faster company and has groomed his show to keep pace with some of the best shows with regular productions. Watson's show will pass among the best. It's the best looking he has had since first producing "Krausmeyer's Alley," with Jeanette Dupree in the role of "Kitty," and supported by a big cast. In the same old "Krausmeyer's Alley" as of yore, with the twin shanties; the scrapping Irishman and Dutchman, the bombardment of cats, in fact, everything but the "Salvation Army" experienced melody. Watson is just as funny as ever. He carried the principal burden of the comedy all through and the laughs never stopped, nor did Watson's presence on the stage grow tiresome, owing to his feeling that comedy weakened the show a bit. The laughs are all there. With the exception of one or two who play small "bits," the principals are all new and this accounted for some draggy moments, owing to their feeling that comedy through the dialog and business. Watson still misses cues as regularly as ever and is not the easiest comedian to follow. But he's the best "cover" in the show. Eddie Collins follows Billy Spencer in the "Grogan" part, and when working at ease will hold up his end. He has a hard man to follow, but the part itself is fairly easy. Collins is a good putterer in over. He's a sprightly little fellow with a good speaking and singing voice. All the other male parts in the show are "bits," feeding the two principals and Charles Johnson, who plays the "doctor" and Fred Reese as the "clay," get away with their roles in good style. It's in the female section that Watson has made his big change. The famous "Beef Trust" character, Miss Flavin, who the average audience ranged from 150 to 210 pounds, it now runs from 140 to 175, but it is still far from the "pony" class. There are 28 girls and the best looking bunch Watson has had in several years. The girls are as many as many laughs as they used to when they walked off the stage, nor so many "Ohs" when the curtain goes up on the model display at the close, but there is a saving in the show. There is no more famine in burlesque and Watson's girls will never win any records for speed.

Margaret Flavin, Anita Julius and Elsie Leslie have the important female roles and Watson has done some clever picking in getting this trio together. Miss Flavin is a classy big girl with a good voice, a pleasing manner, and there a mile on wearing clothes. She has some wonderful gowns and dresses, and when they are around when the dressing awards are being distributed. For the "Rosebud" number Miss Flavin has hit the dressing mark a perfect bull's-eye. All her other gowns, and there are several, are pretty and becoming, but someone else should lead the fireman's march in lights. Anita Julius is this year's "Kitty," and she did nicely in the part. She should do even better working at ease. Now she is bit too straight. She wears some pretty clothes and leads two or three numbers nicely, the one exception being the number in "one," where the girls wear the short velvet dresses. The number is not the best of the several good-looking girls, but like Miss Flavin, appears to better advantage wearing skirts, though Miss Julius strips to lights only for the model display. Elsie Leslie plays the "Grogan" character in the first part and wears boy's clothes most of the time in the show. She's a clever girl in all she does. Anna Fenton, one of last year's "Trust," is also a principal this year and handles the "flirting" number. Anna is one of the best of the several good-looking girls in the line and ought to get at least one vote in the model contest. Nothing new is shown in the formations for the numbers, this being a noticeable defect. The old ones for the "Alley" are retained. The melody used for the opening of "The Bashful Venus" is the musical hit of the show. This has been dressed up right, the girls wearing a varied assortment of new dresses instead of the all white of former years, and it's a beneficial change. All the principal women and several of the girls have numbers in the mid-way with the exception of the "flirting" number. Margaret has all those funny arms and legs with her and a few new wrinkles that worked up a couple of songs to a riotous hit. She earned a half dozen extra

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encores for the girl who sang a coon song and then worked her own number up to a big hit. Miss Newell might make more of her own number by letting up a little on the tempo. She also handled the "tough girl" bit with Watson in capital style. She's a funny girl, and if someone ever takes hold to make an eccentric dancer of her, she'll make a name for herself. Miss Leslie's song was also a big winner. Monday night the show ran almost three hours. The cutting process will reduce this at least a half hour when it ought to be running at top speed. One or two numbers might be chopped out. The trio by the Misses Julius, Leslie and Watson is a new one, but although it went very well. "The Bashful Venus" runs a little longer than necessary and can stand a bit of pruning, also there is some low comedy with bread indulged in by Watson that could be dispensed with. (Miss) Toney Devere is added to the principal list here, handling the part of a maid and doing nicely with it. There are five scenes for the "Venus" burlesque and each setting is pretty and well painted, representing an interior: "Columbus Circle," a grove in Central Park, and the model display. The first part setting is bright and appears new or newly painted. All the comedy in "The Bashful Venus" is carried by Watson, who holds the centre of the stage at all times and makes good at it. Billy Watson got the money on the Western Wheel and will get it on this circuit, because he will bring a lot of business into the houses where he has never played before. Watson has spent some money putting his show on for the first time in several seasons, and he has a good show. He was leader on the Western Wheel and he is sure to give all those in the field a hard run this season. GEO. M. YOUNG.

Fred A. Nathan, treasurer of the Broad, is mentioned as manager to succeed Frank Zimmerman at the Garrick.

Joe Mitchell (Mitchell and Quin) returned from his annual European trip on the Haverford, which docked here Monday morning. He will rehearse a new act with Quin at Atlantic City.

No future for the Galey, which was dropped from the Columbia Amusement Company's list of houses with the merger, has been announced.

The Empire will open its season Saturday night with Bob Manchester's "Red Hot Jacks." Tommy Grady produced the show. W. C. Cameron will be the manager at the Empire.

George W. Rife was here Saturday to see Billie Watson make his star at the Casino and went away well pleased with the show and surprised at the business for a warm night.

Eddie Casaday is writing several sketches to be presented by Dumont's Minstrels, who open the season at Ninth and Arch streets, Aug. 30.

BOSTON

By J. GOOLITZ.

80 Summer Street. KEITH'S (Harry E. Gustin, res. mgr.; agent, U. B. O.)—Amelia Stone and Armand Adams were the stars of the act that closed especially well in Boston. The act was hampered opening day by the non-appearance of a minor character in the company, which caused jumps which affected the cues of the spot operator. "The Temptation Dance" was heavily advertised, but proved as inoffensive as a fresh laid egg and as devoid of sin. Foster Hall and Ford West in "Since the Days of '61," for the first time here, scored

heavily in the unique sketch which closes with a genuine heart throb. Kramer and Morton, who closed the Corned Club, were the cause of their husky voices, but despite this set-back, got across after the first five minutes and closed a hit with dancing. Irwin and Herzog, singing syncopations, did well, but in the glare of the spot they sang "The Curse of an Aching Heart." The Five Sully Family scored heavily, Captain George Auger and his Lilliputians have not improved; Burke, King and Walsh went fair. Loreta Twine and Co. on the bars were changed after the first performance from wanting to opening in exchange with The Oxford Trio, playing basketball on bicycles, a good turn which could be made better.

LOEWS ST. JAMES (B. Frank, res. mgr.; agent, Loew),—Vaudeville and pictures. SHUBERT (E. D. Smith, res. mgr.; Shubert),—"Kiss Me Quick," with Helen Lowell. Getting into good shape and closes Saturday night to poor business, with Sam Bernard in "All For the Ladies" as the underline. MAJESTIC (E. D. Smith, res. mgr.; Shubert),—"What Happened to Mary," with Olive Wyndham; opened Saturday night to half a house, no paper.

Monday afternoon lightning struck the Empire theatre in an unexpected extinguishing of light in the house while an audience of about 600 were seated. A riot started following the panic-stricken rush for the exits, but Frank Loud, a small time baritone singer and Charles Regan, the pianist, retained their composure and started a popular song, quieting everyone before any damage was done, being aided by the prompt opening of all lights at screened windows and closed doors.

Harry Edels, a former West End boxer, who was special officer for Harry Farren when the latter was lessee of the Columbia theatre on the Western Wheel, was released from the Cambridge House of Correction last Saturday after serving half of a three-year sentence for assault, the pardon coming through the activities of his two sisters, who raised the equivalent of the fine which was imposed with the jail alternative.

Mark Shain, the manager of the Bay State Amusement Co. at 181 Tremont street, was found not guilty in the city police court on three counts of larceny as the outcome of an advertisement inserted in the daily papers guaranteeing a position for moving picture operators after taking his course of instruction. Carl Anderson of Skowhegan, Me., and Charles Russell of Brattleboro, Vt., were named as the losers, but it is said that they decided to go west following the arrests, the police being unable to establish a case.

H. B. Warner, who will open the Park theatre Labor Day with "The Ghost Breaker," has already opened his house at Bass Rocks near here. Manager Maurice Campbell having given him such a short rest after the three months' run in Chicago that he is planning on sneaking in vacation during the Boston run. Manager W. D. Andreas of the Park, returned this week from a tour of Europe.

The Star, a picture house in the Everett district, was invaded by a crowd of 30 disturbers Saturday night and Proprietor Nana Brown aided Usher Allan Woodward in ejecting them, Woodward being assailed outside by a group of men who threatened the arrival of Brown with the police.

The one act drama, "The Woman Who Passed By," given a feature try-out last week at Keith's, will probably prove to be the big time although booked this week for Haverhill with the same company.

The third season of the Plymouth theatre will open Labor Day with May Irwin in "A Widow by Proxy." To be followed by the third engagement of George Arliss in "Diarail." The Colonial will open the previous Saturday with a new musical play, "The Merry Marry," with Macklyn Arbuckle and the Hollis probably with Julia Sanderson in "The Sunshine Girl." The Tremont is still in doubt. John Craig has made no announcement concerning his gold mine, the Castle Square

theatre stock company, although he is known to be looking for no new players.

ATLANTIC CITY

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.)—Jack Norworth, single (with pianist). In new act, scored big hit; Barnes & Crawford, riot; "The Pussie Lady," with Ray and Lynn, scored strongly; McKay & Ardine, new combination with corking dances, songs and comedy, showing much class; Harry Breen, good; Belle Hathaway's Monkeys, amused; Emiles Bister, very clever.

NIXON (Harry Brown, mgr.; agent, Nirdlinger).—9 Crazy Kids, well liked; Strolling Players, went big; Gaylord & Herron, good. Newsboys Sextet, good; Clinton & Jermon, scored; Vonus or Wheel, pretty.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Groat, mgr. mgr.; agent, J. Young, Dawson, direct, through U. B. O.)—Carl Eugene Troupe, Tyrolese Troubadours; Quigg & Nickerson; Panzer Duo; Rosa & Inman; Hortis Minstrel; pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.)—"The Doll Girl" (Premiere). STEEL, Edithwell, mgr.)—Murphy's Minstrel, pictures.

STEEPLECHASE PIET (W. H. Fennan, mgr.)—Pavilion of Fun; pictures.

YOUNG'S PIER (John Levy, mgr.)—Picture concessions.

BIJOU DREAM (H. J. Elliott, mgr.)—Kinemacolor.

"The Sunshine Girl," with Julia Sanderson is at the attraction at the Apollo next week.

Tunis Dean, who was manager of the Nixon, has gone on a vacation. He will spend the next ten days in Maryland, and then resume the management of the Academy of Music, Baltimore, which opens Labor Day. Harry Brown, formerly business manager of the Nixon, is now manager.

A decision in the suit of Lillian White against the Exposition conducted by P. E. Lane for \$300 back salary due Beth Denmore, a cornetist (one of the Boston Fades), was handed down Thursday by Judge Frank Smathers in the district court. The decision held the contract made by Miss White for the services of Miss Denmore, was invalid on account of a "Sunday clause." It means that the effect of the decision is to nullify the Fades against the same company for salary due, which takes in not only back salary, but on the entire contract until Labor Day (the Fades have not played this month). Opinion is divided as to whether the Superior Court will uphold the decision of Judge Smathers. If it does, a loophole for many managers here will thus be made on existing contracts.

The fact that Labor Day is Sept. 1 makes the usual season one week short this year. It seems to be unwritten law that the big crowds cease the day after the holiday.

Pain's Fireworks opened their show here on Monday night to remain two weeks. The display is given at Albany avenue and Atlantic avenue, upon a big lot at the entrance to the meadow boulevard. Charlie Maclean, the slim press agent for the Palace theatre, Chicago, is the agent for this pyrotechnical show. Residents here registered a strong objection to the Pain's show, claiming that rockets scared their houses. The show may not be allowed to continue.

ST. LOUIS

AMERICAN (Harry R. Wallace, mgr.)—"The Shepherd of the Hills," with Jean Ward heading strong cast, opened to crowded house. Fair popular.

GAYETY (C. W. Walters, mgr.)—With Johnny Fogarty and Gloria Martinez heading the cast, "Oris & Co." opened to well filled house. Chorus large and costumes pretty.

STANDARD (L. V. Carter, mgr.)—"The American Beauties," with Edgar Bixley, drew a well-sized gathering.

GRAND (H. R. Wallace, mgr.)—Palfrey, Barton & Brown, scored; Edwin Latell, George Brown, scored; Florence Rayfield, hit; Hassel & Green, entertaining; Fred Harris, fine; Siegel & Matthews, applause; Le Feure & St. John, well received; Grindell & Henry, very good; Joseph & Fay, did nicely; Marie's Bears, interesting.

EMPRESS (C. B. Helb, mgr.)—Miller, Moore & Peters, headlined; Barret & Earl, excellent; Burk & Rosa, very amusing; Revell & Derry, very clever; Majestic Comedy Four, heartily received.

FOREST PARK HIGHLANDS.—Julia Nash & Co., first honors; Chas. B. Lawler & Daughters, scored; Adele Oswald, very good; Sherman, Van & Hymann, many encores.

CINCINNATI

By Harry Reas.

OLYMPIC (McMahon & Jackson, mgrs.; Progressive Wides.)—With the opening of the opening night, the capacity of the upper part of the house, but the lower part was only fairly filled, the night performance was a turn away crowd. "Monte Carlo Girls," a local organization, scored from the stage, although it had a lot of trouble in dealing with the present-day burlesque requirements. Throughout it abounds with vulgarity. The milk expectoration over the stage is nasty. The slinging of bread and the exhortations to the audience to "bring home no laurels to Harry Welch, the comedian, and author of the opening skit, "The Dashing Widows," who possess the ability to secure plenty of comedy by legitimate methods. Except for the milk and the bread, the show is a national chance, the show lacks a good female voice. There is room for a singing sobriety, to say nothing of the absolute necessity of a leading woman who is able to carry at least

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three musical numbers. The chorus works hard, and possesses some talent out of the ordinary. Welch, Joe Mack and Arthur Lening are the comedians, and handle themselves nicely. Eva Sullivan and Leslie Clare are the widows. Miss Sullivan is a big woman, of fine physique, while Miss Clare looks like a "dot" on the girls. The Free Setters Quartet is the redeeming feature of the show. The second part, "At the Cafe Bergere," by Arthur Lening, is ordinary. "Monte Carlo Girls" is strictly a chorus aggregation. The business done shows many new faces in burlesque houses, and indicates the success of the Progressive Wheel in Cincinnati. Next, Blanche Baird's "Big Show."

Heuck's Opera House opens Sunday with vaudeville booked by Jones, Linick & Schaefer. Prices, 10-20-30c.

The Standard has been leased by Harry Hart, who will renege the American, playing vaudeville booked by the Gus Sun office. The prices will be 10, 20 and 30c., and only the feature and the best acts of the Sun Circuit booked. Until the completion of the Galety, it will be used for burlesque.

John Berne, formerly in charge of the cafe at the People's and one of the old standbys of Col. James E. Fennessy and George Heuck, has taken charge of the cafe at the Olympic.

The Olympic has contracted for four electric signs 40 by 15, one of which will be erected on Fountain Square. The signs will announce the shows of the Progressive Wheel.

John T. Sullivan, for many years connected with various papers, has taken over the Federal League Park, and will run it as an open-air playhouse, using six vaudeville turns weekly.

PITTSBURGH

HARRIS (J. P. Hill, mgr.; agent, U. B. O.).—Oscar, "The Man Monkey," well received. A. Raymo & Co., good; Henry Rouciere & Co., very good; Lewis & Chapin, laughable; Long & Dover, good; Claude Rauf, pleased; Trolis, fine; Bill Telnay, good; Carrie Sisters, very good.

GRAND (Harry Davis, mgr.).—Stock, "The Man on the Box."

NIXON (Thos. Kirk, mgr.).—Pictures.

LIBERTY (J. H. McCarron, mgr.).—Pictures.

JAYETY (Henry Kurtzman, mgr.).—"The Queens of Paris."

HIPPODROME (J. P. Harris, mgr.).—Berlin Madcaps, well received; The Bramesons, very good; Four Banta, Bros., pleased; Cunningham, good; Van Vella, fine; Montrose Troupe, good; Three Alecks, entertained; The Kinsners, good; Ben Bever & Bro., fine; Mile. Mabel's Cats & Monkeys, pleased; A. A. M. Handicap Race and Cont's fireworks.

EMPIRE (A. A. McTighe, mgr.; agent, McLaughlin).—Hoyt, Stein & Daly, good; Good Old School Days, pleased; Lang & May, well received; Dick De Loris, great; Stevens & Borden, very good.

To introduce his young leading man, Thurston Hall, Harry Davis has chosen "The Virginian" as the offering of the Harry Davis Stock Co. at the Grand opera house next week.

The season of first class vaudeville opens in the Grand opera house Sept. 1.

The Pitt Stock Co., which will open the Pitt theatre early in September, will be headed by Mary Hall and Mr. Glickier.

F. LANG.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—Three acts jumped ahead of the headline in demonstrations of approval in the opening of a good bill, the matinee crowd with women in the majority liking the Jack Wilson Trio. Imhof, Conn & Coreene and Hal Davis, Inez Macauley and Co., Marie McFarland and Madame ? held the top position and scored. The vaudeville debut of Irma Bea-

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Cafe Cabaret every night.

trice Schenult, a 12-year-old Milwaukee miss, who is appearing this week only to split two full stage acts, introduces a real child piano prodigy to many who have not heard her before. Her performance in classical numbers is remarkable. Armstrong and Clarke did well, as did Zenita, the young violin star. Hickey Brothers and Montambo & Wells, closing, also well received.

CRYSTAL (William Gray, mgr.; agent, T. B. C.; rehearsal, Monday, 10).—Inez Baird & Co., good; Lydell, Connolly & Lydell, good; Les Alvarez, excellent; Jack Polk, good; Three Cavaliers, fair. Business good.

DAVIDSON (Sherman Brown, mgr.).—Davidson Stock company closes season in "Our Wives."

SHUBERT (managed transferred; agent, Ind.).—Dark.

EMPRESS (Jack Yeo, mgr.; agent, S.C.).—Dark.

GAYETY (J. W. Whiteside, mgr.; agent, Eastern Wheel).—Louis Roble's "Beauty Show" with "Oh, Oh, Josephine."

PABST (Ludwig Kreiss, mgr.).—Dark.

SAXE (C. A. Newton, mgr.).—Kinemacolor.

ALHAMBRA (George Fischer, mgr.).—Pictures.

RAVENNA PARK (R. W. Hopkins, mgr.).—Langheirich's band and rides.

PABST PARK (Frank W. Harland, mgr.).—O. May's band, cabaret and rides.

PALM GARDEN (C. C. Randolph, mgr.).—Kitties' band and cabaret.

MOTORDOME (Robert Tomson, mgr.).—Clauder's band and racing.

Marcelle Coreene, in "Surgeon Louder, U. S. A.," at the Majestic this week, is a Milwaukee girl better known here as Mae Scott.

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AUSTRALIA
By MARTIN C. BRENNAN.
Sydney, July 25.
HER MAJESTY'S.—"Autumn Manoeuvres."
ROYAL.—Lewis Waller in "Henry V." Business very bad, owing to smallop and the unconvincing interpretation by the principal.
CRITERION.—"Miss Hook of Holland."
LITTLE THEATRE.—"The Great Adventure." Capably interpreted. Interest lukewarm.
PALACE.—"The Grafters" American Burlesque Co. Only house doing anything like regular business.
TIVOLI.—Holdover show. Augmented tomorrow by six big American acts—a record for this house.
NATIONAL.—Hugo Brook American Minstrels (colored) are supplying the first half of the program and doing well. Comedians Quille Clark and Ed Tolliver principal fun-makers.
PRINCESS.—Hayti Hassid, Turkish Tom Thumb; Stampen, steel skinned marvel; George Sorlie; Con Moren; Ivan Marshall; The Strattons; Olive Robinson and others.
ALHAMBRA (Harry Barrington, mgr.).—

Will C. Washington; Morgan Prince; The Brankens; Stof, ventriloquist; Hartley Court; Mel Brewer and holdovers.

George Marlow, managing director of the Marlow Enterprises, advocates the position this month, following litigation. Speaking to VARIETY'S representative, Marlow stated he came out of the ordeal with a creditable bank balance and is satisfied. The others have now got to get theirs. He will take a trip abroad for his health and probably return with an altogether different class of entertainers.

Joe St. Clair, of West Australia, is here on a brief visit combining business and health. He returns home in a few days.

MELBOURNE.
HER MAJESTY'S.—Adeline Gence and Co. in their last nights. Medium.
ROYAL.—"Within the Law." American drama. Capacity.
KING'S.—Bert Bailey, in "On Our Selection."

PRINCESS.—"Girl Who Loved a Sailor." OPERA HOUSE.—Lucy Gillet; Glory Girl; Torcat's Roosters; Tibor's Seals; De Mario & Lady; Lily Langtry; Cummin & Deakam; Welch & Carbee.
GAIETY (3 shows daily).—Kelly & Wilder; Two Fontenoy; Charratt & Lang; Riden & Lorne; Four Cliffs; Gale & Sadie; and Mable Posner. Tomorrow sees Mons. Herbert; Mangan Troupe of Acrobats and George Murphy, juggler.

ADELAIDE.
KING'S.—Do-Re-Mi Trio; Era Comedy Four; The Excellas; Armstrong & Howarth; Delavale & Gilbert; Hall Raine; Lailie Brooke and Lily Vockler.
TIVOLI.—Flying Banvard; Dancing De Bruns; Bellora, Melrose & Menzies; Harold Reeves; Bellicial Bros.; Dale & Clair and Marshall Crosby.

BRISBANE.
EMPIRE.—Emeralda; Madam Marverle's Cockatoos; Fritz Von Liston, and others.

The headquarters of the Australian Vaudeville Association has been transferred to Sydney. Pat Clarence is general secretary. Dick Thorne is in charge of the Melbourne branch.

Edward Ames Beaumont, one of the finest tenor singers thirty years ago, died in Melbourne last week, at the age of 72.

Oscar Asche and Lily Brayton are presenting "The Taming of the Shrew" in Adelaide to good business.

Owing to the smallpox epidemic in New Zealand, the tour of Fred Niblo throughout that country has been postponed. He will revive "Get Rich Quick Wallingford" at Her Majesty's, Sydney, next week.

Wan-a-Tea (Gloria Mayne) finished her Australian time next week. If the option is not exercised, the American singer will probably play the east with South Africa to follow.

32 American performers landed here Monday under engagement to Hugh McIntosh. The same evening a banquet was tendered them in Holland House by the Rickards management and at which all the leading metropolitan press men were present, as well as the Premier and a political following. This method of entertaining imported acts is unique in the annals of Australian vaudeville. The importations present were the Golden Troupe of Russian Dancers, Primrose Four, Six Hobbs, Bonnie Leonard, Diamond and Heatrice, Flynn and McLaughlin, the Mullers, and the Great Martine. By the same boat came Ling and Long, who will play the Brennan-Fuller time under the name of Peg and the Limit.

JACOB WEISSBERGER
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NEW YORK CITY

Robert A. Shepard, manager in Frisco for the Brennan-Fuller circuit, cabled two acts as ready to sail on the Sonoma. Ben Fuller responded with a demand for 20 more acts at once.

A smallpox epidemic is general, almost every State, as well as New Zealand, now being affected. Happily there have been no deaths in Australia to date, the malady being in a very mild form. At the same time, business is being decidedly off.

A wireless to Pago Pago caught the Ventura en route to Sydney. It came from the Rickards people requesting that all acts on board be vaccinated ere landing. With the exception of the Primrose Four, and one or two others, all acquiesced. Ere landing here, the quartet found the order imperative, and they were forced to comply. A certificate of clearance not being granted for seven days, this act will play Sydney instead of opening at Melbourne.

ASBURY PARK, N. J.
LYRIC (W. E. Smith, mgr.; agent, U. B. O.).—Nicely picked bill this week. O'Brien, Havel & Co., scream; Grace Edmond, good; Douley & Sales, fine; Ward & Weber, clever; Francis Yates, good; De Armo, good; Princess Suzanne, clever; Sissy, good.
SAVOY (Jerome Rosenberg, mgr.).—18-19. "Nearly Married," with Bruce McRae; 20. "Little Miss Brown"; 2-23, "Little Women."

Gladye Lane, in private life, Mrs. Thomas Phelan, wife of the musical director of the Savoy, says Tommy, Jr., four months old, was awarded 100 points in the "better babies" contest. Pop says he will keep the youngster from treading the boards.

ARTHUR.

ASPINWALL, PA.
SQUAW RUN.—"Hiawatha."

JOHNSTOWN, PA.
GLOBE (J. F. Foley, mgr.; agent, L. C. McLaughlin).—Cody; Musical Mack; Lang & May; Great LaBar.

NEW KENSINGTON, PA.
COLUMBUS (M. K. Williams, mgr.; agent, L. C. McLaughlin).—Rapier & Fuller; Clarke & Weston; J. Murray Smith; Stein & Daly; Dick De Loria; Stevens & Bordeaux.

F. LANG.

BRIDGEPORT, CONN.
POLIS (M. Saunders, mgr.).—Revolving collins, pleased; Moscrop Sisters, good; Williams & Dixon, well liked; Karl Emmy's Pets, big; Dave Ferguson, hit; Knapp & Cornell, very good.

REICH.

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BUFFALO.
TECK (John R. O'Shel, mgr.).—Opened with Haines's picture.
SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Pope & Uno, good; Julia Curtia, versatile; Helen Page & Co., unique; Bowers, Walters & Crocker, popular; Chas. Kiddie, entertaining; Shriner & Richarda, current; The Haasman, above average.

MAJESTIC (John Laughlin, mgr.).—"Quo Vadis" pictures, 25, Neil O'Brien's Minstrels.
LYRIC (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Seymour & Brown, humorous; The Creightons, worth watching; Belle Meyers, charming; "Behind the Footlights," entertaining; Ballo Bros., won favor; Livingston Trio, dextrous.

LAFAYETTE (C. M. Bagg, mgr.; Columbia Circuit).—Clarke's "Rosie Possey Girl," sumptuously staged, overflowed capacity.
ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—De Macoe, well received; Bijou Russell, clever soubert; Baseball Four, novelty; Rube Willis, exceptional; Baby Gladys, wonderful juvenile dancer; Savoy, agile; Harry Leighton & Co., held interest; Lillian Bradley, won applause; Haines Bros., sensational.

AMHERST (Sol. Sierdloff, mgr.; agents, McMahon & Dee; rehearsal Mon. 5).—Pauline Loew, pleased; Billy Ray, many laughs; Edna Smith, dainty.
ERIE BEACH (F. J. Webber, mgr.).—Captain Strossel's Sea Lions. Beach doing best in its history.

Manager William F. Graham of the Garden will open Sept. 1 with Charles Robinson's "Cruzoe Girl." "Wash" Martin is here and expected to open the "Sunshine Girls" next week, but on account of the strike of the ironworkers, the theatre will not be ready.

Perry Centennial Week will be observed here Sept. 2-6. Main street is strewn with columns and arches preparatory to decorate. Edwards H. Butler, the News has been selected as chairman of the Committee of Citizens to arrange and participate in the ceremonies.

E. P. THAYER.

CAMDEN, N. J.
BROADWAY (W. B. McCallum, mgr.).—18-20. Mother Goose, excellent headliner; Valentine Fox, exceptional; Newport & Strik, meritorious sketch; Jos. Remington & Co., pleased; Carroll & Aubrey, applauded.
DANIEL P. MCCONNELL.

CANTON, OHIO.
MYERS LAKE.—Adams & Guhl, poke and songs, hit; The Burlinos, excellent; Black & Carroll, fine; Fern Gishlow Trio, good; Cardowne Sisters, applause; The Temple Quartet, hit. Two outdoor acts have been loop and a bicycle act.

Orpheum will open regular vaudeville Labor day.

THOMPSON.

CLEVELAND, O.
PRISCILLA (Proctor F. Seas, mgr.; rehearsal Mon. 10).—The Mother Goose Girls, headline; Twirling Tabots, good; Gilbert & Covington, "Bad Man from Idaho," fair; Crea, feature; The Four Trampers, fair; Jack Burdette, good.

PROSPECT (Lyons, mgr.; agent, Star).—The season opened with "The White Slave." "COLONIAL" (R. H. McLaughlin, mgr.).—Colonial stock company in "Alias Jimmy Valentine."
HIPPODROME (Harry A. Daniels, mgr.).—The fifth and last week of the "Quo Vadis" pictures.

WALTER D. HOLCOMB.

DANVILLE, ILL.
FISCHER (C. V. Miller, mgr.; agent, direct).—(Winifred St. Claire Stock Co., scored. The regular vaudeville season at the Lyric

will open next Monday with five acts. C. V. Miller, mgr.

EVERETT W. FLAUGHER.

DETROIT.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Stuart Barnes, pleased; S. Miller Kent, good sketch; Edmund Day, coarse comedy, but well liked; Sydney Jarvis & Virginia Dare, did nicely. Act would be greatly improved if Miss Dare had a voice. Lora, interesting; Golden & De Winter, fair; Hanlon & Hanlon, good; Lawton, good opener.
MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Al Abbott, hit; Choo Choo Girls, good; Fielding & Carlton, good; Mitrosney & Hackett, pleased; George S. Lauder, novel; Sigabee Dogs, pleased.
GAYETY (William Roche, mgr.).—"Beauty, Youth & Folly."

CADILLAC (Sam Levy, mgr.; Progressive).—Robinson's "Cruzoe Girl," excellent; LYCEUM (A. R. Warner, mgr.).—"A Romance of the Underworld." Paul Armstrong, author, in town for opening performance.
GARRICK (Richard Lawrence, mgr.).—Last week of Bonstelle Stock Co. Next week, Blanche Ring in "When Claudia Smiles."

Fail meeting of running races Aug. 18-23.

Ben Fak and Sam Levy of Detroit have purchased the Empire, Cleveland, which will be added to the Progressive Circuit.

JACOB SMITH.

ELMIRA, N. Y.
MAJESTIC (M. D. Gibson, mgr.).—18-20. Old Town Quartet, excellent; Willis Twins, good; Termene, good.
RORICK'S (F. G. Maloney, mgr.).—18-23. Rorick's Opera Co. in "Coming Thro' the Rye"; large and well pleased houses.
LYCEUM (Lee Norton, mgr.; Reis Circuit).—15. Al Field's Minstrels, excellent; good house.

J. M. BEERS.

ERIE, PA.
WALDAMEER PARK (E. H. Suerken, mgr.; agent, L. C. McLaughlin).—Snowie Na, headline; The Four Trampers, good; Bert & Dorothy Kidder, good; Harrison West Trio, hit; The Carreys, well liked.
FOUR MILE CREEK (H. T. Foster, mgr.; agent, L. C. McLaughlin).—Gates & Gates, pleased; Klein, Abe & Nickolson, good; Elsie Murphy, big; Heugel Bros., clever; La Verne & La Verne, liked.

H. T. Foster, mgr. Four Mile Creek Park, sustained a broken collar bone. He was struck by a runaway horse.

D. D. Kelsey, formerly treasurer of the Majestic here, has been appointed manager of the Park theatre here in place of J. L. Gilson, resigned, after 20 years' service.

M. H. MIZENER.

GEORGETOWN, DEL.
The Kent and Queen Anne's Fair will be held at Chestertown, Md., on Aug. 26-27-28-29. The 28th annual fair of the Talbot County, Md., Association, at Easton, Md., opened today and will be in progress until Friday.

OSCAR S. WILSON.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—15, Uncle Tom's Cabin, capacity.

GRAND (J. E. McCarthy, mgr.).—18-23. Kenneth Walte & Co.; pictures.

Smith's (legitimate) will inaugurate its regular season Sept. 23.

Grand will resume its former policy (three-day) on Aug. 31.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Polin Bros., pleased; Paul Kilast & Co., novel, many laughs; Herbert & Goldsmith, scored strongly;

Henry & Francis, fair; Mme. Besson & Co. very good; Fred V. Bowers & Co., scored big hit; Jordan Trio, fine.

HOOPESTON, ILL.

McFERREREN O. H. (Mr. McFerreren, mgr.; agent, direct).—15, "The Holy City"; 21, "Happy Helms."

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—18-20, Jake Welby; Baker & Devere.

Sept. 5, Miller Bros.' 101 Reach.

RIGGS.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, Jr., mgr.; agent, inter.).—Everett's Monkeys; Hippodrome; Harry Hayward & Co.; Grace DeMar; Cunningham & Marion; Pero & Wilson, 10-16; good bill and business.

OSTRICH FARM (Chas. D. Fraser, mgr.; Ind.).—The Musical Comedy Co., 10-16; good business.

E. D. MANN.

LONG BRANCH, N. J.

BROADWAY (Jerome Rosenberg, mgr.).—18, "The Family Cupboard," liked; 19, pictures; 20-21, "Nearly Married," with Bruce McRae; 22-23, pictures.

VARIETY was an important prop Monday night; during the performance of "The Family Cupboard." It was used to give the proper atmosphere to the members of the company who were taking the part of members of the vaudeville profession—it did, too.

Frital Scheff has leased a cottage at Sea Bright, for the balance of the summer.

Ethel Morris, a young soprano of this city, is now rehearsing with Werba & Luescher's production of "Her Little Highness," which opens at the Tremont, Boston, in September. Miss Morris is understudy to Miss Hajos, the star.

Mike Donlin, who was to appear with Charley Grapewin in "Sweethearts and Wives," has signed with the Jersey City baseball club. Mike is a good actor, but J. C. needs a slugger.

ARTHUR.

MACON, GA.

PALACE (J. B. Melton, mgr.).—Lynch Trio, good voice; 11-15.

MAJESTIC (J. B. Melton, mgr.).—11-13. Mack & Hastings; 14-16, vaudeville, Alvarez & Martell, good; Beasle Lee, scored; Johnny Jones, very good; Snookie Daniels, strong; May Southworth's clever.

LYRIC (H. P. Diggs, mgr.).—Joe Elliott continues, 11-15.

PRINCESS (Angel Soteropoulos, mgr.).—King & Britt, 11-15.

ANDREW ORR.

MALEDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.).—Opening week Aug. 15. Brown & Brown, fair; Roach & McCurdy, hit; American Comedy Four, scored well; Miss Pingree & Co., college sketch, well received.

BOULEVARD (J. W. Gorman, mgr.).—Musical comedy, "Home From College," splendid music, pretty girls and good dancing.

T. C. KENNEY.

MONTREAL.

HIS MAJESTY'S (H. G. Brooks, mgr.; K. & E.).—"Addie."

PRINCESS (A. Wright, mgr.; Shuberts).—"East Lynne," in pictures.

ORPHEUM (G. F. Driscoll, mgr.).—"The Thief."

LYCET (Fred Crow, mgr.; Eastern Wheel).—"The Beauty Parade."

IMPERIAL (H. W. Conover, mgr.).—Leslie Thurston; Ada Grace; Geo. Worthington.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Pursell, good; Rogers & Rogers, Minstrel Kiddies; Wilbush; Roubie Simms; Flying Riders; Martha Edmonds.

TIVOLI (Jas. Travis, mgr.).—"The Battle of Waterloo," pictures; Scotch Highlands band.

NATIONAL BIOGRAPH (A. Bourget, mgr.; agent, Griffin).—Arnold & Troupe; Primrose & Ross; Beaudoin & Co.; Banzo & Danzo; Comitas & Emmett; Sampson & Lafontaine.

MIDWAY (O. McBrien, mgr.; agent, Griffin).—The Brannins; Detello; Jennie Deweese; B. Lane.

LUBIN (Allard, mgr.; agent, Griffin).—Joe Regan; Billy Rice; Pearl Sisters.

SHANNON.

NEWARK, N. J.
NEWARK (Jos. W. Payton, mgr.).—The Payton Stock Co. in "Three Weeks"; business good.

MINER'S (Tom Miner, mgr.).—"The Gaiety Girls"; fine business.

OLYMPIC PARK (James Beldon, mgr.).—Olympic Park Opera Co., "The Girl from Milet," strong.

HILLSIDE PARK (W. H. Thaller, mgr.).—

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Opening Tour Sept. 1.

Morgan, Horton & Thomas, clever; Webster & Perkins, good; Reardon & Head, comical; O'Neill & Bergen, classy; Abelin & Kayveny, excellent; Gaynor & Gaylor, perky.
ELECTRIC PARK (C. A. Dunlap, mgr.).—The Kendall-Nichols Stock Co., getting along nicely. Vaudeville and circus liked.
BELLEVEUE THEATRE (Samuel Poliak, mgr.).—The Balagueres & Domes; Jack Russell; Haggen & Westcott; Joe Edmonds; The Laverlies; John Donovan.

The Washington theatre will open Aug. 25 with big-little time acts and pictures, under the management of Otto Neu, the owner of the house. Bookings by Fox.

Matthew G. McNally, an actor residing at Bloomfield, and Besse Burns of New York City, were married June 7, 1913, and have kept the marriage secret as a surprise to their friends. **JOE O'BRYAN.**

NORFOLK, VA.
COLONIAL (C. C. Egan, mgr.; agent, U. B. O. rehearsal Mon. 10).—Gertrude Clegg and Mortimer McRae, excellent; Hines & Fox, good; Thos. F. Jackson & Co., novelty; Jack London's travel pictures, entertaining; Harry Tighe & Collagians, scored; Frank Woods & Bunnee Wyde, excellent; Herbert's Dogs, finished well; capacity.

ACADEMY OF MUSIC (Otto Wells, mgr.; agent, U. B. O. rehearsal Mon. 10).—Tom Kyle & Co., funny sketch; Personi & Holer, good; Henrietta Wilson, novel and entertaining; Carl Stutzer, good; Cormley & Caffrey, acrobats; good business.

WELLS THEATRE (Otto Wells, mgr.).—Opens 26 with "The Merry Countess."

VICTORIA (Otto Wells, mgr.).—Opens Sept. 1. Kinemacolor.

GRANBY (Otto Wells, mgr.).—Opens Sept. 1.

On Tuesday, 26, the new Wells theatre, capacity 1,600, throws its doors open for its first production, "The Merry Countess." It is a thoroughly modern up-to-date fireproof house. It will be managed by John A. Elburg, who also acts in a similar capacity for the Academy of Music and Victoria, all Wells houses.

POMAH, NEB.
EMPRESS (Frank Harris, mgr.; agent, W. V. M. A.).—Week 10. La Bergers, good; Salvatore, did poorly; Hayama Japa, good.
BOYD (C. W. Turner, mgr.; K. & E. and Shuberts).—"Quo Vadis" pictures.
BRANDEIS (C. W. Turner, mgr.).—Week 10, Eva Lang and her stock company in "Alias Jimmy Valentine."

The Krug, formerly western wheel stand, opens Sunday, Aug. 21, with Pantages vaudeville. Chas. A. Franke will be manager.

KOPALD.

OTTAWA, CAN.

DOMINION (J. F. Glancy, mgr.; agent, U. B. O.).—Vaudeville season opens 25.

AUDITORIUM—Roma Reade Players, in "Cast Ashore," a repeater. Business good. Fair production.

FAMILY (Ken Finley, mgr.; agent, Alos).—14-16, Manetta; Mack & Black.

FRANCAIS (Ken Finley, mgr. agent, Alos).—14-16, Genevieve Warner; Will Stone; Knox & Cox. 18, Jay Alos; Moore & Nelson; Madie & Co.

CASINO (F. H. Leduc, mgr.; agents, Alos; Griffin).—14-16, Modeta; Kelly & Kelly; Winn & Buck. 18-20, Melrose & Co.; Stellan & Framan.

Sella-Floto, 18, did good business.

CLINE.

PERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; agent,

U. B. O.).—18-20, Mattie Philippe and Her Georgia Blossoms, good; Helen Juliette, pleased; Tambo Duo, good.

Permit has been issued for the erection of the Dittmas theatre on State and King streets. The house is to seat about 300, playing pop vaudeville and pictures. **M. A. BRAM.**

PORTLAND, ME.

RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal Mon. 1).—"Once Again," good; Hallett & Stack, hit; Rene & Vera Dyer, very clever.

OLD ORCHARD FIER (Duffey, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 10.30).—14-17, Ruth Hayward, good; Harry Price, clever; Bonner & Meek, excellent; 18-20, Kendall Trio; Ajax; George Dunham; 21-24, Earl & Bartlett; Jimmie Greene; Joe Pine.

JEFFERSON (Julius Cahn, mgr.).—Jefferson Stock Co., in "Sky Farm"; next week they present "The House Next Door."

KEITH'S—Keith's Stock Co., in "The Price of Power" week. As stock company goes to St. Johns, N. B., to open Labor Day for the winter season. **H. C. A.**

PROVIDENCE, R. I.

UNION (Chas. H. mgr.; agent, Quigley).—Reine, fine; Daly's Minstrel F.V., very good; Sweet Sixteen Girls, excellent; Mayer & Fro-nip, good.

SCENIC (F. H. Homan, mgr.).—Homan Musical Stock Co., 14-16, Georgia Blossoms, 11 people, headline, a hit; "In Reno," laughs; Stevenson & Nugent, passed; Tom Kenna, pleased; Usher & Whitecliff, liked; Kinemacolor features; capacity business. 18-20, "The Fandora" headlines, superb cast, a decided hit; Ed. Loeller Trio, fine; Howard & Ryan, success; The Three Lubins, entertained; Morrow & Harris, went big; Kinemacolor features; capacity business.

VAN CULLEN (E. McDonald, mgr.; Shuberts & Progressive Wheel).—22-23, Sil Williams "Girls from Joyland," "HOWY."

SEATTLE, WASH.

MOORE (Carl Reid, mgr.).—Week 12. "Passing Show of 1913," capacity business.

ORPHEUM (Carl Reiter, mgr.; agent, direct).—Blanche Walsh & Co., headlines strong bill; Flanagan & Edwards, favorites; Redford, Whitehead, hit; Winslow & Duffy, well liked; Gene Muller Trio, pleased; Charlotte Ravenscroft, scored; Fies Trio, ordinary.

PANTAGES (Ed Milne, mgr.; agent, direct).—Five Scotch Lassies, feature; Victor Barr, good; Donnas Trio, pleased; Beckie & Adams, did nicely; Verger & Dorothy, good; Tilford, much applause.

EMPRESS (E. C. Donnellan, mgr.; agent, S-C).—Mirthful Mermaids, feature; Dorothy Rogers & Co., pleased; Fiv. Merry Youngsters, hit; Merri troupe, splendid; Baron Lechter, scored; Melnotte Twins, scored heavily.

GRAND (Geo. Teal, mgr.; agent, Fisher; rehearsal Sun. and Wed. 11).—Elliot; Wier & Rees; Irwin & Smith. Last half, The Shermans; Watts & Lucas; Tom Malcolm.

Seattle is to have two more motion picture theatres within 60 days. One will be the \$50,000 Mission on Fourth avenue, between Union and Pike, the other in the Green Building. The Mission will seat 900.

Jas. N. Conway, a local theatrical man, left for the south last week to join his father, who is taking a string of horses to New Zealand.

Gertrude Storah has accepted the position in the local offices of John Cort made vacant by Miss M. Girvin, who goes to New York to act as Cort's private secretary.

J. J. Claxton of the Pantages forces left for Victoria and Vancouver on a business trip.

Mr. and Mrs. Jack Golden arrived in the city this week. Jack is figuring on framing tab acts for vaudeville.

The Ringling Bros. circus was here 13 Owing to late arrival from Wenatchee did not show until night. People with grand stand as well as admission tickets were forced to sit on the ground or pay \$1 for chairs that ushers were peddling. The show was very ordinary.

A new fireproof theatre will be erected in Vancouver, B. C., at the corner of Harris street and Commercial drive. The theatre will be built by Robert McLaren and will cost near on to \$50,000. The policy of the house has not been announced.

The Juvenile Bostonians are here after a tour of Alaska. **F. D. RICHARDSON.**

SPOKANE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—"Ready Money," 22-23.

ORPHEUM (Joseph Muller, mgr.; agent,

direct).—Week 10, Eliss Ruegger, favorite; Olympic Girls, superb; Jack Kennedy & Co., laugh provider; Buckley's Animals, pleased; Kirk & Fogarty, did nicely; La Yost, creditable; Manning, Moore & Armstrong, slow.

EMPRESS (George Blakeslee, mgr.; agent, S-C).—John P. Wade & Co., headline; Hurst, Watts & Hurst, enthusiasm; La Franca Bros., pleased; Four Society Girls, likeable; Sammy Watson's Circus, well received.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Carter, magician, did well; Four Baldwin, winner; Frank Mills Players, went big; Raymond & Hall, got through Carmen & Roberts, ordinary equilibrists.

Marie Thellman, cashier at the Isis theatre, described to the police as "the girl who does not use paint," has been located in Seattle. Miss Thellman, who is 16 years old, was reported missing two weeks ago.

By changing his films daily, Frederick Mercy, manager of the largest motion picture house in North Yakima (near here), has managed to dodge the city's film censorship ordinance. Mercy had numerous clashes with the film censor, a former Spokane minister, until he decided to shift the films faster than the official could get around to view them.

The feminine member of Bartlett and Bartlett, aerialists, now at the Pantages, was injured by falling last week in Calgary. The accident happened when the girl was whirling from a strap held in her teeth and those of her partner. The strap gave way. The girl was badly bruised. Hairpins tore her scalp. She missed several performances in the Canadian city.

Hillyard, a Spokane suburb, has announced a street carnival, to be held Oct. 2-3-4. **J. E. ROYCE.**

ST. JOHN, N. B.

OPERA HOUSE (Kieran Kelly, mgr.).—11-16, "The Pink Lady," business good. 20-23, "The Chocolate Soldier."

NCKEL (W. H. Golding, mgr.; agent, U. B. O.).—11-16, Ricci Trio, good; Gertrude Townsend, pleased.

LYRIC (Steve Hurley, mgr.).—11-13, Rita & Paul, fair. 14-16, Harry Morse & Co., hit. **L. H. CORRIGHT.**

ST. PAUL, MINN.

ORPHEUM—Frank Keenan; Mack & Orth; 4 Athletes; The Langdons; Barry & Mortimer; Billie Seaton; Heuman Trio; motion pictures of world events.

EMPRESS (Gus S. Greening, mgr.).—"The Mission Garden" is very pretty and well liked; Clayton & Drew, fairly well received; Clarence Oliver, pleased; O'Brien & Lear, are very good; Gruet & Gruet, good; pictures.

NEW PRINCESS—Ollie Young & April; 3 Dixie Girls; Carroll, Keating & Dyer; Lucille Tilton.

METROPOLITAN—The last week of the Huntington Players' Stock Co. is drawing good houses with "A Grain of Dust," the regular season opens Aug. 24 with "The Tik Tok Man of Oz." **C. J. BENHAM.**

TERRE HAUTE, IND.

YOUNG'S AIRDOME (Sam Young, mgr.).—Aubrey Stock Co.

EMPIRE (Joe Barnes, mgr.).—31, Harry Hastings' Big Show.

Varieties opens Sunday Aug. 24.

S. W. Carruthers of Chicago, the new manager of Grand, expects to open about Sept. 1 with vaudeville. House is being entirely remodelled. **McCULLERY.**

TRENTON, N. J.

STATE ST. (Herman Wald, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—18-20, Eric & Nora, good; Moore & Moore, hit; Motley & Donofor, applause; Mary Whitbeck & Co., good; The A. B. C. Boys and Girls, pleased. 21-23, Course & Trainor; May Bushell & Co.; George Davis; Charles & Anna Glocker; Les Mascagnes; Kinemacolor of the making of the Panama Canal; good business.

The Broad Street will open Sept. 1, under the management of H. Haveson, one of the owners of the house, and will be booked by Stair & Havlin. **A. C. W.**

VIRGINIA, MINN.

LYRIC (Henry Segal, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12).—11-13, "Rock-a-Bye-Baby," good. 14-17, "Rag-time Trio, clever; Hren Family, sensational.

ROYAL (H. A. McLean, mgr.; rehearsal Mon. and Thurs. 12).—11-13, Doranto, novelty; Blanch Williams Trio, pleased. 14-17, Musical La Moines, entertained; Le Marie & Vance, applauded. Alabama Minstrels, 11, good. **RANGE.**

WILKES-BARRE, PA.

MAJESTIC (J. Kallaki, mgr.).—Majestic Trio, pleased; Arthur Rigby, entertained; May & Glick & Co., good; Les Mascagnes, went well; Chas & Anna Glocker, went well.

YOUNGSTOWN, O.

IDORA PARK (John R. Elliott, mgr.; agent, Harry Hahn).—Married Couple, hit; Stewart & Hay, pleasing; Herbert & Crouch, funny; Nelson & Korus, interesting play; Prince & Wayne, good gymnastic act.

GRAND (O. H. John R. Elliott, mgr.; agents, Stair & Havlin).—A. G. Field's Minstrels open regular season Aug. 25.

Park theatre opens season last week in September with "Quo Vadis" pictures, followed by regular vaudeville, three-a-day.

IDORA PARK CASINO—Week Aug. 24. Gates & Gates; Knickerbocker Trio; Jack Richards; Curtis & Curtis and Adams & Gubi. **C. A. LEEDY.**

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(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in, or at a permanent or 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
Abeles Edward, Variety N Y
Adams Billy & Edith Kelth Boston
Adonis 64 W 144th St N Y
Ahearn Troupe Hammersteins N Y C
Alexander Bros. Temple Hamilton Can
Alexander & Scott Lyric Richmond Va
Amrose Mary 146 W 82d St N Y
Amores Sisters Tausig 104 East 14th St N Y
Anthony & Rosa. Variety N Y

B
Barda Four Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1482 Bway N Y
Bowers Walter & Crocker She's Toronto
Bracke Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Breton Ted & Corinne Plunkett 1493 Bway N Y
Byron & Langdon 174 E 71st St. N Y C

C
Caites Novelty 1334 6th St Philadelphia
Carletta M 837 Manhattan Ave Bklyn N Y
C. Dora 9 Riverside Ave Newark
Clark & Bergman 121 George St Brooklyn
Corelli & Gillette Variety London
Crouch & Welch Variety London
Curson Sisters Third Time Orpheum Circuit

D
D'Arville Jeannette Montreal, Indef
Davis Josephine Variety London
Deely Ben & Co Kelth Boston
Detro Temple Detroit
Delmore & Lee Colonial Norfolk Va
Diamond & Brennan Baryland Baltimore
Dingle & Kamerling Marinelli 1493 Bway N Y
Divine & Williams Orpheum Los Angeles
Dooly & Sayles Lyric Richmond Va

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Dupree & Dupree Dominion Ottawa Can

E
Ebeling Trio, 18 Hudson Pl Hoboken N Y
Edwards Shorty Variety N Y
Elizabeth Mary Variety London
Elliott Sydney A 247 Harvey Ave Detroit
Emmett Grace Maple Crest North Foxboro
Empire & Grand Syracuse
English & Johnson Maryland Baltimore
Edwardson S G Hughes Palace Theatre Bldg
New York

F
Ferry Alcasar Schuman Circus Frankfort
Fields W C Coliseum London Eng
Four Regals Variety Chicago
Prevoll Fred Variety N Y
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y
Frey Twine Vaudeville Comedy Club N Y
Frey Henry 1777 Madison Ave N Y C

G
Gaach Sisters Lyric Richmond Va
Gentry & Henderson 241 W 45th N Y
Golden Claude Forsythe Atlanta Ga
Golden Morris 104 Syndicate Bldg Pittsburgh
Graham & Dent Variety N Y
Granville Taylor 350 W 55th St N Y
Grimm & Elliott Idora Park Youngstown O
Guerra & Carmen 2108 North Ave Chicago

H
Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmead House,
Fanton St., London, England.

Hansen Bros Empire Kilburn Eng
Hayash Great White Rats Club N Y C
Haywood Harry Co Variety N Y
Heather Joie Variety N Y

Hermann Adelaide Hotel Pierpont N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Willard Chicago & Gar-
rick Gary Ind
Houdini Variety London
Hutchinson Willard & Co Hippodrome Ports-
mouth Eng

I
Imhoff Conn & Coreene Majestic Chicago
Inge Clare Palace Chicago
Ioelen Sisters Allegheny Phila
Ishawaka Japs Varieties Terre Haute Ind
Ismed Orpheum Montreal Can

J
Jackson Joe Orpheum Omaha
Jarvis & Dare Temple Rochester
Jeanette Mile Kelth Indianapolis
Johnson Martin Colonial Norfolk Va
Jungman Family Orpheum Winnipeg Can

K
Karno Comedy Co S & C Circuit
Kayne Agnes Variety Chicago
Keenan Frank Orpheum Omaha
Kelly Andrew Orpheum Minneapolis
Kelso & Leighton 524 W 145th St N Y
Kennedy & Rooney Orpheum Jacksonville
Kenny & Hollis 66 Brainerd Rd Allston Mass
Kedough Edwin & Co Varieties Terre Haute
Kington-World Mindell Idora Park Oakland
Kittaro Four Orpheum Omaha
Koners Bros Alhambra London Indef
Kurtis Roosters Brennan-Fuller Sydney

L
Lamberti Variety N Y
Langtons The Orpheum Winnipeg Can
Lawson & Nason Variety Chicago
Lawton Temple Rochester
Lean Cecil M S Bentham Putnam Bldg N Y
Le Dent Frank Variety London
Lewis & Dody Forsythe Atlanta

Little Carrie Lyric Buffalo
Littlejohns Lora Temple Rochester
Lora Temple Rochester

M
Martin & Fabbriani, 180 W 103d St N Y
McDerrott Billy Miller Hotel N Y
Meredith Sisters, 302 W 51st St N Y
Merereau Mile Variety San Francisco
Moran Polly Variety London
Mozarts Fred & Eva Hough Neck Quincy Mass

McMahon and Chappelle

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Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nevins Bessie Variety Chicago
Nevins & Erwood Kelth Cleveland
Newhoff & Phelps, 540 W 163d St N Y
Niblo & Spencer 363 12th St Bklyn N Y
Nichols Nellie Variety N Y
Nicol Bros 1590 Amsterdam Ave N Y
Norworth Jack Music Hall Brighton Beach

O
O'Day Billy Bljow Birmingham Ala
O'Mear Sisters, Orpheum Montreal
O'Neill Doc Kelth Boston
O'Neill Nance & Co Majestic Milwaukee
Orford's Elephants Orpheum Los Angeles

P
Pagliacci 4 care J Levy 1541 Bway N Y
Paka Toots Temple Rochester
Perry Charlotte Variety N Y
Petricolo Angelo Kelth Phila
Peers The Kelth's Cleveland
Peppino Allegheny Phila
Phinia & Co Orpheum Los Angeles
Pollock Milton & Co Variety N Y
Pope & Uno She's Toronto
Priest Janet Wolfolk 36 W Randolph Chicago
Princess Floro Nixon Phila

R
Rafael Dave 1101 Grant Ave San Francisco
Raney Sisters Enrich House N Y
Reeves Billie Rickard Circuit Australia
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
Riesner & Gores Bushwick Bklyn

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Roehms Athletic Girls Variety N Y

S
Sells Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila
Stanton Walter The Billboard Chicago
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Lafayette Buffalo
Sutton McIntyre & Sutton Orpheum Winnipeg

T
Tambo & Tambo Variety London
Terrie Tom & Co Nixon Atlantic City N J
Terry & Lambert Friars Club N Y
Thomas Mr & Mrs Bayshore L I
Thurston Howard S & H 1493 Bway N Y
Tornadoes Great Variety N Y
Trovato Morris & Fell 1493 Broadway N Y
Tucker Sophie Maryland Baltimore
Tyrolean Troubadours Point Breeze Phila

V
Valli & Valli Variety N Y
Van Billy Forrest Ave Madisonville O
Van Billy B Van Harbor N H

W
Wander & Stone Variety New York
Watson & Little Cosmos Washington D C
Wells Lew Victoria Baltimore
Weston & Bernard Orpheum Jacksonville
Weston & Keith Point Breeze Phila
Weston & Leon Majestic Dallas
Williams & Wolfos Bljow Phila
Woodwards Dogs Majestic Milwaukee
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American Beauties 25 Gayety Kansas City 1
L O
Beauty Parade 25 Gayety Boston 1 Columbia
New York
Beauty Youth & Folly 25 Gayety Toronto 1
Lafayette Buffalo
Behman Show 25 Gayety Minneapolis 1 Grand
St Paul
Belles Beauty Row 25 Columbia Chicago 1
Standard Cincinnati
Ben Welch Show 25 Empire Toledo 1 Colum-
bia Chicago
Big Gaiety 25 Casino Philadelphia 1 Gayety
Baltimore
Big Jubilee 25 Westminster Providence 1 Ca-
sino Boston
Billy Watsons Big Show 25 Murray Hill New
York 1-3 LO 4-6 Bridgeport
Bon Ton Girls 25 Columbia Indianapolis 1 Star
& Garter Chicago
Bowery Burlesques 25 Casino Brooklyn 1 Or-
pheum Paterson
Broadway Girls 25 Gayety Pittsburgh 1 Star
Cleveland
College Girls 25 Columbia New York 1 Star
Brooklyn
Columbia Burlesques 25 Miner's Bronx New
York 1 Casino Brooklyn
Crackerjacks 25 Empire Philadelphia 1 Mur-
ray Hill New York
Follies of Day 25 Star Brooklyn 1 Empire
Brooklyn
Gay New Yorkers 25 Gayety Milwaukee 1
Folly Chicago
Gay White Way 25 Gayety St Louis 1 Gayety
Kansas City
Ginger Girls 25 Standard Cincinnati 1 Buck-
ingham Louisville
Girls from Hapland 25 Casino Boston 1-3 Gli-
more Springfield 4-6 Empire Albany
Girls from Starland 25 Gayety Omaha 1
Gayety Minneapolis
Golden Crook 25 People's New York 1 L O
(owing non-completion new 125 St Music
Hall New York)
Happy Widows 25 L O (owing non-comple-
tion new 125 St Musical Hall New York) 1
Empire Hoboken
Heating's Big Show 25 Buckingham Louisville
1 Columbia Indianapolis
Honeymoon Girls 25 Orpheum Paterson 1 Em-
pire Newark
Howe's Lovemakers 25 Star & Garter Chicago
1 Gayety St Louis
Liberty Girls 25 Lafayette Buffalo 1 Corinthian
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3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

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LETTERS

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Adams Jessie
Addis Miss M
All Mr & Mrs H
Allen Geo H
Allen Searle (P)
Allman Jack
Armenta Angel
Ayers Rose (C)

D
Dakota Jack (P)
Dale Miss L
Darrell & Conway
Davis Mable
Davis W E
Deeley Ben
Deiland Charles
De Grant Della
Dellso & Vernon
Denson Sheridan
DeVitt J & DeVitt
Dilhenne Johnnie (P)
Dinos Viola
Dierick Arthur (C)
Donita (C)
Duffy James T
Dunham Jack

B
Bailey Bill
Barbee O'Tilla
Bender Lillian E
Bernard Ben (C)
Beresford James (C)
Blair O J
Blaset Ivan
Block John
Bonnar & Meek
Bordley Chas T
Boyce Bob
Boyne Hazel
Braham Michael
Brandon Francis
Bridges
Bromley Ben
Burke Mrs Walter
Burnmaster Mrs Fred

C
Campbell Edna F
Capitol City 4
Carlton Sam (C)
Chaloner Cathryn
Clark & Hamilton
Clark Chas
Clifton Helen

E
Edwards Neely
Eldred Gordon
Ellis Alice
Elward Eugene

F
Falls Miss A
Fisher Bud
Former Bessie
Francis Emma

G
Gokland McBride & M
Collins Clara
Conway Charley
Cooper Maude
Coughlin Frances
Cressy Harry

J
Francis Milt
Fred Joe
Frickel Polly
Fowler Lem
Fulton James F

G
Gardner Edna Vidocq
Geannette Miss
Germaine Florrie
Gordan Lam
Gordon & Norton
Greave Ethel
Griffin Peter
Grody Billy

H
Hahn Belle
Hall Lou
Halligan Billy
Hamad eorge
Harrison Bertram
Harley Adele
Harslock Bros
Hayes Edmond
Helbig Margaret
Hendler Hershel
Herman Dr Carl
Hoffman Vera
Houdini Harry
Hughy Mae
Hutchinson Bert (C)

L
La Crandall M
Lambert Maude
Lambert Mankins (P)
Lamont Miss U
Lane Henrietta
Lattell Morris
Lawless Mae
Lawrence E J
Leslie Lola
Lewin Billie
Lloyd Harry C
Lnx Oswald

K
Kaehima Ed
Keefe Chas
Keefe Walter
Kellerman Annette
Kent Annie
Kimball Flossie
Krugor Louis
Kuebler Chas

M
Mae Louise Glyn
Maier Hazel
Marcelene
McDonald Dr
McDonald & Gene-
veau (C)
McKee William
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Merles Cockatoos
Miller Lou
Militaire Great
Minor & Vincent
Minor & Vincent
Moffat J S
Moore May
Moore & St Clair
Morgan Magnette
Morris Leslie
Morrison Anna
Mozarts Richards
Muller E A
Murray Elizabeth

N
Nana Miss (P)
Newling DeVitt
Nichols Don
Norris C I
Norwood Edward
Norwood Edward
Norworth Jack

O
O'Brien Shots
Odva
Ogden Jenny
O'Rourke & Atkinson

P
Pelham Prof
Perry Al
Poynter Beulah
Primrose Fred
Prior Ernest

Q
Quigley George

R
Regal Emil (C)
Rehard Otto
Reynolds Jim
Rheinhardt Chas (C)
Richmond McKee
Richmiller Wm H
Ritter Grace Foster
Rosenthal S J
Ross Harry

R
Rostron James (P)
Rumsey Jack
Russell Flo (C)
Russell Robt H
Russo Dominick
Rutledge Gertrude

S
Sanger Hazel
Seamon Miss P
Seminary Girls
Seymour O G (C)
Seymour O G
Shaw Lillian
Shoewalter
Smith Clay
Solder Mrs E
Spence Alma P
St Clair Irene
Stewart Gale
Stone Gale
Sutter Frisco (C)
Swan Edith B

T
Tanner J J
Taylor J M
Tendebos
Tenly Elmer
Thomas Hilda

V
Turner Bros
Tyrrell R J

V
Vadell Bros
Vance Gladys
Van Dyke Vincent
Valero Rose Troupe
Vann Villa
Veronica & Hurifalls
Vinos Musical

W
Walters Clara
Walton Bert & Lottie
Walton W P (C)
We Chok Be
Welch F A
West Ford (C)
Willard & Nola
Wilson Alma
Wilton Belle (C)
Winkler A
Wishman
Wright E G
Wright Miss M (C)

Y
Yates Harold



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Next Week (Aug. 25) Murray Hill Theatre, New York City

Watch the box office records

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AUG 29 1913

VARIETY

VOL. XXXI. No. 13.

NEW YORK, FRIDAY, AUGUST 29, 1913.

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VARIETY

Vol. XXXI. No. 13.

NEW YORK CITY, FRIDAY, AUGUST 29, 1913.

PRICE 10 CENTS

MANAGERS WANT MURDOCK OUT; ALBEE, TOO, BUT ARE AFRAID

**Big Vaudeville Directors, Tied Up With United Booking
Offices, Worried Over Impolitic Direction of Agency.
Fear Consequences to Big Time Will Be Disastrous
Unless Charge of "Trust" is Placed in More
Competent Hands. Murdock's Many
Failures Used Against Him.**

The apprehension over the outlook for big time vaudeville by the biggest directors in the United Booking Offices, outside of B. F. Keith, has finally brought the managers to the point, it is said, where they have commenced discussing among themselves whether it would not be good policy to petition Mr. Keith to remove his chief lieutenants, E. F. Albee and John J. Murdock from the control of the United Booking Offices, known as the "Vaudeville Trust."

The managers, or those who have taken part in the movement, are rumored to have already drafted a letter to Keith, protesting against Murdock's further retention in a position of authority. It is reported Albee's name would also have been included in the request, but no manager concerned would believe Keith might listen to a complaint against his general manager, and fear of consequences to themselves if Albee remained deterred them from committing themselves against him. One story this week among those most closely concerned was that the letter asking for Murdock's recall had been forwarded to Mr. Keith, but no confirmation of this could be obtained and the opinion seemed to be that nothing more than the draft had been made up to date.

Among the vaudeville managers who have taken part in the plan to get rid of Murdock are said to be some who have become interested in various theatrical enterprises promoted under the Keith name. These managers were drawn into them on the plea of mutual interest would more firmly bind them to the "protection" of the U. B. O., and in nearly every instance the manager

readily accepted this reasoning, inwardly wishing the connection for the self same purpose.

With the onward rush of the "small time," the undiplomatic actions by Albee and Murdock and the latter's unreasonable way of handling and transacting business, together with the loss of prestige formerly attaching to the "Keith" name, as a vaudeville attraction, the big time managers view the prospect for the future and this coming season with great alarm. They believe Albee and Murdock have undermined the "big time," and left too many openings for other variety ventures which will seriously affect their business. Neither can the managers who must depend upon the U. B. O. see the wisdom of permitting the absolute direction to remain longer with Albee and Murdock, since the twain have proven by events within the past year they are not competent to handle the fast growing business of the vaudeville situation.

As a clinching argument against Murdock, the drafted letter is said to recount his numerous failures in enterprises, either promoted by him or in which he became interested. In two instances where Murdock "fell down" on independent propositions, after having had a wide open field to operate in, it is shown in the letter according to report, that the same propositions in the hands of Murdock's successors became immensely successful.

Though the managers did not touch upon the Albee question in the complaint, it is claimed they have against the U. B. O. general manager, that besides standing for Murdock and all

(Continued on page 17.)

\$2.50 SCALE AT ILLINOIS.

Chicago, Aug. 27.

Lower floor seats at the Illinois during the engagement of "The Lady of the Slipper" will be \$2.50. Other prices will be \$2, \$1.50, \$1 and 75 cts.

The newspapers are exercised over the theatre charging \$2.50 for the Dillingham show. There is a sell-out for the opening, however.

"LAW'S" DAILY MATINEE.

Chicago, Aug. 27.

The demand to see "Within the Law" at the dollar scale at the Olympic has become so strong that next week a matinee each day (excepting Sunday) will be given.

"CHEER BOYS" AT M. O. H.

"Cheer, Boys, Cheer," from the Drury Lane, London, is a coming attraction at the Manhattan opera house, New York. The original piece and setting, perhaps the original cast as well, will be presented at the Manhattan following the engagement of Sothorn and Marlowe, who go in there Sept. 22, after "The Old Homestead" has completed its run commencing Monday.

"Cheer Boys" has been kept a dark secret for the huge 34th street playhouse. No secrecy was made of the "Op o' My Thumb" piece from the London theatre, but the "Cheer" thing has remained unannounced.

VIOLATION AT COLONIAL?

B. F. Keith's Colonial theatre has walked into a "violation" that it can't get by with, according to those who know. The Building Department provisions say an electric or other sign cannot be stretched nor built across windows. The Colonial has plastered a new electric across the entire front of the house.

Some connection is traced between the builder's representative and a booking office man, but this will have no effect, it is claimed, upon Building Inspector Miller, reputed as a kind-hearted fellow, but a demon on a violation that cut off the possible entrance of a hose in case of fire, not to mention exits it may also close up.

Yes, the electric sign is quite an expensive one.

FRAZEE'S SENSATIONAL ONE.

H. H. Frazee has been quietly rehearsing what is designed to be a very sensational drama, entitled "Birds of Prey," by Butler Davenport, author of "Keeping Up Appearances." Consuela Bailey will have the leading part and Frederick Truesdale will have an important male role.

Confronted with his secret, Frazee declares it is not an "underworld" nor a "white slave" piece. It will be produced in September. The exact date or the theatre has not yet been decided upon.

Frazee's production of the Victor Herbert opera, not yet named, in which Anne Swinburne is to be starred, opens in Rochester Oct. 13, and then goes to the Colonial, Boston, for a run. The book is by David K. Stevens, founded on Justin Huntly McCarthy's novel, "Seraphica."

CLARA MORTON AND HUSBAND.

(Formerly of the Four Mortons)
The return to the stage of Clara Morton in a "piano-act" brings with the turn Miss Morton's husband as her accompanist. The act is "breaking in" this week at Orange, N. J.

GOOD ADVICE, TERSELY PUT.

Terra Haute Ind., Aug. 27
An advertising concern which is making campaign in this neighborhood puts in clinching argument in the following terse billboard display:

**IF YOUR BUSINESS IS NOT
WORTH ADVERTISING ADVERTISE IT FOR SALE.**

AL FIELDS LOCATED.

It would be hard work convincing Al Fields (Fields and Lewis) it doesn't pay to advertise, since he received a postcard from Edinburgh, Scotland, addressed to "Al Fields, in Grand Stand just back of Third Base, Polo Grounds, New York City, U. S. A."

This was the address the team inserted in an advertisement in *Variety* some weeks ago. Frank Carter, of D'Arnold and Carter, then playing in Lauder's country, saw the advertisement, addressed the postcard, and John J. McGraw attended to the delivery of it to Mr. Fields.

UNITED OFFICES SHOW ALARM OVER MARINELLI'S ACTIVITY

Try to Discredit Trust-Breaking Action of International Agent by Sending Misrepresenting Statement to New York Newspapers. Marinelli's Attorney Gathering Data to Proceed, Either Criminal-ly or Civilly, Perhaps Both. Was in Washington this Week.

Following VARIETY's story last week of the retaining by H. B. Marinelli of former United States Attorney Henry A. Wise to prosecute the United Booking Offices as a "trust," either criminally or civilly or both, the U. B. O. grew alarmed, and on Saturday sent out a statement to the New York newspapers in an attempt to discredit any action Mr. Marinelli's attorney might take.

That the statement was a misrepresentation did not appear upon its surface. It contained a copy of a cablegram which, the U. B. O. people made it appear by inference, had been addressed to it by Marinelli, whereas as a matter of fact, the cable, marked "Confidential," was addressed to the Marinelli agency in New York, from the Marinelli office in Paris. The statement in full, which none of the New York papers printed, is given below.

This week, or the early part of it, Mr. Wise was in Washington on the Marinelli-U. B. O. matter. It was said he had outlined a campaign against "The Vaudeville Trust," and was about to immediately put it in action.

In securing evidence against the United Booking Offices in New York, its affiliations, the Orpheum Circuit (with headquarters in San Francisco) and the Western Vaudeville Managers' Association (of Chicago)—which trio would suffice to bring "The Trust" under the Interstate Commerce Commission's province—Mr. Wise is said to have secured proof of the U. B. O. and its amalgamated vaudeville corporations operating as a "trust" through having declared the Klaw & Erlanger "Advanced Vaudeville," "opposition," when the principal officers of "The Trust," without hesitancy, openly and verbally declared that any vaudeville act working for that side of the vaudeville fence would be "blacklisted" by the U. B. O. and its allies for two years; also the agreement reached between the U. B. O. and the Orpheum Circuit and the principal legitimate theatrical managers of America (including Klaw & Erlanger and the Shuberts), whereby the latter (who signed the agreement personally) were debarred from presenting first class vaudeville in this country for a period of ten years from the date under a penalty of \$250,000 for each offense (copies of this agreement are in existence, it is said, outside the U. B. O. office, where the original is held).

The "blacklist" placed upon the William Morris "opposition" has also been traced down by the Marinelli attorneys, it is reported, with any number of individual instances of record,

while other instances of recent date of the U. B. O., Orpheum and W. V. M. A. "barring" acts "playing for opposition" are in hand to be placed in presentable form before the authorities.

Instances such as the U. B. O. and Orpheum Circuit, also the Chicago adjunct, forbidding agents booking through it to place acts elsewhere without the official sanction of "Trust" officers have been noted, and cases of acts themselves having been warned under pain of being "blacklisted" not to play in any house not booked by the U. B. O., Orpheum or W. V. M. A. without consent from headquarters, are being investigated, as well as cases where acts were canceled for doing so.

Every operative move and action of the U. B. O. particularly, within the past five years, has been monopolistic, and the sole aim of B. F. Keith, who

(Continued on page 17.)

OPERETTE NOT READY.

(Special Cable to VARIETY.)

London, Aug. 27.

The Leoncavallo piece, scheduled for the Prince of Wales' is not ready, and it has been found necessary to revive Clyde Fitch's "Girls" there in Sept.

PLAYING WITH GABY.

(Special Cable to VARIETY.)

London, Aug. 27.

Oscar Schwartz, from the Opera House, will also appear in the Gaby Deslys act at the Palace next week.

SIMS' "OPEN DOOR" SEPT. 6.

(Special Cable to VARIETY.)

London, Aug. 27.

George R. Sims' "The Ever Open Door," a drama of London life, will be presented at the Aldwych Sept. 6.

CLIFF FISCHER SAILING.

(Special Cable to VARIETY.)

London, Aug. 27.

Clifford Fischer is to sail for America again, Sept. 3.

JOHNSON, BIGGEST DRAW.

(Special Cable to VARIETY.)

London, Aug. 27.

In the opinion of the show people Jack Johnson is now the biggest drawing card in England, made so by the protests in the dailies against his music hall appearance.

Johnson will probably open next week in a local hall, at \$2,500 weekly salary, with a complete tour booked for later through the Variety Controlling Co.

If you don't advertise in VARIETY, don't advertise at all.

EMPIRE IN PARIS.

(Special Cable to VARIETY.)

Paris, Aug. 27.

The Etoile Palace, now renamed the Empire, opened Aug. 22, with a good all-around vaudeville show. M. Combes remains as director, Laurent Feraud filling the post of general manager. As before, a change of program occurs every week, some acts remaining 15 days. Several changes have been made, but excepting a new entrance to keep it distinct from the Salle Wagram (ball room), the house looks about the same.

The principal item on the program, so far as billing is concerned, is a sketch "T'Occupes pas du Patron," by Jacques Feraud, introducing imitations of Comedie Francaise actors, played by the author (son of the actor at the Comedie Francaise) and Mlle. Rachel Launay. This little work met with a good reception.

The other acts on the bill include one of the Schwartz companies in "The Broken Mirror." Recall and Lenora, Tango dancers, Rothig, comic illusionist, Boucot, a good French comic, Marie Therese Berka, Harry Alaska trio, and E. O. Loyals, comedy juggling act.

KINOVAUDEVILLE LIKED.

(Special Cable to VARIETY.)

Berlin, Aug. 27.

The Cines Palast Zoo, with the Woods-Goldsoll vaudeville and pictures, opened Aug. 22 with five acts and moving pictures to very good business. Herbert Lloyd is going big. Langdon McCormick's train effect worked into a sketch called "A Mile a Minute," is a great success though suffering from poor acting. Claude Roode is going well; Alfredo, the violinist, does nicely. Two modern dancers fell flat.

The public is taking well to Kino-vaudeville.

FILMING "BEST SELLER."

(Special Cable to VARIETY.)

Berlin, Aug. 27.

The "Best seller" is at present the novel "The Tunnel," by Bernhard Kellermann. It will be translated in every language. The plot is the idea of building a tunnel between America and Europe.

The film rights have now been acquired by a German syndicate.

ANGER QUITS AT CHANGE.

(Special Cable to VARIETY.)

London, Aug. 27.

Lou Anger opened at the Coliseum and did well, but quit when his position on the bill was changed to an early spot.

BESSIE CLIFFORD, SINGLE.

(Special Cable to VARIETY.)

London, Aug. 27.

Bessie Clifford opened as a single at the Palladium Monday and scored.

CONVENTIONAL MELO.

(Special Cable to VARIETY.)

London, Aug. 27.

"The Beggar Girl's Wedding" was presented Aug. 20 at the Lyceum. It proved to be the conventional melodrama in vogue there and was well received.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th Street, New York: Aug. 11, Grace Barnetti, Bob Ferns, Mr. and Mrs. Gordon Wilde; Aug. 30, H. B. Marinelli, Albert de Courville (?).

(Special Cable to VARIETY.)

London, Aug. 27.

Reported through Daw's Exchange: Aug. 30, Anna Held (La France); Aug. 30, Leslie Thompson (Columbia);

Aug. 28, Mrs. Dick Knowles (Adriatic);

Aug. 27, Vincent Sternroyd, Roland Buckstone, Hilda Stone (Oceanic);

Aug. 23, Mr. and Mrs. Ingletton, Mrs. L. Rose, Cecelia Storm (Philadelphia);

Aug. 23, George Tyler (La Provence).

Reported through Pall Mall Exchange:

Aug. 21, Schrodos and Chappelle (Baltic).

San Francisco, Aug. 27.

Aug. 26 (For Sydney), Reynolds and Donegan, Mr. and Mrs. Gene Greene, Mr. and Mrs. Charles Straight, Davis, Allen and Davis, Morris' Ponies. Three Vardels, Arthur Trout and Co., Jewell and Jordan, Alberta and Rozella, Frank Mostyn Kelly and Co. (Ventura).

Aug. 26 (For Honolulu), Virginia Brissac and Co. (19 people) and Sam Blair.

Paris, Aug. 20.

Aug. 14 (For Buenos Aires-Seguin Tour), Les Marcellis.

OLYMPIA, PARIS, SHOW.

(Special Cable to VARIETY.)

Paris, Aug. 27.

The Olympia reopened with vaudeville, under the direction of Jacques Charles, Aug. 20, thus inaugurating the Paris winter season.

The program included Bessie Bruce in ragtime assisted by J. W. Jackson's girls, but no ballet. They did nicely: Vernon and Dolly Castle in Tango dances successfully; Little Sousa, fairly.

Other acts that made good are the O'Kabe Troupe, Egos, a dog act, Alvairettas, Best, an eccentric, the Solbrigis, in pantomime.

Robledillo was programmed but did not appear. There may be some litigation over his non-appearance.

DID WELL AT ALCAZAR.

(Special Cable to VARIETY.)

Paris, Aug. 27.

The Phillip Sisters, and also the Kirksmith Girls, opened at the Alcazar Aug. 23. Both acts did well.

LORRAINE IN THE HALLS.

(Special Cable to VARIETY.)

London, Aug. 27.

Robert Lorraine is back from Australia and will go into the halls, with a sketch.

"WAFENGANG" GOOD.

(Special Cable to VARIETY.)

Berlin, Aug. 27.

Oscar Blumenthal's comedy "Wafengang" was produced at the Muenchen Schauspielhaus with good success.

AN ALICE LLOYD ROAD SHOW; ALSO EVELYN NESBIT COMPANY

Travelling Troupe, Headed by English Girl, to be Composed of All Foreign Star Turns Under Management William Morris. Evelyn Nesbit Thaw Secured by Gess & Comstock for America.

An Alice Lloyd road show, under the management of William Morris, is the latest thing in vaudeville. With the return to New York of Tom McNaughton (Miss Lloyd's husband) a couple of weeks ago, he and Morris got together on the road show proposition. They decided that for the company headed by Miss Lloyd there would be only foreign stars.

The choice of H. B. Marinelli's long and important list of European attractions available for this season can be had for Miss Lloyd's show, it is said. The first offers made were to Arthur Prince and Barclay Gammon, but both turns are booked solid abroad. Neither could secure a release.

Miss Lloyd will reach New York on the Mauretania Sept. 26. Shortly after, her show will take to the road, traveling over the Shubert and Cort time, with other dates set by Mr. Morris.

\$1,500 weekly offered her by the United Booking Offices for this season in the big time houses of that agency's and the Orpheum circuit's was refused by Miss Lloyd. Mr. McNaughton has had the idea of a road show for his wife since he noted the condition of the big time vaudeville some while ago, when Miss Lloyd was starring in musical comedies.

It has been about settled by H. B. Marinelli that Comstock & Gess will secure Evelyn Nesbit Thaw in America, to head a vaudeville road show. The weekly salary for Miss Nesbit is said to be \$3,250. She will go on the road in November, perhaps, after a return visit to Paris, following the end of her engagement at Hammerstein's.

The Nesbit Road Show will take the usual route for the coming season which includes the east, west and south, travelling over the Shubert and Cort time mostly.

The latest will make six vaudeville road shows preparing; the John Cort twain (Anra Held and Lillian Russell's), the Hoffmann-Polaire-Richardson, Eva Tanguay's, Alice Lloyd's and the Nesbit, besides the Harry Lauder show (William Morris management), which is to have a brief tour.

"TAB" THING COMPLICATED.

Chicago, Aug. 27.

The tabloid situation is becoming quite complicated. At the start of the season the Association installed a department to handle the "tabs" and placed Sam Thall at the head. Mr. Thall was at his office and ready to do business two months ago, but up to date nothing startling in the way of routes has been given out.

All the producers were asked to submit their shows to the office. They

did so. Many were accepted and many rejected. Of those accepted, it now develops, but few have been routed. Those that have are in a quandry as to how they are to run, as the routes call for three weeks' work, a lay off and then four or five more weeks, with another layoff, etc.

The producers, who figure pretty closely in putting out the miniature musical pieces, cannot stand the layoff thing, as one week's rest takes away the profit of three or four weeks' work.

Several producers have already been scared off and many others have been diligently figuring how they can weather the storm.

The separate booking in the Association is responsible in a large measure for the condition. The dramatic tabs are also responsible. Some managers are booking these without knowing how they are going to pan out, and should they fail it will mean a rush for the musical pieces, which will not be available in large numbers at that time.

The Western Extravaganza Co., of which Charles Kohl and Mort Singer are the main props, after producing one piece this season, have given up the idea of any further productions, and several others have followed their example. The only one to go ahead with the work is Boyle Woolfolk, and he is preparing for a demand which may or may not eventuate later in the season. The Jake Wells circuit in the south, a former fertile field for the tab producers is unsettled also. The houses have been doing so well with pictures during the summer that no plan for the changing in the immediate future has been given out and it is preventing the producers from holding their companies together. W. S. Butterfield, who originally planned to put out five shows, has cut the number down by one or two.

When those on the inside begin to weaken the outsiders fail to see any hope at all. A "wise" tabloid man this week ventured the opinion the tabs were on the wane.

MENDELSSOHN IS "OPPOSITION."

Some very loud talking in a popular restaurant near Times Square the other day elicited the question from a patron: "Is that a riot or a couple of song writers talking?"

It developed that the noise emanated from a pair of song pluggers. The man seeking information finally approached and said: "Say, where's that guy Mendelssohn keep his office? I want to get a copy of his 'Spring Song.'"

"Don't tell him," replied the loudest of the two. "It's an 'opposition' song."

If you don't advertise in VARIETY, don't advertise at all.

ADVERTISING "K. & P."

Danbury, Conn., Aug. 27.

The Taylor Opera House has announced it will play "Keith & Proctor Vaudeville," booked through the Family Department of the United Booking Offices, commencing Labor Day.

The Opera House will oppose the Empress, operated by Chris O. Brown.

The use of "Keith & Proctor" or "Keith" as a vaudeville slogan outside New York to cover the brand of vaudeville furnished by the U. B. O.'s Family Department, (which books for the small variety theatres,) is a very common occurrence, although it has not been until recently the U. B. O. considered it necessary to link Keith's name with Proctor's.

There is at the present time no "Keith & Proctor" firm nor corporation.

F. F. Proctor has given Mr. Brown a written denial of the authorized use of his name in connection with the billing matter for the opposition theatre here.

DICKERING WITH BULGER

Chicago, Aug. 27.

Larry Bulger is dickering with Jones, Linick & Schaeffer for the time with a new act in which he uses five people. The price is holding up the deal at present. The comedian is asking \$1,000 per week.

ROSAMOND JOHNSON MARRIED.

(Special Cable to VARIETY.)

London, Aug. 27.

The marriage of Rosamond Johnson, the American colored performer, now with Charles Hart in the Opera House revue, occurred some weeks ago here, when Mr. Johnson took to wife a young colored girl.

KAISER IN FILM BUSINESS?

(Special Cable to VARIETY.)

Paris, Aug. 27.

A newspaper report has gained circulation here and is given credence in some quarters, which makes it appear that the German government is engaged on a proposition to take over the moving picture business of the nation and turn it into a governmental monopoly. It is the plan to create a corporation on the plan of the petroleum concern, of which the government will hold the majority of stock.

A concession will thereupon be granted to a separate organization which will take care of the manufacturing side of the enterprise. No other person or company will be permitted to make or sell movies in the German empire.

This is in line with a disposition on the part of European governments to demand a tax from the movies, which come under the classification of luxuries. In Italy there is a tax of 2 cents a yard on all positives sold whether they are of domestic manufacture or imported.

A long time since, there was an agitation started in France looking to the taxing of films, but it was allowed to lapse and is now quiescent. France was the first nation to see the possibilities of revenue in the movies, but appears to be the last to impose a tax.

ENGLISH MANAGERS ARRIVE.

Even if the cables last week reported A. Charlot, manager of the London Alhambra, on the Continent in search of novelties, the fact still remains Mr. Charlot is in New York and will remain here for a week or so longer. By his own confession he slipped away from his theatre without telling the folks just exactly whence he was bound.

Wednesday evening, without previous announcement also, Albert de Courville, of the London Hippodrome, came into New York. He, like Charlot, is looking for actors and acts, for the English revues.

Mr. Charlot is after people for the present Alhambra revue, "8d a Mile," which has been running since May 9 over there with no signs of abatement in interest. The title refers to the taxi charge in London. In New York Mr. Charlot says the piece would have been called \$28.50 a mile, he not knowing of the new taxi ordinance which reduces the hourly charge about 40 cents, leaving the taxicab to register every three and one-half blocks instead of five, as always.

Mr. de Courville may return on the Imperator tomorrow.

Stopping at the Knickerbocker Hotel also is "Girl Act" Jackson from England, the producer of the many girls numbers on the side. Jackson's active competitor abroad is John Tiller, with this difference, that Jackson puts on real acts.

AUTOMOBILE AS ACT.

It may be a joke, but the lobby loungers said Monday the agents were trying to obtain the Packard car that carried Harry Thaw toward Canada for exhibition as a vaudeville act. The Fifth Avenue is reported as having entertained the proposition.

The Packard is back in New York. The owner declined to let the newspapers have a picture of it unless they paid him for the privilege. The car was untrained when leaving New York. Mr. Thaw is not claimed to have taught it any tricks.

SUPPORTING INA CLAIRE.

(Special Cable to VARIETY.)

London, Aug. 27.

Ina Claire will open at the Adelphi instead of the Gaiety, in an English musical play instead of the German piece originally announced.

In the cast will be Phyllis Dare, Gracie Leigh, Joseph Coyne, Edmund Payne.

GROSSMITH DATE CALLED OFF.

(Special Cable to VARIETY.)

Paris, Aug. 27.

Negotiations for the appearance of George Grossmith in a sketch at the Marigny have been cancelled. He was to have presented an act supported by Kitty Mason and ten English dancing girls. Grossmith has not appeared in Paris since his debut at the Folies Bergere two years ago.

The management of the Marigny was also dickering for Prince, the picture actor, but nothing has come of this either.

PHILLY'S 3-CORNERED FIGHT COMMENCED LAST MONDAY

Allegheny, Liberty and Keystone, All U. B. O. - Booked, Have Good Beginning. First Named, a Keith Pop Vaudeville Theatre, Seats 3,700. Opposition Does Not Affect Attendance at Metropolitan, Seating 3,400. Engagement of "Big Time" Features Stimulates Business.

Philadelphia, Aug. 27.

The opening of the Allegheny, Liberty and Keystone theatres this week starts the wheels going in what promises to be the liveliest vaudeville season this city has ever enjoyed, with the prospects of a three-cornered war which may mean the elimination of more than one of the small time houses now operating within the zone of the "pop" vaudeville mix-up.

The Allegheny is the new B. F. Keith small time house, and had a big opening, with a corking good bill. The house held almost capacity Monday afternoon and the same for the first of the two evening shows, which started at 7.15. As a special feature, Harry T. Jordan, manager of Keith's Chestnut Street big time house, had Gus Edwards present with his troupe of singers. They occupied a stage box and sang several numbers, being the applause hit of the night. The regular bill included Ioleen Sisters, Barto and Clark, Metropolitan Minstrels, Pepino, Smith, Cook and Brandon, and LeRoy, Wilson and Tom. The show went big.

Everything passed off smoothly at the opening. Manager Jordan has directed the renovation of the house. An orchestra of eight pieces has been installed and the stage equipped with modern appliances for handling the biggest acts. The Allegheny seats 3,700. It is almost too big for vaudeville, but the acoustic properties are excellent. A staff of neatly uniformed attaches handled the crowds perfectly. Charles Fleischman, from the big Keith theatre, was in charge of the stage to start things going right. The house was open last year and did good business, despite poor handling. E. C. Eggleston is the new manager. The Allegheny has been leased for ten years by the Keith people. The United Booking Offices will supply the programs.

Principal interest centers in what effect the opening of the Allegheny with the United bookings will have on the other houses. The northeast section, a thickly populated one, is well supplied with small houses, a few of which play vaudeville along with pictures. Principal opposition will come from the People's, several squares away, taken over by Loew and scheduled to open in the near future.

The Keystone and Liberty are Zimmerman houses managed by M. W. Taylor and booked by the U. B. O. through a recent agreement. The Keystone is a short distance from the People's, so that the Loew house will be almost between the Allegheny and Keystone. The Liberty is six blocks

above the Metropolitan, run by Loew, and just around the corner from the Grand opera house, which F. G. Nixon-Nirdlinger will open next week with pop vaudeville, rounding out the third corner of the vaudeville opposition.

Monday afternoon the Keystone and Liberty held well filled houses. At the first show in the evening the Keystone was almost capacity down stairs, with a little more than three-quarters in for the second show. The Liberty was filled back to the last row for the first show and about three-quarters for the second. Manager Taylor stated the openings were better than last year, when there was no opposition. The Keystone bill was Wroe's Buds; Patterson Bros.; Five Armanis; The Turpins; W. C. Sweatman; The Pelots. The Liberty bill, "The Movies," Cantwell and Walker; Warren and Brockway; Joseph Remington and company; Kelly and Lafferty; Ernie and Ernie.

A visit to the Metropolitan afternoon and evening disclosed no effect suffered through the opening of the opposition. In the afternoon the lower floor was three-quarters filled, a delegation of boys from Girard College (guests of the management) helping to fill up, but the house was big and had a big gallery attendance. In the evening they were standing up at 8.30 with an almost capacity house down stairs when the second show started. The Metropolitan seats 3,400.

The Ching Ling Foo and James K. Hackett engagements proved a big boom for the Loew house. Hackett did surprisingly well last week. After getting a bad start Monday, due to the terrific heat, the house picked up steadily and fell only a little short of Ching's week. With the "Everyhusband" sketch (formerly presented on the big time by Jos. Hart), business held up big for this week's opening.

The Fairmount, the new Zimmerman vaudeville house, will open either Sept. 1 or 8. The opening bill has not been announced. Colonel Sam M. Dawson will likely be manager, and Dave Kaplan orchestra director.

SPORTPALAST LEASED.

(Special Cable to VARIETY.)

Berlin, Aug. 27.

Tausinger has leased the Sportpalast and intends to exhibit there "Luna Park" and similar attractions.

McNAUGHTONS COMING OVER.

(Special Cable to VARIETY.)

London, Aug. 27.

The McNaughtons are reported booked to play America commencing in December.

MANAGERS DOUBLE CROSSING.

Chicago, Aug. 27.

A little more of the inner workings of "the Association" came to light last week through the crude work of one of its bookers.

Frank Thielen, in trying to sign up an act, made it a proposition that will sound good to his conferees in the office. Thielen is now booking the Allardt houses as well as his own. "You work my houses for \$175 and I'll see that you get the rest of the association time for \$225," is the proposition. It is a question whether Thielen could come through with the rest of the contracts or not, with the majority running for the not.

It is well known and openly declared now that the managers in the Association are lined up against each other on the inside, with F. & H. and Butterfield on one side and Thielen and Allardt on the other.

This "double crossing" as to salaries is no new condition. It has been going on, but it just happened that this case came rather forcibly into the foreground through a mixup, in which the John B. Simon Agency (Charles Kohl's own) became involved. How far the breach will spread in the Association is a question.

Its affairs are not at all running to the liking of the managers who have the interest of the concern at heart. These are very few, for each is looking out after himself.

The Jones, Linick & Schaeffer Agency, laughed at by the Association until the past two or three weeks, has been the reason for several over-the-table conferences lately. The managers are beginning to realize that in the new concern they have something to contend with. One manager falling out of the Association to the J. L. & S. ranks at this time would mean the disruption of the entire Association. There is no immediate prospect of the two getting together. J. L. & S. do not feel that they need the Association. As to securing acts, Aaron Jones states his houses are booked up until November, and he sees no scarcity beyond that. The Association is as badly in need of acts as any other circuit out this way, and it cannot afford to be particular. No less than ten acts a week drop in VARIETY's local office to find out whether they should play J. L. & S. houses and what effect it will have on securing Association time. The advice to all is to play where they can get the time and salary. If the other houses want them afterward, they will play the acts, regardless of where they have played before.

U. B. O. TURNS A RELATIVE.

The United Booking Offices mob will turn anyone who does not "stand in" with their side and their pockets. That may be why Julius Meizner, a nephew of Morris Meyerfeld, Jr., was refused an agent's "franchise" in the U. B. O. the other day.

That he was Meyerfeld's relative did not seem to make any count; the U. B. O. just turned him. If he had been a relative of Albee's or a friend of Murdock, and they could have trusted him with "inside stuff" in the grab-a-little-change department—well, of course, that would have been different.

FRANKLYN ARDELL'S HIT.

"A Broadway Clean-up" was placed to the credit of Franklyn Ardell after the premiere of Owen Davis' "Family Cupboard" at the Playhouse last Thursday evening. All the critics on the New York dailies praised Mr. Ardell's performance as the vaudeville small time actor, and gave him "the notice" over the entire cast. Some of the reviewers went into ecstasies over Mr. Ardell's work.

The production was made by William A. Brady. Mr. Ardell made no announcement of his engagement for the piece, walking quietly into New York. He is well known as a vaudeville sketch player, having been among the first to present a "Suffragette" piece in the twice daily, doing it so well it has been widely copied, on both the variety and legitimate stages.

M-B HOUSES SELF-BOOKED.

B. S. Moss, of Moss & Brill, will continue to book direct the pop vaudeville theatres of his firm, according to the statement he made Wednesday.

Rumors were to the effect the M-B theatres would be booked by the Prudential Agency, that they would be sold, and that they might go into the United Booking Offices. Mr. Moss contradicted all of these stories.

GREENE WEDDING PROPER.

Chicago, Aug. 27.

Before starting for Australia, Earl Reynolds, who is managing Gene Greene on his Australian tour, made denial of the stories in connection with Greene's wedding.

Mr. Reynolds, who lives in Rensselaer, Ind., where the wedding took place, says that no funeral march was played before the service, and no rag-time afterward. Mr. and Mrs. Greene left a week after the ceremony for the west, and the trip to Australia will be their honeymoon.

PUT UNDER PEACE BONDS.

Magistrate Breen in the 57th Street Police Court last Friday ordered L. Wolfe Gilbert to apologize for assaulting Louis F. Muir, and placed the lyric writer under peace bonds. The apology was made publicly in the court room, Gilbert presenting an abject figure while muttering it.

Muir had brought Gilbert to court for an assault committed upon him in the Fred Mills publishing house. Confined to his home for a few days as a result of the outrage, Muir delayed action until able to be about. He charged Gilbert got him into a darkened room, striking and kicking him as he entered. Muir wears glasses, and is almost sightless without them. Knowing this, it is said Gilbert threatened to "do him up" on the street after the first assault.

Muir will transfer his services to another New York music firm upon the expiration of his present contract with Mills, according to report. Formerly he and Gilbert wrote songs together, Gilbert furnishing the words. Muir has made some of their joint efforts very successful hits through his music.

If you don't advertise in VARIETY, don't advertise at all.

ANDREW MACK WILL PLAY IN "SMALL TIME" TWICE DAILY

Opens Next Week at Metropolitan Opera House, Philadelphia, Booked by George Mooser, Who Expects to Start Smaller Vaudeville Managers Into the Two-a-Day Channel for Feature Turns. Mooser Following Up Idea. Can Get Marinelli Stars.

The Metropolitan Opera House, Philadelphia, will have Andrew Mack as its big headline next week, following in that Loew small time vaudeville theatre Ching Ling Foo and James K. Hackett. George Mooser, who represents John Cort in the latter's variety road shows, placed Mr. Mack for the smaller division. The Irish singing comedian will go out with the Cort-Anna Held show when it takes to the road late in September, probably playing for Loew until that time. Mr. Mack's small time contract calls for his appearance twice daily.

Playing "twice daily" on the small time is a Mooser idea. He is out for vaudeville headline and feature acts that will take engagements to appear afternoon and night only, in the smaller houses throughout the country. Mr. Mooser is confining himself to no one circuit in his scheme, but will endeavor to educate the small time manager to the advantage of playing a big attraction for a drawing card.

It has been proven, said a manager this week, that a star turn in a small time house can increase the receipts from \$2,500 to \$3,000 a week, if the capacity is there. He quoted a New York small timer which is doing now about \$4,200 weekly that can hold \$7,500. With a big headline the small time house can go as high as \$450 on matinees, and it is assured capacity at night, this manager claimed.

Upon convincing the small time circuit directors there is money in the "headline act," Mr. Mooser will have the choice of the long list of foreign stars H. B. Marinelli controls, several of which Mr. Marinelli will influence to come to America "under their regular salary," for the purpose of "upholding opposition," always a sound plea to a vaudeville artist on either side of the ocean to cite his very lowest salary figure when playing for an independent manager.

The drift to the small from the big time by the vaudeville acts playing twice daily will further deplete the supply of material for the big time managers to draw from, and creates in a way a condition that takes away from "The Trust" the absolute control of the high-priced act in vaudeville. Heretofore "The Trust" (as the amalgamated United Booking Offices-Orpheum Circuit-Western Vaudeville Managers' Association is known) felt it could sway the large salaried actor through holding in its power all the "time" available for the feature act. It will likewise make it more expensive for "The Trust" managers, who will find the vaudeville actor not so dependent, when there are twice-daily inde-

pendent shows open to him, and the act will raise its salary accordingly for the big fellows.

The engagement of headliners from the big time for small time houses is not new to this generation of vaudeville, but playing the big acts twice a day in three-daily houses is a departure.

Some years ago when B. F. Keith was emerging from obscurity as a "variety manager," he played some acts on his programs twice daily, while others gave three performances, the latter quota composing what was known as "the supper show," appearing between 5 and 7.45 p. m. A piano and other things helped to "stall" along this part of the "continuous performance."

VON TILZER IN TWO-ACT.

A two-act is Albert Von Tilzer's next vaudeville medium. Mr. Von Tilzer, who composes music as a side line, will appear in the picture at the piano and in the delivery of some of his song hits, assisted by Dorothy Nord, who will essay French character bits.

HEADLINERS CHANGED.

Chicago, Aug. 27.

Florence Holbrook was much headlined for the Majestic for a week or so in the newspapers and in the billing. About the middle of the week a white paper was pasted over her name in front of the Majestic. A day later Bertha Kalisch was put in the place.

There are various stories as to why the change was made. It was said in some quarters Miss Holbrook's voice had gone back on her. At the Majestic offices it was stated a wire had come to make the change, with no reason assigned for the change.

Miss Holbrook's most recent appearance in Chicago was at the American Music Hall, where she was one of the chief figures in "The Military Girl."

NEW ONE FOR W. & V.

Reading, Aug. 27.

The turning of the Orpheum into stock by Wilmer & Vincent, has given rise to the report that firm will have a new theatre at no distant date for the vaudeville policy. The same report was current several years ago, encouraged by the managers, but it never eventuated. The Orpheum now comes into direct opposition with the Grand opera house. It has been made over. Next month it will become the home of the Casmith Players in stock. Will A. Smith is stage director and Frank L. Calahan is manager for the company. Local men make up the directorate of the theatre company. Lela Halleck will be leading woman.

PALACE'S \$7,000 BILL.

The vaudeville program which opens the new season for the Palace, New York next Monday, will cost the house about \$7,000 on the week. On it are Fritz Scheff at \$2,500 net and Horace Goldin, who is given \$1,500 weekly in vaudeville "and expenses," whatever they may amount to. Goldin brought over about 35 people with him.

The Palace, continuing its policy of last season, will become a "dollar vaudeville house," charging that price all over the lower floor. Playing to capacity at the dollar scale, the Palace can do about \$15,000 on the week (14 shows). With a bill costing \$7,000 and house charges amounting to \$5,000 (including rent) a week, the theatre will have to do continual capacity to break even, figuring in addition that the \$225,000 paid the Hammersteins fixes another charge of \$2,500 weekly for two seasons upon the Palace management.

Carleton Hoagland booked the theatre last spring, while it was trying out the \$2 and \$1 brand of variety shows, finally deciding upon the cheaper. This is George Gottleib's first try at the Palace with bookings.

Miss Scheff, according to report, will remain at the Palace for two weeks. Several big acts booked through the Martin Beck office for the house will have to be cared for by him, the eastern vaudeville managers not wanting the high-priced material Beck has engaged. The turns will be taken care of on Chicago, middle western and the larger Orpheum stands booked through the Orpheum offices.

Meantime Hammerstein's, which the Palace opposes, may continue Evelyn Nesbit Thaw throughout September. For her engagement Willie Hammerstein has placed bills that will not bankrupt him, postponing any number of acts he had tentatively engaged for the weeks she has been and will be there.

The Nesbit business at "The Corner" keeps up. Monday last the crowd was very nearly as huge as on the opening day of her run.

FOX'S, WATERBURY, OPENING.

Waterbury, Conn., Aug. 27.

William Fox's new theatre here, named after him, will open tomorrow (Thursday) night, with Harry Fitzgerald installed as local director. The house seats 2,000.

The initial program will consist of Clark and Verdi, Charles Harlan and Co., Josephine Saxton and Picks, Romany Opera Troupe, 3 Yoscarrys, Georgia Mitchell, Harry Brooks and Co., Bancroft and Gurley.

JIMMY PLUNKETT BOOKED.

Jimmy Plunkett booked himself a life route Thursday, Aug. 28, at St. Columbia's Catholic Church when he married Anna Purcell. Anna was formerly Jimmy's secretary. Jimmy used to dictate letters to her. Now it's even money who will dictate.

Just to keep the affair all in the office, Jimmy had Tommy Gray stand up for him. After hearing the ceremony Tommy told the priest the dialog could be brightened up a bit and volunteered to write a few sure fire gags.

Mr. and Mrs. Plunkett will live at Rye, N. Y.

PRUDENTIAL IS OUT.

The Prudential Vaudeville Agency left the Loew-Sullivan-Considine office last Saturday, moving to temporary quarters in the Putnam Building, where it is booking in conjunction with the Nixon-Nirdlinger houses of Philadelphia. Nixon-Nirdlinger left the Loew-S-C agency the week before. There was no regret expressed by either of the parties on opposite sides at the partings, although the Prudential stood only in the position of severing its relations with the Philly pop manager or with the larger booking agency. All contracts between it and the Loew-S-C people were cancelled by mutual consent.

Besides the Prudential's usual pop vaudeville theatres and the N-N houses the combined agency has secured the Frank Wolf Philadelphia theatres to book. They are the Alhambra, and the new Broadway, seating 3,200, opening in October.

The Casino, Washington (full week), Liberty, Pittsburgh (full week), and Colonial, Albany (split) are other Prudential N-N acquisitions for the new season. The Liberty is John McCarron's house, hitherto practically booked independently by Mr. McCarron.

DODGING COMMISSION.

Chicago, Aug. 27.

Beehler Bros and the Piano Bugs, a vaudeville act which has just completed the Sullivan-Considine Circuit, are in a controversy over four weeks booked on the Interstate time. The act played the Wilson last week and is at the Colonial this. Starting next week they go over the Interstate time. They wired the agents from the road regarding breaking their jump to New York and the Interstate time resulted at a satisfactory price. When the act arrived in town and was informed 10 per cent. would be deducted, it objected, claiming it did not know the Beehlers were agents.

The act went to the Interstate and booked direct. A wordy battle ensued in which it came to light that the real owner of the act was Jesse L. Lasky, of New York, and the troupe had been out on the S-C time without the use of his name. The Beehlers will make an effort to secure their commissions on the strength of a telegram in which the act agreed to paying 10 per cent. The Beehlers says they will make a test case of this.

BUGS MAYBE, BUT NO "INSECTS."

Schenectady, Aug. 27.

Manager Charles H. Goulding, of Proctor's, assessed a fine of \$5 against the Rice Brothers, German comedians, playing here last week, because they addressed the audience as "Ladies and Insects," after he had warned them not to do so.

The actors refused to pay the fine and, during a heated altercation, Manager Goulding summoned a policeman, alleging the players had threatened violence. The cop counseled peace and tried to persuade the performers to pay the fine, but they declined and appear to have gotten away on their stand.

If you don't advertise in VARIETY, don't advertise at all.

VAUDEVILLE SEASON'S START BRINGS OUT LITTLE NOVELTY

Feature Attractions for Labor Day in New York's Big Time Houses Nearly All Familiar. Keith Bills Present Little Attractiveness Beyond Small Time.

The start of the regular vaudeville season in New York's big time theatres Labor Day doesn't promise any novelty, and very few unfamiliar faces.

The feature attraction in each of the houses for the season's opening is:

Evelyn Nesbit Thaw, Hammerstein's.
Mabel Berra, Henry E. Dixey and Co., Lincoln Beachey and Co., Fifth Avenue.

Fritzi Scheff, Palace.
Eddie Foy, Union Square.

Ethel Levey, Colonial.

Billy B. Van and Beaumont Sisters, Alhambra.

Rush Ling Toy, Bronx.

"Song Revue," Orpheum.

Corse Payton and Co., Bushwick.

In the last five houses listed, which are the former Percy G. Williams' theatres, now operated by B. F. Keith, the desperation the management was driven to to secure a card for the Colonial is shown by the engagement of Ethel Levey, for one week only as per official announcement, Miss Levey having been imported from Europe to make the return to her native land to help the Keith forces out.

"The Song Revue," placed to feature the Orpheum, Brooklyn, bill is now in its third season. Corse Payton was booked for the Bushwick in the hope his drawing power across the bridge would be felt over there rather than for the excellence of his offering, a sketch.

Nothing in the Keith programs for the first period of '13-'14 displays any great attractiveness over the small time bills, particularly with the difference in prices, the small time having its scale up to 25 cents, while most of the bigger houses charge up to one dollar for orchestra seats.

The Fifth Avenue (F. F. Proctor) has no one big feature to commence the regular season at the house, placing three of the best known names on the bill in the headline position.

Fritzi Scheff at the Palace (booked by Martin Beck) is making her variety debut.

The full programs in all the best of the New York vaudeville theatres, big and small time are under the "Bills Next Week" heading of this issue.

CLEVELAND STAFF SHIFTS.

Cleveland, Aug. 27.

A number of staff changes have been made in and around Cleveland, the most important being the elevation of Fred Brandt from assistant manager of the Hippodrome to general manager of the Alhambra, Globe and Olympia, recently acquired by the United Booking Offices interests. Under Brandt will be W. D. McDonald at the Globe and Paul Mooney at the Olympia.

H. A. Daniels is managing the Hippodrome with Harry Smith acting as his chief aide. Al Hendricks has been

appointed in charge of the publicity department at the same house.

E. A. McArdel, formerly at the Empire, has been shifted to the Columbia, New York, George Chenet being retained for his old position at the former house.

The new Keith house in Lorain, O., will open next week with small time vaudeville under the management of Walter Brandt. The house has been christened the Majestic.

IN CLINCH WITH RATS.

Chicago, Aug. 27.

The Great Northern Hippodrome is in a clinch with the White Rats. The Hip is said to have been cancelling turns by wholesale. Rats are alleging mail addressed to them at the theatre was opened before receipt and in some instances never delivered. This has been placed before the federal authorities, it is said.

BAD ACCIDENT AVOIDED.

Chicago, Aug. 27.

Harry Spingold and wife, and James B. McKowen had a narrow escape from death in an automobile accident Sunday. They were on their way to Michigan City and were within 20 miles of that place when five drunken men in a machine knocked Spingold's car off the road and down an incline of about 35 feet. There was a barbed wire fence at the bottom. It was only by rare presence of mind Spingold, who was at the wheel, checked the machine before it struck the fence. As it was the steering apparatus was badly broken, and the machine had to be run with the defective apparatus 20 miles to the first garage.

All members of the party were badly shaken up but not seriously injured.

ALTERING PALACE UPSTAIRS.

Work is being carried on assiduously in the remodelling of the plans of the Palace theatre building to permit of the occupancy by the United Booking Offices and Orpheum Circuit of the large room directly over the auditorium. A huge skylight is being placed over the roof, the opening extending from the theatre itself through the overhead room, to conform with the fire laws governing amusement edifices. The two open bridges heretofore deemed sufficient to connect the office building with the big loft on top of the theatre's roof, have now been surrounded by brick walls and roofs.

Many thousands of dollars are being spent in an endeavor to escape violations.

Ida Zimmerman has started divorce proceedings against William Zimmerman, proprietor of the Kingston Vaudeville Exchange, Chicago, in the circuit court of Illinois.

GORMAN'S "TAB" CIRCUIT.

J. W. Gorman, who has been playing tabloids on the New England park circuit throughout the summer, is organizing a new tabloid circuit, where the miniature musical comedies are to be played throughout the winter in houses charging from 10 to 25 cents.

Included in the circuit are Quincy, South Framingham, Winthrop, Peabody, Waterville (Me.), Rockland, Bangor, the Shawmut (Boston), Concord, Attleboro.

"SUNDAYS" STARTING.

The Sunday vaudeville shows around New York, those that are not in the regular vaudeville theatres, will start this Sunday, when the Bronx Opera house (Cohan & Harris) opens its winter variety season (once weekly) with a Feiber & Shea bill. Sept. 7 the same firm will start the Murray Hill and Grand opera house going on the Sabbath, following those up the Sunday after at the Columbia.

The first fall vaudeville bill at the Winter Garden will be shown Sept. 7.

CHI'S POP CLUSTER.

Chicago, Aug. 27.

The Avenue, a new pop vaudeville theatre booked through the Association will open Aug. 28. It will seat 1,300, and will play a twice-nightly policy at 10-20-30.

The Franklin formerly booked by the Association is in the same locality. It is undecided as yet whether the house will again play vaudeville or not. If it does the bills will be placed by Frank Q. Doyle of the Jones, Linick & Schaeffer Agency. The Indiana is in the same general direction but too far away to be considered opposition.

BUNKED FOR ONE BOB.

The vaudeville trio known as The Three Musketeers, together with their wives, almost had a joy ride Tuesday evening. While passing the Hotel Astor, about 5 o'clock, they met a smooth young man they knew slightly and he asked them if they would like to take a trip in his car to Coney Island. Sure!!

"I've got a check in my pocket. Just lend me a dollar to get some kerosene for my lamps until we get to Feltman's, where I can cash it.

"Sure!!" Even if they got stuck for the dinners and the dollar would not be repaid, it was worth it.

"I'll be back in a minute."

They waited half an hour, when a man emerged from the hotel, cranked the car and sped away. The Musketeer family haven't stopped laughing yet.

ONE TWO-ACT MELTS.

One two-act has melted away. It is that composed of Georgie White and Marguerite Haney. After rehearsing for several days the couple are said to have discovered they could not agree upon billing.

Mr. White may join the new "Hanky Panky" show.

BUSINESS OPPORTUNITIES

Martin Sampter has returned from Europe.

W. V. M. A. NORTHWEST.

Spokane, Aug. 27.

That the Western Vaudeville Managers' Association is about to invade Spokane is the current belief. It has obtained a theatre in Calgary, it is said, and is thought to be forming a northwest circuit.

Around here there is a report the "association" will use the American, which played stock last year. Manager Gentry refuses to talk on the subject, but declined to accept combination Cort bookings made for the Auditorium, which burned, stating that outside people have an option on the American. The indications are the house will open about Sept. 20 with a policy of six acts and pictures.

The Auditorium shows will be shifted to the Spokane, now playing vaudeville and films.

In Calgary the Orpheum and Pantages Circuits now play vaudeville. The W. V. M. A. is affiliated with the Orpheum.

AGREEMENT BLOCKED.

St. Louis, Aug. 27.

A man named Gilmore, who said he was a representative of the White Rat's Actors' Union, made an attempt this week to have local vaudeville managers sign an agreement to employ only active members of the organization on their bills.

The matter had been practically arranged when a wire from Will J. Cooke arrived with the information that Gilmore was acting without authority from headquarters.

SONG WRITER DOES IT.

William Tracey, song writer, was married Monday last to Helen O'Brien, a non-professional. Ray Walker was best man.

Everybody in the music business was there and some haven't returned to their offices yet.

MRS. HALL GOING HOME.

Mrs. Frieda Hall, who has made her headquarters in New York for some weeks, is returning to Chicago to reopen her dramatic school there. Mrs. Hall was offered a flattering proposition to write the music, lyrics and book for some special productions at the Gaiety theatre, San Francisco, by Manager J. J. Rosenthal of the G. M. Anderson theatre forces.

Mrs. Hall's "The Picture Girl" will be brought out this fall by Al Campbell, who produced all the Chicago La Salle theatre musical successes. Her new show, "The Benediction," will also be produced this coming season by T. C. Gleason.

Mrs. Hall, in addition to writing plays, running her dramatic school and attending to her Chicago home, intends to convince producers it is not necessary to have three or four people write a musical show. Incidentally she plans some of these days to promote a Martha Washington hotel in Chicago which will house theatrical women trying to co-operate with the sterner realities of life.

"A Slave Girl of New York" (western) opens Aug. 30 in Keyport, N. Y.

If you don't advertise in VARIETY, don't advertise at all.

VARIETY

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The Four Rianos have dissolved. Bill and Jack are framing a new act.

Oscar Hodge, after a severe illness, has rejoined the Neil O'Brien minstrels as their manager.

Wilbur Cox, a principal with Max Spiegel's "College Girls" has been replaced by Morris Franklin.

The Selig company announce they will hereafter incorporate the names of writers of their pictures in their films.

Two hundred and ten scenes are involved in the All Star film presentation of "Arizona."

Louise Balthy, from France, arrived last week with Ethel Levey. Mlle. Balthy is not under engagement.

Karl Emmy sails on the Campania Sept. 18 to open a season abroad at the Alhambra, London.

"P. & P." DOING \$14,000.

The gross figure of \$14,000 weekly is being reached at the Cohan by the A. H. Wood show. "Potash & Perlmutter."

A. Charlot of the Alhambra, London, and Jackson, the "girl act" producer of the other side, are in New York.

Ethel Levey is at the Colonial next week. She arrived here on the Baltic last Friday.

Jack Lyons and Salome Park, were recently married. They sent announcement to their friends this week.

A policy of two-a-day vaudeville was inaugurated at Well's Lyric, Richmond, Va. Monday.

Lorenz and Gallagher have separated as vaudeville partners. John Lorenz will do a "single" turn,

"The Confession," under the Mitten-thal Bros' direction, opened Monday at the Lyceum, Pittsburgh, for a tour of the Stair & Havlin time.

Helen Santoro, formerly with the Shuberts' stenographic force, is now with the Oliver Morosco publicity department.

Frances Clare and Co., including Guy Rawson, open their season next week, at the Grand, Philadelphia, with the Nixon, Atlantic City, the next stop.

Moss & Brill have placed Robert Magee, former manager of their 86th Street house, in charge of the Hamilton.

"The Price," the former Helen Ware show, with Edna Marshall playing the leading role, opened its season Aug. 28, at Crystal, Mich.

"Rebecca of Sunnybrook Farm" opens Labor Day at the Orpheum, Newark, with a week's engagement to follow at the Prospect, New York.

Thos. W. Ryley's road production of "The Trail of the Lonesome Pine" has its first performance tomorrow night not far from New York.

A picture house in Brooklyn is giving a stick of "punk" with every admission ticket, to drive away the mosquitos.

Arthur Hoops has "canned" his latest vaudeville sketch "The Open Window," shown recently at the Union Square and is negotiating for a new act.

Al H. Wilson in a new play, entitled "The Rolling Stone," now under Ben Stern's management, opens the new season at Red Bank, N. J., Saturday, playing Baltimore next week.

Sergeant Morrison, a mounted policeman of Memphis, will be a member of Miller Brothers' "101 Wild West" when it goes to Europe. He is a veteran showman.

"The Common Law," exploited by Al. H. Woods, got under way in Jersey City Monday night. Another company formed by Mr. Wiswell of the Stair & Havlin office, will travel to the Coast this winter.

"Sold for Money," first produced by the Cecil Spooner Stock company in the Bronx, now a road production under Chas. E. Blaney's management, opened in Paterson, N. J., Monday night.

George McDonald, who managed "The Witching Hour" on the road has secured the producing rights to "The Deep Purple" and placed a company in rehearsal this week. He has arranged to open Sept. 11 at Trenton, N. J.

Free out-door attractions for the Tri-state fair in Memphis, Tenn., Sept. 22-27 will be Flying Kays, Foster, Lamont and Foster, Bonnesetti Troupe, Barry and Nelson, Great Calvert, the Devoes, Alexander Troupe.

"A Bachelor's Baby," featuring Henry Buckler and Baby Mimi Yvonne, which K. C. Jacquith is financing, opens Sept. 19 at Long Branch. The show will cover New York, Pennsylvania and the northwest.

John A. Belasco and a company of American players will sail from New York next Tuesday for a tour in the West Indies. They open in Port au Prince, Trinidad. Ted and Corinne Breton are members of the organization.

The statement was published in the New York Herald this week, under a Denver date line, that Col. William F. Cody (Buffalo Bill), will make his next appearance in New York at Madison Square Garden in March 1914, as the feature of Sells-Floto Circus.

Simmons & Debes framed a freak show Thursday, calling it "7 in 1" and took it to Red Bank, N. J., where they expected to haul down some extra money at the annual fair and horse show. The "7 in 1" means seven freaks under one tent.

"The Shadow," first produced under the title of "Frisco Sal," which James Forbes whipped into dramatic shape for the Henry B. Harris estate, opens at Poughkeepsie, N. Y., Sept. 24 and after three one-nighters will come into the Fulton, New York.

After the fourth performance of "Believe Me, Xantippe" at the 39th street theatre, New York, Earle Mitchell replaced Al. Roberts in the comedy character part. Mr. Roberts goes to Boston, to take over the management of John Craig's Castle Square Co.

Irving Berlin will be the guest of honor at the first Friars' dinner of the season, to be held at the Hotel Astor some time in October. The Friars appointed a committee to make the honor selection and Berlin was chosen. George M. Cohan will probably "introduce" Berlin to the assemblage.

W. N. Lawrence will be manager of the Washington theatre, Detroit, and not James Slocum, as was reported. Mr. Slocum is secretary of the Washington-Detroit Theatre Co, owners of the new playhouse. The theatre and its policy are under the direction of William Morris.

"Mary's Lamb," with Den McGrath featured, opened Monday in Paterson, N. J., under William Pfirrmann's management. As soon as the former Richard Carle piece has been fully launched the Pfirrmanns (William and David) will put out a new piece entitled "The Pilot."

Alice H. Fitch, an actress living at 378 West End avenue, has begun suit in New York, demanding damages in \$25,000 for alleged breach of promise of marriage. David Schaul, a textile dealer of New York, is named as defendant. The actress declares she remained away from the stage for a year in the expectation of becoming Mrs. Schaul, only to be told the merchant had no intention of wedding her.

"A Royal Slave" is going out again, this time under the direction of Wetzel & Rosener, opening Sept. 23 in Pennsylvania. Walter Hubbell, who has played the role of the slave 1,500 times, has been re-engaged for his old part. Clarence Bennett formerly backed the show.

William McLoughlin, who originated the role of Lochiel in "Rob Roy" at the Herald Square theatre, New York, 15 years ago, died last Saturday in Bellevue hospital, New York, following an operation for diabetes. He married Lenore Snyder an operatic singer in Paris. She died in 1911.

Richard Clark's road production of "Baby Mine," featuring Don MacMillan and Sophia Allen, with Clark personally managing, opens Saturday night (Aug. 30) in Washburn's New Theatre, Chester, Pa., The Washburn has been all remodeled this summer. "Baby Mine" will play eastern time.

Mrs. Josephine Clement, the lady manager, has a plan for a pure uplift theatre, which she hopes to build in a few months. Just hopes to build it y'understand. It's to be open on four sides to the light and air, admission will be 10 cents and the offerings will be absolutely antiseptic.

Roy Crawford and his father, L. M. Crawford, lessees of the Willis Wood, Kansas City, are in an argument over the beverage to be used in the christening of the house when it opens Aug. 31 on the Progressive Wheel. L. M. is in "dry" Topeka, Kansas, and Roy is in "wet" Missouri. One stands out for mineral water while the other want to use joy juice.

Louis Mann in "Children of Today" opens at Albany Sept. 3. "Lieber Augustin" the Shuberts' new production designed for the Casino, New York, may not appear in town before the end of next week. It started in Long Branch last night and will play Albany Monday and Tuesday. Rose Dolly upon leaving "The Follies," will join the Casino show.

G. Herbert Mitchell and Marie FitzGibbons have not been married. The announcement they were was a hoax perpetrated by Manager Herb Parker, of Electric Park, Quincy, Ill., who has a sense of humor peculiar to that agricultural locality, according to Miss FitzGibbons, who, with a wit that towers over Manager Parker's, bases her hasty correction solely on the ground that it might cause embarrassment to a certain party in Mr. Mitchell's circle of acquaintance.

In Hammerstein's Lobby is a sign reading "For subscription to the American National Grand Opera House, Take Elevator." The elevator usually leads to Hammerstein's Roof. Abe Levy says the sign shouldn't be accepted literally, for although the elevator is taken during the daytime it must be returned for the night show. So far the subscribers applying at Hammerstein's for the A. N. G. O. H. have averaged one every three days.

"UNDERWORLD" PLAYS AND FILM PREPARING FOR THE MARKET

New York Seems to be the Place Where Big Majority Will Hail From. Many "Social Evil" Dramas Preparing in Eastern Metropolis. Moving Picture Makers Say Strong Demand for This Character of Movie.

There is a pretty general impression about the theatrical business that "under world" plays will be in the ascendant for the current season, but that the bottom will drop out of the craze for plays on that subject as quickly as it sprang up. Those having successful pieces of that calibre propose to get all out of them possible as quickly as they can, by the organization of duplicate organizations to "grab off" all the easy money in sight before the "blow off."

The Shuberts will send out several companies of "The Lure," A. H. Woods is going right after "Within the Law," George Broadhurst is working assiduously to complete his "white slave" piece for William A. Brady (who always duplicates successes with facility).

In addition, "The Traffic" is headed for New York, "The Fight" opens Monday at the Hudson, "The Double Cross" is on its way, Wee & Lambert have out "The Girl of the Underworld" and Joseph Byron Totten has completed a dramatization of Reginald Wright Kaufman's novel, "The House of Bondage," which will probably be produced by Lee Morrison.

Looks like the feature film market would be inundated with white slave films. The Diggs-Caminetti trial, the Thaw story with promised intimate revelations of the salacious phases of that nasty tale, plans of film makers to copy the theme and spirit of the season's two white slave plays on regular stages, "The Lure," and "The Traffic" and the announcement of the Universal Company that they will shortly release "A Fight Against Evil," with a white slave plot are but a few signs of the coming influx. A canvass of the exchanges by VARIETY indicates an early epidemic of films with the vicious trade of sex the paramount element of the scenarios. The film men say their exhibitors are clamoring for the material, while the exhibitor says their patrons are demanding it. Most of the manufacturers will follow the tide of least resistance and make hay while the sun shines. The Henry French play bureau reports the arrival of requests by mail at their New York and Paris office for "lively" scripts, no matter how old. Even Robert Campbell, owner of "The White Slave" play of a former generation which deals not with the city phase of the evil, has been offered a handsome sum for the film rights to the old-time piece.

The offices of Smart Set, Young's Magazine, Spicy Stories and other publications given to the occasional use of spicy material have been asked to help out the demand of the market by indicating stories of their files that would make features of the sort in demand. The Universal's feature is the

work of D. F. Whitcomb, a police reporter. In the main it echoes the business and situations of "The Lure."

Film men who refuse to make or handle features pandering to a low taste of patron or exhibitor say the coming flood of white slave films must eventuate in police surveillance and interference, and, perhaps, be the impetus to the passage of a general sweeping censorship directed by the Federal department at Washington.

Chicago, Aug. 27.

Chicago and the middle west do not seem to be taking to the white slave play or the white slave picture to any great extent. "Little Lost Sister" made from a series of newspaper stories by Virginia Brooks Washburne, produced during the summer has been rewritten and is to have its premiere at South Chicago next week. It is produced by Rickson & Gazzolo.

Another show along the same lines is "The Cost of Living" by William Anthony McGuire, a Chicago writer. This will be offered next week at the National by Rowland & Clifford.

Jack Lait, dramatic editor of the Chicago American had a play produced by Oliver Morosco this week in Los Angeles called "Help Wanted." It is the story of the stenographer, but has some bearing on the white slave traffic.

Chicago motion picture producers say they are fighting shy of the subject in their productions, and do not intend to put anything of that sort on the market.

CORT'S MAIN OFFICES HERE.

When asked Wednesday by a VARIETY representative whether there was any truth in the report that Ed. V. Giroux would sever immediate connections with him, John Cort laughingly replied that that was the first he had heard of the rumor. He made an emphatic denial and said he would as soon think of parting with his right arm as losing Giroux.

Cort said that the removal of his Seattle offices and main standbys to New York had been completed. Henry Schroeder, auditor of the Northwestern Theatrical Association, is here and in charge of the financial and accounting department of the Cort attractions. Dick Maney, with one of the Seattle houses, will be placed in the Cort press department although Richard Lambert, general press man, will retain the services of his present assistant William Muller, of Lakewood, N. J.

Carl Reed, former manager of the Moore theatre, Seattle, is here to handle the Lillian Russell show. Frank Newman, the Moore treasurer, will hereafter manage the Colonial, Salt Lake.

If you don't advertise in VARIETY, don't advertise at all.

JOHN DREW GROWING GAY.

Whatever has happened to John Drew? The society columns of a New York daily had him giving a dinner party at Delmonico's Monday evening. If so he must have appeared in a common sack suit for that was the way he was attired as he sat in a box at the Globe witnessing the opening of "The Doll Girl." Then, to prove he was a regular human being he followed Eddie Foy into the lobby after the second act and gave an imitation of Foy right to his face—or rather he tried to—and everybody laughed as much as if he had really succeeded. After he had given up the effort Willie Collier showed Drew how easy it really was to imitate the much-caricatured comedian.

MISSION PLAY STOPPED.

San Francisco, Aug. 27.

The Mission Play, which opened at the Columbia Monday was brought to a sudden stop, on the ground its subject matter would give offense.

"DREAMS" DOING BUSINESS.

While some of the "wise" folks about town have not taken kindly to "When Dreams Come True" at the Lyric, the management feels it will be able to bear up under their adverse opinion so long as the show continues to draw profitable receipts in the warm weather. Last week it did over \$9,200 at the Lyric, after getting a bad break for a start. If it holds up with other openings crowding in the next two weeks, the Bartholomae show will be in for a run.

PLAY SAME SHOW FOR YEARS.

In "The Old Homestead," which opens at the Manhattan Opera House next Monday for three weeks, are a number of players with the same show for years, some advanced since their term from the juvenile to the old character roles.

Annie Hopkins has been with the Josh Whitcomb piece for 27 years; George Patch is second only by a year or so; Fred Clare has a record of 22 years with the New England story; Charles H. Clarke has been with it for 23 years; Maggie Breyer is just about beginning with only 12 years to her credit, and there are others in the cast that have a longevity record worth recording.

After the Manhattan engagement, the annual revival goes on the road.

REFUSING THE MUSICIANS.

Chicago, Aug. 27.

There is talk among some of the managers that the demands of the musicians for more pay will be met with a flat refusal. One prominent manager, who has several houses, says if the union will sign a rigid contract this will be the very last raise demanded, he may agree to the new schedule as proposed some time since, which is an increase of at least 33½ per cent.

Another manager with several vaudeville houses, and employing numerous musicians, avers if the worst comes he will install women orchestras in all his houses.

"CANDY SHOP" DRAWS.

Cleveland, Aug. 27.

The Anderson Gaiety Company opened Sunday night at the Euclid avenue opera house in "The Candy Shop" before an audience that filled the theatre to its last inch.

The newspapers testified to the excellence of the impressive line up of principals and declared the organization created a mild sensation. The cast includes William Rock and Maud Fulton, Al Shean, Tom Waters, Will Philbrick, Oscar Ragland, Andrew Branigan, Franklyn Farnum, Robert Nolan, Jene Luneska, Catherine Hayes, Hazel Cox, Bessie Franklin, Cecilia Novasio, Peggy Lundeen, Kittie Doner, Maizie Kimball.

The organization introduced high class musical comedy at a dollar to Cleveland, besides opening the season in the Ohio city. Jake Rosenthal is manager and director (as was evidenced by the showing in the advance press work). The financial backing is supplied by "Broncho Billy" Anderson, of the Essanay Co.

The show was put together in New York and goes to a permanent home in San Francisco. Across the continent it will stop at various points. It is much too costly to bear the expense of transportation at the dollar scale.

8 CITIES SETTLED.

Eight cities have been "settled" by virtue of the recent "deal" between the Shuberts and Klaw & Erlanger. The "settled" towns are Chicago, Boston, Philadelphia, St. Paul, Minneapolis, Milwaukee, Louisville, St. Louis.

In some of the cities no disposition has been made of the discarded theatre for the legit attraction, although the "pooling" arrangement entered into by the two "syndicates" protects the left-out houses. The Shubert, Milwaukee goes into stock, under Saxe Bros.

REVISED RING SHOW OPENS.

Asbury Park, Aug. 27.

"Claudia" smiled upon an appreciative audience Monday night at the Savoy. Blanche Ring's musical comedy, "When Claudia Smiles," revised from last season's version, is pretty and tuneful.

Miss Ring acquitted herself well and cleverly acted the role of the fickle

of melody, enough suffering with a cold.

Assisting Miss Ring are Harry Connor, Tempest (late of Tempest and Sunshine), John J. Scannell, Florence Edney, Chas. J. Winninger, R. M. Dolliver, Richard Carrington, Bertha Mann, Nellie Fillmore. There is a chorus of 14 pretty girls.

LONG FOR THE SHUBERT.

When the new Shubert theatre on West 44th street (and 45th) gets into action Oct. 6 with Sir Forbes-Robertson, Ralph W. Long will be found in charge.

The house has a seating capacity of 1,400. Its exterior is one of the handsomest in New York.

The theatre will be called "The Shubert."

TESTING NEW YORK CRITICISM WITH BARTHOLOMAE'S FARCE

"Kiss Me Quick" at the 48th Street to be Storm Centre of Advertising Campaign, With Boston and New York "Notices" Paralleled. "Money Back if You Don't Like it" to Back Up Managerial Statements.

Wednesday's New York daily newspapers, both afternoon and evening, contained scathing reviews on the first performance Tuesday evening at the 48th Street theatre of Philip Bartholomae's farce, "Kiss Me Quick."

The management read them carefully and without animus decided upon a campaign of advertising to determine the exact value of criticism in the metropolis.

Thursday morning extra space was employed in the advertising columns of all the papers containing the following: "Is dramatic criticism a science or a joke? If the former, it is inexact. If the latter, it is the funniest ever. This contention is proven by Mr. Bartholomae's farce, 'Kiss Me Quick.' Gaze upon these criticisms." (Then followed in parallel columns the criticisms of the Boston newspapers and extracts from the New York dailies. Underneath it, in bold type, the daring announcement was made: "If you don't like it, your money back then and there.")

Discussing the matter, the management said: "Mr. Bartholomae's piece, 'Over Night,' received two good notices and played an entire year in New York. His 'Little Miss Brown' also received but two favorable criticisms in the metropolis, and remained three months. We are going to find out for ourselves in this instance just how important are the criticisms of men who laugh at a first night and then 'crucify' a production."

One of the characters in the piece is given the name "Lottie Briscoe." There is a well known moving picture actress of that name and Wednesday Miss Briscoe secured from Judge Whitaker an order to show cause why Bartholomae's should not be enjoined from using her name. Bartholomae will not change the program copy until such time as the courts order him to.

"P. & P." DOING \$14,000.

The gross figure of \$14,000 weekly is being reached at the Cohan by the A. H. Woods show, "Potash & Perlmutter." It's a large amount for "a comedy" as the piece is classified, which means a "straight show" without big chorus, scenic embellishments of "production." The Cohan has reached over the \$1,900 mark for night performances.

While the salary list is high, the "P & P" company does not run to excess in the payroll in the face of the business done. With a heavy advance sale and what looks like an all-season run in sight, the Woods staff is sitting back in a pose of satisfaction, having "Within the Law" as a side line, and the future Julian Eltinge show to bank upon.

Mr. Woods would like to leave for Germany to look over his picture and vaudeville interests there, but the production of the Eltinge piece is holding

him back. However, Mr. Woods asserts he has a good understudy in Mrs. A. H., who is now on the ground representing her husband, as well as L. J. Goldsoll, Mr. Woods' partner in the foreign enterprises.

Mr. Kilgour will shortly retire from the cast to take up his projected vaudeville starring tour in a sketch en-

titled "George Washington," and Elita Proctor Otis will also withdraw. Snitz Edwards' name has been mentioned for the role of Marks Pasinsky, to succeed Lee Kohlmar.

Fred Fleck, manager of the show, casually asked Alex Carr the other day if he knew Nat Carr's address, which elicited a paroxysm coupled with the following ejaculation: "No, sir! My brother has been traveling around long enough on my reputation. I'm going to see Woods about it right away."

David G. Smith, a Paterson, N. J. lawyer, names Montague Glass and A. H. Woods, author and manager of "Potash & Perlmutter," as defendants in a \$10,000 damage suit.

Smith asserts he was assaulted at a Long Branch, N. J., theatre on the

opening night of the show by Glass and Woods. He says he was writing memoranda on a case he is interested in, while watching the performance, and the defendants, apparently supposing he was copying the dialog, set upon him and ejected him from the house.

Arthur Pickens, now in the cast, has been chosen to succeed Jos. Kilgour as the lawyer. No other changes of players has been settled upon.

BUILDING FOR S. & H.

Philadelphia, Aug. 27.

W. Dayton Wegelarth, manager of the Walnut, is organizing a corporation to build a new theatre in West Philadelphia, to be leased to Stair & Havlin as a link in their chain of popular priced houses. His father promoted the William Penn house.



THE ST. LEON FAMILY

ELSIE (in center) VERA AND GEORGE ST. LEON, now featured with "POLLY OF THE CIRCUS," playing under the management of WISE & MONON on the STAIR & HAVLIN line. Elsie is replacing her sister, Ida, in the title role. Besides having made a name for herself as an exquisite equestrienne, the young girl is said to show much promise in her first speaking role. The St. Leon's also take care of the circus entertainment in the play, as illustrated in the cut.

A BILLION IS INVESTED IN MOVIE ENTERPRISES

Theatres in the United States Estimated at 30,000, Two-Thirds Valued at Average of \$40,000 Each, Total \$800,000,000. Another \$200,000,000 is Tied Up in Manufacturers' Plants.

A New York amusement enterprise promoter recently advanced the interesting estimate that the moving picture industry in the United States represented an investment of close to \$1,000,000,000, and upon his total being challenged, advanced figures in this form:

There are over 25,000 moving picture houses in this country, and counting the open air places the total would more closely approach 30,000. The elimination of a third of these as old building and store shows would probably leave 20,000 new establishments, the average value of which would be roughly \$40,000 for land, building and equipment. In the large towns a house can not be erected without representing \$60,000 or more total, with many reaching higher figures.

Accepting this computation, the housing of the movies stands at \$800,000,000. The investment in the manufacturing end of the business here and abroad reaches \$200,000,000, bringing the figure up to the billion mark, and this is not considered too high.

The estimate of the showman as to the total of theatres was immediately attacked, and it was pointed out that in the absence of any official census, no approximation could be arrived at. He admitted this partially, but instanced in defense of his figures there were listed 850 moving picture places in Greater New York. With its population of about 5,000,000, this gives a movie theatre to about 6,000 inhabitants. But this is in a centre where there are close to 200 other places of entertainment, representing an enormous gross capacity, and where the movie as an amusement is tremendously overshadowed by other attractions.

It is of record that there are more movies than this. A short time after the formation of the General Film Co., which took over the 50 odd independent exchanges of the country, a canvass of the situation was made and nearly 8,000 customers were tabulated on its books. This was in 1909. Since then the General Co. has gone ahead. In the meantime the independent manufacturers have increased vastly in strength until it is now estimated by the film men themselves that the rental business is about evenly divided.

In the U. S. there are 4,000 towns having a population of 5,000 or more. None of these is without its movie shows, while in addition almost every hamlet has one. Some villages with less than 1,500 inhabitants have a "picture place." For the towns of 5,000 population or more an average of four picture shows is calculated, based upon the large number of these exhibitions in the big cities. Fort Wayne, for example, has 16 for its 65,000 population.

A picture proprietor in New York

the other day, when talking about a new picture house he would shortly open, claimed he did not care for competition as he had a "clear radius of five blocks," meaning there was no opposition to him in five blocks on either side of his theatre. When this was mentioned to experienced showmen they expressed surprise, but upon reflection agreed that perhaps in a thickly populated neighborhood a clear radius of that size would be sufficient to support a picture theatre of 600 capacity.

Last week there were 62 subjects released by the independent manufacturers through their several selling agencies. This would probably represent a total of 45,000 feet of new subjects. The General Film Co. probably turned out a larger total, certainly as large. When it is considered that each 1,000-foot reel is worth somewhat over \$100 (12 cents a foot) and each subject is turned out in scores of copies, it will be realized that the manufacturing of films is a gigantic industry, without including the vast amount being invested in feature films.

SHOWS IN FRISCO.

San Francisco, Aug. 27.

Business at the Savoy where "The Traffic" is the attraction, has taken a slump. This is the first of the "white slave" plays to reach San Francisco. It started well, playing to \$9,000 for the first week. "Bought and Paid For," at the Cort, continues to draw splendid business.

TWO "EXCUSE ME" SHOWS.

Following VARIETY's exclusive announcement Henry W. Savage would not produce "Excuse Me" this season comes word he has leased the producing rights to the S. T. King Amusement Co. This new firm, headed by Steve King, will send out two companies, the "No. 1" troupe starting at Newark, N. J., Sept. 29, playing city time in the east with probably one and two-week stands in New York and Brooklyn. The "No. 2" opens the latter part of October and will travel to the Pacific Coast. King will engage at least 80 per cent. of the original Savage companies.

The King company has taken a five years' lease on the Amphion, Brooklyn, and after extensive alteration it will take on a permanent policy.

HAS ALL SYRACUSE RECORDS.

Syracuse, Aug. 27.

Montgomery and Stone and Elsie Janis played at the Empire Monday night to \$3,400 at one performance, breaking every record for the town.

The downstairs prices were \$2.50 per seat, but the remainder of the house was sold at the regular scale. There were 300 standees at \$1.50.

MOROSCO'S PRODUCTIONS.

Oliver Morosco reached New York Tuesday and confirmed the report that he will not have anything to do hereafter with Paul Armstrong's play, "The Escape," which Morosco was getting ready to bring into New York. Also that Morosco will not produce "No. 6 Washington Square." Morosco objected to Catherine Calvert playing the lead in the Broadway presentation of Armstrong's piece. Armstrong insisted she handle the principal role and Morosco told him he could go ahead and make all arrangements to suit himself as he (Morosco) would withdraw from the production altogether. Armstrong stood pat on the Calvert matter. As to the Washington Square piece, which has been rewritten, Morosco decided that it did not contain the punch demanded by New York theatregoers.

Probably his first Broadway production will be "Help Wanted," by Jack Lait, of the Chicago American, which was tried out Sunday night at Morosco's Los Angeles stock house, the Burbank. Morosco plans to bring Grace Valentine, a Pacific Coast stock star, here for the leading role in the Lait piece.

Another piece due for fall presentation is "Rita's Romance," a musical play by Leo Ditrichstein and Silvio Hein. It's not unlikely he will change its title. Another new Morosco star, Selma Paley, is to be featured here as Rita.

For the present Morosco will let "The Money Moon," the J. Hartley Manners' piece, remain on the shelf. He plans to bring out "Playthings," written by a San Francisco society woman as a comedy satire, before Jan. 1.

Morosco's "Tik, Tok Man," after its Chicago engagement, is now on the one nighters. It may make New York later, but if it does it will have some new principals. Morosco has just sent out a road company of "Bird of Paradise" with Lenore Ulrich playing the principal role.

\$5,000 FOR PLAY.

\$5,000 as a prize for a play may be offered by Joe Weber, who is now thinking it over. Mr. Weber wants a piece along the lines of "Alma, Where Do You Live," in which he will have a part.

Negotiations between vaudeville and Weber and Fields have not been closed. If the team accepts variety engagements, and Mr. Weber chooses a manuscript for the prize money, the show production will be held over until next season.

WALNUT ST.'S NEW SEASON.

Philadelphia, Aug. 27.

Ben Stern, who has leased the Walnut Street theatre for the new season, opens the house Saturday night with "The Firefly." Stern will be here for the opening, although he has placed Dayton Wegenfarth, of the old Grand here, as resident manager.

The Walnut's top price will be \$1. This week the house was used nearly every day by New York companies unable to get Broadway theatres for full dress rehearsals.

If you don't advertise in VARIETY, don't advertise at all.

SHOWS IN CHICAGO.

Chicago, Aug. 27.

The season is now well on its way. It began late this year, but under rather propitious circumstances. Those shows that weathered the summer found the picking very good, and receipts were prosperous. At the present time the Garrick is playing pictures after being dark two weeks. The Princess opened Sunday night with "Little Miss Brown," with indications of good business. "Stop Thief" came to Cohan's Grand opera house under the same circumstances, and the new La Salle opera house opened its doors with "A Trip to Washington" under the most flattering conditions. The Cort has been opened for some time with a farce, "The Elixir of Youth," and the Olympic is doing a tremendous business with Margaret Illington in "Within the Law." This gives five of the 11 first class theatres for the season already open.

Preparations are now on for "The Whip" at the Auditorium, opening Aug. 30. "The Lady of the Slipper" will start at the Illinois about the same time. Power's and the Studebaker will not open until about Sept. 15, and the American Music Hall will begin operations about the same time. The Whitney, now known as Joe Howard's Comedy theatre, will open later. The elimination of the Chicago opera house, the Colonial and McVicker's, has cut down legit competition. There are indications the season will be more prosperous for those houses that are open.

The "\$2 houses" will be the Garrick and Power's, although it is possible prices may be reduced in these for some attractions. Big vaudeville will be looked after in "The Loop" by the Palace Music Hall and the Majestic, as usual, and variety of the popular order will be furnished by the Colonial and McVicker's.

"Little Miss Brown" opened Sunday at the Princess to a packed house. The show pleases and the indications are that the engagement will be a prosperous one.

"Stop Thief" came to Cohan's Grand Sunday also, and played to a big house. The attraction is full of laughs and it went over well on the opening night. The Scott pictures moved from the Princess to the Garrick, and the opening was very flattering.

The advance sale for William Hodge in "The Road to Happiness" at the Garrick is good and the indications are that "The Whip" will have a rousing welcome when it opens.

"Within the Law" at the Olympic is going right along at a merry clip, and the house has been practically sold out at every performance since the opening. "The Elixir of Youth" at the Cort is not doing a tremendous business, and will soon give way to another attraction.

The new show at the La Salle is doing very well in its first week.

The first day's advance for "The Whip" reached \$5,170. It is \$1,100 more than the record in the same way held by "The Garden of Allah" at the Auditorium. It is claimed "The Whip's" advance will run to \$25,000 before the show opens Saturday. All seats are for sale in the box-office, it is said, and speculators are barred.

WITH THE PRESS AGENTS

Ormsby Court is agent with the "What Happened to Mary?" company playing Boston. It is scheduled for a month in The Hub.

Sim Allen, who formerly managed a repertoire company and has been with other organizations, has been assigned to one of the Edison talking picture outfits.

Ray Owen, the press man and manager, will manage Ed Scholten's Broadway theatre, Bayonne, N. J., this fall. It will play stock.

Al. Cross leaves Sept. 3 to work the advance for the western company of "What Happened to Mary" which opens Sept. 15 at Niagara Falls. The show will play few or no nights. It goes to St. Louis from the east. Bob Alexander will be back with the show.

Dick Richards is to do the advance for the Aborn Grand Opera Co. which takes to the road next month. E. M. Simmons will manage the tour. Roland G. Tray will be manager of Aborn's "Chimes of Normandy" while the man ahead will be William Love.

Kurt Eisfeldt, husband of May Irwin, will do advance for his wife's preliminary tour of three one-nighters prior to her opening for a Boston engagement. The Boston press department of the Liebler Co., directed by Frederic E. Wright, will attend to the publicity while Eisfeldt will personally manage the show while in The Hub.

John F. Harley is slated to blaze the trail for Joseph and His Brethren when it goes on tour. William Gorman will handle the advance for Liebler's "Garden of Allah."

Guy Atkinson will very likely have charge of the advance work for the George Arliss show this fall.

William Aulick, of the Liebler press department, laid up for some time, is much improved and expects to be about within a month.

Paul Schleissner is looking after the management of the LaFayette Theatre and is also handling the press work.

J. E. Clifford has been engaged to travel ahead of "A Man's Game," which opens Labor Day at Norfolk, Va.

Lee Harrison is "one of us" this week. He accompanied Norah Bayes to Atlantic City in a managerial-advisory count-up capacity, to steer her through her first week in a new act at the Savoy. Lee goes on tour in his own specialty next week.

Robert Edgar Long, who filled in the summer as press agent for Olympic Park, Newark, goes on the road soon as business manager for "The Master Mind."

S. Schlesinger is at the helm of the Shubert, Newark, N. J., stock. He was manager of the Orpheum in the same town, during the Corse Payton regime.

The Jake Wells New York press bureau is sending out denials that any of the Wells houses in the south are to be used for burlesque. Denial is also made that burlesque will enter Norfolk, via the Wells establishment.

Wednesday and Saturday matinees have been resumed at the Lew Fields theatre. "All Aboard" moved downstairs Monday night.

The press committee of the Coney Island Mardi Gras is composed of F. L. Stanton, L. W. Harrt, F. H. Bastible, M. J. Ehrman and Arthur Meyer.

"With Compliments of Percy Burton, general manager for Forbes Robertson," is the caption that tops all the press announcements of the Englishman's forthcoming tour. The latest item sets forth that Sir Johnson will appear in a repertoire of seven pieces and may put on a new drama, "The Sacrament of Judas," by Louis N. Parker, from the French of Louis Tollerell.

Ted Miller passed up a job ahead of "Sweethearts and Wives" to handle one of Joe Daly's Edison talking picture companies.

Richard Madden has been chosen manager of the Bronx theatre which Coban & Harris will control this season.

Walter Moore is going to operate the Valentine, Toledo, this season. His opening attraction is Neil O'Brien's Minstrels Aug. 31.

A well known producing manager this week offered a man in a certain theatrical office in New York a salary double the amount he is receiving to go ahead of one of his shows. Asked why the unusual figure was made, the manager said that of all the agents he had talked with last season, this one was the only fellow who did not "knock" his employees. The man made an impression upon him, said the manager, and he recalled it when he wanted a man ahead. The producing manager, also a theatre owner, stated that invariably, no matter for whom the agent was working, he had a hammer out for "the people in the office."

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D. C. Curry has been engaged to handle the Louis Mann show, "Children of Today," Al. Caldwell is to manage the Harrington Reynolds show when it takes to the road around Oct. 1.

William E. Flack is managing the "Polly of the Circus" at the Prospect, New York, this week.

Frank Perley will likely handle "The Shadow" when it has a preliminary road tour the latter part of September.

George Scarborough, who wrote "The Lure," has another piece, "At Bay," which may be brought out this season as a result of his success with the "white slave" play at the Maxine Elliott. Scarborough, a native of Waco, Tex., has been something of a soldier of fortune. At one time he was in the Secret Service employ of the U. S. government.

N. T. Grauland, a Providence newspaperman, took his first course in advance work with the "Hanky Panky" show. He will go out with the new production under that name. Lew Fields will put on. During rehearsal Mr. Grauland may inaugurate a press department in New York for the Low Circuit.

Sunday the Sun devoted a solid page of its magazine supplement to the Capitol steps scene at the Winter Garden, giving exactly half a page to a photo of the big ensemble and the other half to descriptive text.

Monday the American seized upon the circumstance of Lillian Lorraine wearing a wrist watch strapped to her ankle when she went in bathing at Long Beach in a skitless bathing suit. So attired, Miss Lorraine appeared in the newspaper in a three-column illustration a foot deep and in the accompanying printed matter emphasis was placed on the fact that Mr. Zieffeld had been observed in the immediate vicinity of the bather when the picture was snapped.

Another Sunday American special that recently appeared in prose form was devoted to the Morris West enterprise in which Gertrude Hoffmann, Polaire and Lady Constance-Richardson are to co-star.

J. J. Rosenthal is overlooking no bets in his advance work for "The Candy Show." The company arrived in Cleveland Sunday to be greeted by a full page special in the Plain Dealer's magazine section with a score or more photographs set off by a colored "lay-out." The fact that "The Candy Show" is the only high priced musical comedy playing at the \$1 top scale, was duly played up.

Once more is the fact illustrated that a "stunt" once started is hard to stop. That "miant" of Edna Goodrich's alliance with an Earl—or was it a prince?—will not dawn. It behooves in the Salt Lake Evening Telegram under a New York date line this week.

The sneer-seeking star has nothing on one Mme. Alice Cresny, a French lady poet and novelist. When she is put on trial in France for the murder of a priest with whom she was infatuated, the prosecution will seek to show that she committed the crime in the hope that the resulting notoriety would advance the sale of her books. "Would he pleasure to work for such an enterprising genius."

George Tyler, of Liebler & Co., is quoted from Havre in a quarter column of cable in the New York Sun, on the subject of the movies. Mr. Tyler says his firm has no idea of entering the field but he found the subject fascinating.

The first performance of "Madame President" in New York will be given at the Garrick Saturday evening Sept. 13, with Fannie Ward in the principal role.

Lady Constance Stewart-Richardson will sail for this side Sept. 3 on the Olympic.

Arnold Daly will head the cast of "The Double Cross." The piece, by Bronson-Howard and Wilson Mizner, was played four years ago under the name of "The Only Law."

Doris Keane will begin her second season in "Romance" at Schenectady Sept. 6. "Girl of My Dreams" opens there Sept. 4.

Announcement was made on Tuesday that the advance sale for the new Hippodrome show had amounted to \$20,000 on Monday, the day on which the box office was opened. A special dress rehearsal will be given of "America" at the Htn tonight to which the newspaper reviewers have been invited.

Beatrice Prentice, William J. Kelly, Charlotte Granville and Leonard Ide have been signed for "The Lure" company which will be sent to the Pacific coast.

Lillian Lorraine having established the anklet watch, it remained for May Daly, one of the Winter Garden players, to devise the "kneeling," a wrist watch strapped around the leg above the knee and made visible together with a generous stretch of hose, by an extremely daring skirt. The American gave it fame in a big illustration Tuesday morning.

Roland Wallace will manage K. C. Jaquith's "Bachelor's Baby." A Mr. Wertheimer will travel ahead.

The Herald noticed a dinner party in its society notes given by John Drew to a few relatives at Delmonico's Monday evening.

The first production to be made by David Belasco this season will be "The Temperamental Journey," an adaptation from the French by Leo Ditrichstein, due to open this week out of town. In the cast are Isabel Irving, Anna McNaughton, Josephine Victor, Cora Witherspoon, Annette Tyler, Dorothy Ellis, Gertrude Morosini, Carrie Clarke, Alice Jones, Henry Bergman, Riddle Lins, Frank Connor, Edouard Durand, Julian Little, Lee Miller, Daniel Schatts, Edwin R. Wolfe, Earle W. Grant, William Dixon. Under a brief road tour it opens at the Belasco. David Warfield, who opened the Republic in a revival of "The Auctioneer," with Marie Bates, Helena Phillips, Harry Rogers, William Roag, Tony Bevan of the original cast. Others are Janet Dunbar, Joseph Brennan, Marie Reichardt, Charlotte Leslay, Frank Nelson. "The Governor's Lady," "Years of Discretion" and "A Good Little Devil" will be sent on the road this year.

The "skier" act known as Muriel and Frances arrived from Europe Monday morning and nearly afternoon paper of that day carried a lengthy account of it, some of them with double column pictures and one or two chronicling the event on their front pages. It was all done so cleverly that not a single daily dropped to the fact that it was reported the homecoming of a pair of "troupeurs." Somebody (clever chap, whoever it was) handed out a line of dope and photos that the young girls were named Muriel and Frances Window-Spencer, that they resided in the west where they owned a large ranch, that while abroad of the past few months they had become rabid suffragettes—so fierce in fact that they were returning home for the especial purpose of selling the family estates and with the proceeds would purchase arms and ammunition and intend to return promptly to London and shoot up the "hull town" in aid of the cause. It's a gory tale.

Dr. J. Victor Wilson goes ahead of "Pek O' My Heart" "No. 1" and Mike Yack will manage the troupe. Wilson is said to have acquired the "Doc" affluence some years ago as a dentist. Situated in New York City, he will be the pathfinder for the "No. 2." Pek, who Charles Muchman will be back. De Kraft is getting ready his cuts and press stuff under handicap. He has an acute attack of laryngitis. Ben Groux is managing Morosini's "Bird of Paradise" road show while Wally Decker is ahead.

W. T. Boyer has been assigned the advance for Richard Clark's production of "Baby Mine."

Wells Hawkes has left the circus for the remainder of the season and has joined the staff of a Washington, D. C. daily. He will also act as correspondent for some out-of-town papers.

"Charles" Salisbury, last season with Walker Whiteside, will go out ahead of "Snow White" for Winthrop Ames.

Henry L. Young is back in the Globe box office as its chief. His lieutenants are Clarence Smith and Irving Parker.

Rod Waggoner is manager of the new "Kiss Me Quick" production at the 48th Street theatre.

Alex. Pinkerton, for some seasons in charge of the vaudeville department of the Betts & Fowler agency, has severed connections with the firm and may accept a theatre job in Brooklyn.

W. S. Post is managing the western "Girl of the Underworld" Co. George Sanger is the man ahead.

Royal C. Stout is manager of "A Slave Girl of New York" (western).

Peter Giffen, formerly with the Fields 44th street theatre stage crew, has gone to the Winter Garden as head carpenter, replacing William Little. Charles Somers has Giffen's former job.

George Hopper is to blaze the trail for Sydney Ellis' "A Butterfly on the Wheel" Co., leaving town Tuesday.

Ernest Schnaube has been engaged to do the pathfinding for Charles R. Rono's "Human Hearts" Co. which opened in Ephraim, Pa.

Harry Leavitt is one of the latest acquisitions to the road forces of the talking pictures.

Joe Cone is managing the Blaney-Snooner road production of "One Day" and George Condit is doing the advance. Ahead of the Blaney's "Sold for Money" piece is Ben Fitchett with Henry Winchell back.

Coney's Mardi Gras will be held this year Sept. 8-14.

The business staff for the Sothern and Marlows company will be the same as last season. Frank J. Wiltach, who has been doing the press work for the Darlen agent, will once more go a month ahead, the only advance man to carry a stenographer along. He will Morris will be a step in advance as "special representative" and Claxton Wiltach will once more be back with the show.

Chester Rice will travel in advance of David Belasco's "A Good Little Devil."

Vincent Wray, Anna Held's secretary, English from eye monocle to accent, reached New York Tuesday. He can talk a blue streak and is the best little photo preserver the States has seen of late. To get a late picture of Anna from him is like breaking the Emperor over your knee.

Percy Burton is over here as general manager for Sir Johnston Forbes-Robertson, who will open the new Shubert theatre on West 44th street in October. Mr. Burton naively remarks F-B does not intend to use the Sir J. for show purposes though he could honestly do it, and then Percy doesn't neglect to slip over the full title at the end of the last sentence.

PRESS OPINIONS.

"KISS ME QUICK." "Kiss Me Quick" turned out to be the most intractable piffle witnessed here in a long time.—Sun.

Philip Bartholomae is well known as a writer, amusing farce. His "Over Night" and "Little Miss Brown" both achieved success. His latest farce has a breezy and amusing start and gives promise of original ideas and situations, but it soon slides off the track and becomes dull.—Herald.

As to the piece itself, "Kiss Me Quick" would be a more appropriate name, since it would suggest a beneficent action following upon the titular suggestion.—Times.

On the whole, it was a peculiar and unclassifiable "entertainment." It was without form and void.—American.

Possibly somewhere not visible to the naked eye a farcical intent was buried in "Kiss Me Quick." If so, Mr. Bartholomae entirely lost his grip on it.—World.

"THE DOLL GIRL." Though its book is insignificant, its lovely music will help it to dance its way through a long run.—World.

Not every composer of an operetta repeats his success—in fact there are few who do—but Mr. Leo Fall, who wrote the tuneful scores of "The Dolls' Princess," "The Siren" and other pieces, is responsible for a new musical play which bids fair to equal the success of the others.—Herald.

To those persons who are looking for agreeable diversion, with the assurance of likable lilting tunes, the sort of comedy that does not need a subtle sense of humor, some sentiment, and an occasional clever person to get some things across the footlights, "The Doll Girl" may be cheerfully recommended.—Times.

At it stands it ought to prove a success at the Globe. Miss Williams' "Come on Over Here" is doomed to be whistled most extensively.—Evening Sun.

The chorus girls were as attractive as the generally pretty trimmings of "The Doll Girl." This piece is at least the first musical play of the season that has any charm.—Evening World.

One was thankful for the twenty-five numbers and three finales of "The Doll Girl," because that went between them was so exceedingly trite and stale.—American.

"FAMILY CUPBOARD." A new sensation was needed after "Bought and Paid For," and he found it. There was nothing pleasant about it, nothing illuminative, nothing corrective. It was just another case of theatrical capital made out of the seamy side of life.—World.

"The Family Cupboard" had the distinction of being the first dramatic novelty of the season. With every chance of being a "blast" play when the second act curtain fell it went to pieces so fast after that that there was little left of it at the end.—Herald.

Owen Davis has done his best work in the humorous episodes of his new play. It is indeed difficult to take its serious side seriously.—Sun.

The stage setting was obviously of the storehouse, but that really doesn't matter when there is a play. In this case it seems likely that there is enough to appeal popularity at the Playhouse for a considerable length of time.—Times.

Owen Davis's play, in its desperate attempts to be "startling," grew a trifle flashy and extremely wild, speaking recklessly as it were, after a decidedly promising first act that took up an interesting subject. Evening World.

DRESS REHEARSAL TONIGHT.

A dress rehearsal for the press will be given tonight (Friday) at the Hippodrome, preceding the formal public opening of "America" tomorrow night.

Oscar Odce, who was brought over to direct "A Quaker Girl" by the Henry B. Harris Estate, has been engaged to stage John Slocum's production of the same show.

"SERVICE DE LUXE" PLANNED AS FEATURE BY GEN. FILM CO.

\$100 and Upwards Weekly for Exclusive Service, Going Into Effect About Sept. 15. Twelve Reels Weekly Furnished, With Assurance No Competitor Will Have Same Films. Alfred E. Weiss, Now With Mutual, Digging Great Holes Into "Trust," Which is Handling "Split Accounts."

The General Film Co., the rental adjunct of the Motion Picture Patents Co. (the Movie Trust) has evolved a distinct sort of service for those exhibitors willing to pay for it. Messrs. Pouchet and Cohen of the General's staff, have planned what they called "The Service De Luxe," entitling the purchaser, who may pay \$100 or more weekly, to 12 exclusive reels a week, carefully selected, with a guarantee that no competitor will handle the same films collectively.

The new service is to go into effect about Sept. 15. The weekly quantity will consist of single and multiple reels, also four and five-reelers.

The charges will be based upon territory. Small towns will have the territory exclusively, while in large cities the restricted district will be probably within a radius of 20 blocks of the "De Luxe" exhibitor.

It is said the G. F. Co. and the M. P. P. Co. have been driven to this move by the inroads made upon them by the independents. One of the latest holes in the Trust service has been caused by Albert E. Weiss, formerly general manager of the General Co., who is now in the same capacity for the Mutual service, located on the 20th story of the Masonic Temple, in West 23d street, just one floor above the office of the G. F. Co. That the latter knows Mr. Weiss is active is being noised around by the picture men, who say Weiss is hauling big loads of former Trust patrons over to the Mutual side. When Weiss left the General company and opened an exchange of his own, the G. F. Co. forcibly ejected him from his own offices, breaking up his business. A damage suit against the Trust by Weiss was the outcome of this, but the picture people see in Weiss' present position a weapon of revenge he relishes and has fully taken advantage of.

Another sign of the times in pictures is the General Film Co. carrying "split accounts," something unheard of by "The Trust" until recently. Now the G. F. people are obliged to split their service with an exhibitor, also taking "independent stuff," the G. F. perhaps sending three-reel and charging proportionately.

Observers who recall the formation of the Patents Co. and remember even before that date how the "Association" manufacturers had "sewed up the picture game," are amazed to find now that by their very "trust" methods, the picture business has widened until it seems the Patents and General Film Co. are becoming a small part of it,

1,000-foot daily release in sight, excepting for the country and store show picture shops.

A fair average of the number of copies of new subjects is said to be about 30. It is related that one of the Trust manufacturers recently told his business associates that he had disposed of 36 copies of a particularly successful reel, and plumed himself upon the record.

Big features sometimes sell more than the regular run of releases. For example, it is reported that the number of copies of "Quo Vadis" production reached over 50.

American manufacturers usually estimate their European and general foreign business at about 25 per cent. less than the domestic trade.

FIGHTING FAVORED SYSTEM.

Chicago, Aug. 27.

The moving picture theatre owners have gotten together to fight the new city ordinance which stipulates a certain ventilation system must be installed in all the movie houses of the city. A \$10,000 fund has been subscribed and the owners have laid a plan of battle which they think will bring them victory.

BELASCO'S PLAYS FOR F. P.

When the Famous Players finish the Henry E. Dixey "Seven Ages" now in rehearsal, they will start on the first of the series of David Belasco pieces which the company is to present in film. Adolph Zukor, president of the company is now in Paris.

MORE COLOR PHOTOGRAPHY.

Film injunction suits of the week include an application by Mrs. Christina Gethout of Poughkeepsie to restrain John H. Powrie and others from disposing to Thomas A. Edison for \$700,000 or any other sum the rights to a process for photographing in natural colors which, Mrs. Gethout avers, Powrie claims he invented and for parts of the rights of which she paid him and others \$35,000.

NEFF EXPLAINS.

In a formal communication Aug. 24, M. A. Neff, President of the M. P. E. L. of A. declares his total disbursements for all purposes in behalf of the organization for the past year were \$2,794.17; that the League's books are open to inspection; that he, personally, has had no returns for his time and labor; that these facts and that his motion to elect officers at the convention before reviewing the records was simply adherence to a program approved by a vote two days earlier.

BEECROFT WITH GENERAL FILM.

Chester Beecroft will take general charge of the advertising and publicity departments of the General Film Co. Sept. 1, replacing L. C. McChesney, who has gone over to the Edison Co.

Mr. Beecroft's activities during the past two years have been confined to the management of the editorial and business departments of the New York offices of a western paper. He brings a long career as an expert publicity promoter to his new position, having at various times handled the advertising of many prominent amusement and trade enterprises, notably the Motion Picture Patents Co. His new appointment follows designs of the General Film Co. to extend their publicity campaigns to encompass the entire country and to include bureaus abroad.

GENERAL FILM SETTLEMENT?

The General Film Co. refused to affirm or deny a report in circulation yesterday that the film distributors for the "Trust" had arranged to pay George Broadhurst and Wm. A. Brady a substantial sum for "Bought and Paid For," which the company is selling in films abroad.

It wasn't until the owners of the American copyright of the play attempted to enjoin the pictures of the piece in England that discovery was made by them that the new British copyright law passed within the past year expressly refuses to protect any plays that are not first published in England and placed on sale there.

SPEIGEL'S PICTURES HOUSE.

Mt. Vernon, N. Y., Aug. 27.

Next Monday Max Speigel's picture house, the Strand, will open here with a straight movie policy, charging 10-20. It is the remodeled Mt. Vernon Trust Co. building, and has a seating capacity of 350.

The Savoy is also an established picture house here, giving a first run service at 5-10.

EXCLUSIVE SERVICE SUIT.

The Exclusive Service Corporation of 145 W. 45th street, New York City, is the subject of receivership proceedings instituted by Elizabeth A. Ullman and Rachel Ablowich, stockholders, naming Robert J. Horner, president; Wm. H. Lowenstein, secretary, and Jacques Cohen, treasurer, as defendants.

MILES EXPLAINS.

Joseph R. Miles declares the Exclusive Supply Corporation which he represents, with offices in the Candler Building, New York, is not connected in any way with the Exclusive Service Company, 145 W. 45th street. A receiver has been asked for the Forty-fifth street concern.

TRIED SUICIDE.

Chicago, Aug. 27.

J. J. Paulspoe, a picture actor, who had been unable to get work, attempted to commit suicide by shooting, Aug. 20. He was removed to the Chicago Union Hospital, where it was found that the bullet had struck a rib. He was locked up on a charge of disorderly conduct.

If you don't advertise in VARIETY, don't advertise at all.

JIM SLEVIN COMES BACK.

The Special Emissary of the Kinemacolor Co. to the Vatican, otherwise known as James Slevin, returned to New York Wednesday by boat from Naples. James was away from his favorite pasture for seven months, interviewing His Holiness, Archbishops and a few other notables. According to reports from the other side, Mr. Slevin "put it over," and the Kinemacolor concern will have the honor of reproducing important scenes and personages in The Holy See on the sheet.

Jim hit New York in a rain storm but at that said it looked better than Paris. He compared London to Pittsburgh, and thought Rome should rank with Jersey City.

EXCLUSIVE FEATURES EXTENDS.

New features are announced for release by the Exclusive Supply to include "Decreed to Die," "Mr. Nicholson and the Blue Diamond," "The Voice of the Wild," "The Faithful Servitor," "The Steel King's Last Wish," "The Wheel of Destruction," "The Thrust of Hate," and "The Leap of Despair." Joseph R. Miles, representing the company, announces plans for the establishment of a Greater N. Y. exchange within several weeks, also the appointment of circulating offices for Exclusive films in New England, the middle South and Western Pennsylvania. A California company will supply the Exclusive beginning Oct. 1 with one or two three-reel western features monthly.

"THE RIVALS" IN 6 REELS.

"The Rivals" in six reels is a proposed near-future Kinemacolor production, that has not as yet been casted.

ADDED MORMON FEATURE.

The 7-reel feature, "One Hundred Years of Mormonism," to be released in a few weeks by a company represented by H. M. Russell will include the 66th anniversary pageant of the Mormon's entrance into Salt Lake Valley, introducing 8,000 Mormon children. This feature has been added within the past fortnight.

MME. ORLOFF IN "ATLANTIS."

The Gerhart Hauptmann fiction "Atlantis," is to be photoplayed in nine reels, with Mme. Orloff of Vienna in the leading feminine role. Herr Unthan, familiar to observers of the Great Northern Feature films, will be seen as Stoss, "The Wonder" of the weird tale.

"RICHARD WAGNER" FILM.

"The life of Richard Wagner," a feature film of 7,000 feet has been secured by A. H. Woods, who will sell state rights to it on this side. The picture is a production by the Meister Film Co. of Berlin.

About Sept. 14 and on succeeding Sundays the picture detailing the life of the composer will be shown in New York at the Amsterdam theatre.

Woods is said to have paid \$20,000 for the film, which he saw abroad.

The Rathskellar Trio have returned from abroad.

FILM FLASHES

"Thaw's Dash to Liberty," in four reels, is announced ready by the Fair Film Co.

Sousa has entered the film field with "The Fifth String" announced by Selig.

Sol Lesser, film buyer for the Golden Gate Film Co. of San Francisco, is in town.

The Exhibitors' Feature Booking Agency, an innovation designed to inform exhibitors about feature films, has taken offices in New York.

Gertrude Robinson's first picture with the Biograph will be finished next week.

John Noble, injured by an explosion while directing a picture, expects to be able to resume work this week.

Willard Newell, of the Newell Twins of the regular theatre, has signed to produce for the Selig Polyscope in Chicago.

"Doc" Willat's own film company, just started, is incorporated at \$20,000.

The Negro Business Men's League of Philadelphia has promoted a \$100,000 Afro-American movie company, incorporated in New York, for up-lift films for negroes.

Thomas H. Blair is suing Kinemaacolor for \$100,000 damages, alleging infringement of the Blair-Vivente scope, a projection device. Blair claims he holds the rights to exclusively.

George W. Lederer's first film essay for the Reliance, "Once Upon a Time," will be ready for release Sept. 7.

Joe Brandt, assistant treasurer and general publicity manager for the Universal, has sailed for London to establish a foreign Universal publicity bureau.

"Back to Life" is announced for early release by Warners Features. Oscar Wilde's "A Florentine Tragedy" will follow it.

Director "Bob" Daly and his assistant, Frank Smith, of the Imp, are taking a picture at Saratoga.

The new Vitagraph stage will be ready for use Sept. 1. Fifteen players have been added to the stock company.

Charles Simone, general manager of the Centaur and sales manager of the Venus Features, has resigned both posts.

Henry Gaell, leading support of Lily Langtry during her last American tour, has joined the Chrystal Film stock.

"A Vegetarian's Dream" (the Ecclair), shows lemons turning into pigs, and other vegetable dream phantasmagoria; 35,000 drawings, it is said, were required to accomplish the illusions.

Helen Martin will be seen in "The Wolf," the Eugene Walter play which the Ecclair photographed recently in the Adirondacks.

Wm. Sheerer will play a hoot mon in the Ecclair's coming "Rob Roy" 3-reeler.

Much of the Imp's biggest work is now being assigned to the stage direction of George L. Tucker, who is gathering about him a corps of exclusively scenario writers.

Director James Kirkwood, formerly of the Imp, is now directing a new three-reel feature for the Biograph. Thomas Jefferson is in the cast.

D. J. Chatkin, until recently in charge of the Universal offices at Toledo, O., has been appointed manager of the Warner's Features Buffalo office. Another new Warner's appointee is Jacques Spiegel as head of the New York rental offices of the Features Co. The territory east of Chicago is now handled for Warner's by Samuel Grant, formerly directing the Gordon theatres in New England.

Jane Gill and Wm. Shay, leads at the Imp, are shortly to appear in a new realistic feature written by Walter McNamara, which Director George L. Tucker will stage.

Julius Stern, manager of the Imp, is expected back from the other side next week.

Charles H. Green, associate director at the Imp, has signed for another year with that studio. Director Green managed the theatrical tours of Andrew Mack for five years.

Lightning killed James La Velle, movie operator at the Sixty-third street Hippodrome movie theatre Aug. 22, striking the theatre's roof and running down to the feed wire to the booth.

James Nell will direct hereafter for the Universal, operating through the company's plant at Los Angeles.

"The Bride's Key" is the title of a Universal release, with Florence Lawrence. Harry Saiter is staging it.

Capt. Leslie T. Peacock, scenario writer for the Universal, is writing a musical play entitled "The Mermaid," with Annette Kellermann for its star.

R. C. Seery is in charge of the new branch the Mutual has opened in Chicago.

The Ecclair is now releasing two 5-reel features monthly.

John Bunney will be Coney's Mardi Gras king this season.

W. H. Lawrence has left the Unico Features department of the Ecclair to take charge of Warner's Features in Indianapolis.

Helen Gardner's "A Princess of Bagdad" is ready.

George Stevenson is holding down Joe Brancus publicity chair at the Universal.

"Peg of the Polly P." a romance of canal boats and inland towpaths and water locks, with Vivian Prescott in the title role. The Reliance releases it.

Robert H. Grey has joined the Essanay's Niles, Cal., studio.

"Kissing the Blarney Stone," a multiple taken in the Old Dart at the famous old Irish landmark, with scenes in the vicinity will be the first subject named by Gene Gauntier and the nucleus of an organization which she took abroad last week.

Chas. H. Green, who managed Andrew Mack's tours for six years and who has recently been associated with the directors' department of the Imp, is planning to sail for South America about the first of January in the interests of his present employers. Mr. Green, after leaving theatricals, spent two years in mine development in Central America, and while there got information from the pictures of the picturesque South American Indian settlement in the region of the material for the camera as well as for gold mining.

Nell Shipman, photo playwright, has moved from San Francisco to New York, with offices in the Candler Building.

The Mutual will soon release "Sappho," in five reels, with Florence Roberts in the original Oga Netherole role, also "Moths," in four reels, with Maude Fealy in the old New York Lyceum theatre success.

"One Round O'Brien's Filtration," a successor to the unusually successful "One Round O'Brien" film, showing a false-alarm battle against a boat with a professional fighter, will shortly be released by the New Majestic. Other "O'Brien" films will follow.

The Venus company will shortly release "Prince Ahmed and the Arabian Nights," "The Secret of the Sea," including a realistic picture of a fishing village, is another Venus film in preparation.

Benny Singer, once of New York, is managing the Photoplay Club of Los Angeles, and report says making a success of it.

The latest census of M. P. houses in America is 17,040.

Dan Mason of the Edison confesses a yen for the town-to-town trail of the regular trouper, facing new audiences and conditions from week to week and night to night, as in the good old days. Dan's friends say he gets the longing every autumn.

"Pelias and Melisande," without Mary Garden, of course, will be circulated by the Universal September 2. The 101 Bison produces it.

Laura Oakley has been appointed a real honest-to-goodness cop at University City, Cal. A badge, but no salary, goes with the job.

Eugene Moore of Thanhouser will shortly direct himself in a new Thanhouser playlet, "The Spartan Father." Frank Grimmer is now Director Moore's principal assistant at the New Rochelle studio.

Press-agenting a town is being done by the Board of Trade at McKinney, Tex. Besides a press publicity bureau, the business men have photographed the principal industrial, agricultural and social interests of the city, and will keep the reel a-rolling through sections where they seek colonists.

Doris Mitchell will not be seen on the revues stage this season. She has just signed with the Eastern Stock of the Essanay in Chicago.

The Italia's "Tigra" features two equipments working in Iowa.

"Bill" Devery is now managing the Charter Oak Feature Film Co.

E. Guzzone, the Italian stage director who put on the "Cine" "Quo Vadis," is establishing a permanent studio in Rome for new Cine features.

Margaret Pussling, who made her first stage appearance in "A Gentleman from Minsk" at the Chicago several seasons ago, has signed with Selig.

The Williams Brothers, who showed the plans of their submarine photographic outfit at the recent New York Grand Central Exposition, have a charter for their company to carry on the business of photography under water. Capitalized at \$100,000, the company will be known as the Submarine Film corporation.

DOOMED TO DIE.

There must be a market in this country for feature films of the sort of "Doomed to Die," or "The Val of Wrath," or importers would not be bringing them in so freely. "You have made clandestine love to my wife. When you sent me for a prescription for your indisposition, I sent you a tincture charged with the virus of rabies, and now you are doomed to die like a dog." Is what the doctor hero of the story says to the villain in the climax.

And the false friend and illicit lover suffers the fate prophesied for him. And such a death. The victim snarls and barks, rolls his eyes and rushes about snapping at anything and everything. At one time he even falls to his knees and chaws off at the arm of a fine carved oak chair. The physician, who conceived this diabolical revenge as a fit punishment for one who would tempt a good wife astray, doesn't stop at a single victim. Otello's jealous frenzy was soothing syrup compared with the fendish reprisal planned for his suspected spouse by the half-Hyde physician. At the height of the rabid, paroxysm of the friend to be administered the bacilli of dog madness, the humiliated husband entices his unsuspecting wife to the door of the chamber in which the victim is incarcerated, flings open the door, locks her within, directs the door closed, locks it, and then stands grim and gloating with the shrieks of the dying false friend and the cries of terror of the caged wife serving as sweet music for his soul. The husband regrets at the last moment, and frees the wife just in the nick of time, although he himself gets a chaw from his dog-mad rival, and before he hits the high places of the hydrophobia he has circulated, becomes contrite, learns that the dog, though wild and ferocious, did not actually sin and forgives her. The feature is in three reels and was staged in Paris.

The photography is generally good throughout, particularly attention having been given to clear facial play. The presentation before the opening of the playlet of the principals of the cast, in their own personalities, bowing and smiling, as though to say, "Pretty soon, now, you will see me acting, and in one of my best roles, and the feature is the outset, as such practice must ever tend to detract from the realism of any play, movie or regular, amounting, as it does, to a practical announcement that what follows is not life but a pupa show."

(Union Features.)

Corb.

NEW FILM CORP'NS.

Sea-on-land, Brooklyn, \$15,000; Wm. H. George, C. R. Marinus, G. W. Schofield, 874 Dean St.; Willat Film Mfg. Corporation, Manhattan, \$20,000, May, Edwin W. and Carl Willat, 320 W. 11th St., N. Y.; Pompeii Film Co., Manhattan, \$10,000, Alex. Fiesch, A. J. Case, E. E. Stubenvoll, 575 E. 139th St., N. Y.; J. H. Genter Co., Newburg (screens and curtains for projection), \$10,000, J. H. Helen C. and Wm. Gentel, all of 23 Montgomery St., Newburgh, N. Y.; K. & E. N. Y., \$4,100,000, C. B. Dillingham, Joseph Klaw, W. Harris, New Amsterdam theatre, N. Y.

VITAGRAPH SAFETY FILMS.

A novel series of pictures to be released by the Vitagraph this week shows the possibilities of accidents to pedestrians and car passengers from encounters with trolleys, automobiles, trucks and other street vehicles.

Working in conjunction with the B. R. T. and the directors of the National Museum of Safety, Stage Director Ned Finley has had about a score of members of the Vitagraph forces busy this week counterfeiting the accidents common to city thoroughfares. The new feature will show little Helen Costello, of the Vitagraph feigning a fall in front of a fast-moving surface car, to be saved from injury by the car's fender. Paul Kelly, of the company, appears as the victim of an automobile knockdown, and Frank Keppler is shown as the driver of a vegetable wagon which gets jammed between an "L" pillar and a passing surface car.

Non-picture folk who saw the "accidents" sent in calls for ambulances and the police.

If you don't advertise in VARIETY, don't advertise at all.

WAR CORRESPONDENTS.

Theodore Kremer in his busiest days as a blood and thunder melo-dramatist had nothing on the author of the War Correspondents, an imported four-reeler. Any kind of blood-curdling sensation you may desire is in this film tale of two rival war reporters, each of whom wishes to be first in sending news of battle. There's a girl in the case, and, of course, she falls in love with the better looking of the journalists. This heroine is a model for her indolent sisters, for there's scarcely an instant when she is in view that she's not willing to succor someone or do something to speed the plot a-pace. Sonia, she's called, and she's Turkish, though you'd never know it from the filmed program of the feature. The picture bears a Danish trademark and was presumably staged within the purlieus of Hamlet's country, but the battles which the journalists are assigned to report are presumably Turkish-Hungarian encounters, a fact, also, that you'd never learn from the synopsis. There's a girl in the case who lives in a one-room hut on the Turkish frontier with her aged father, who is a wood gatherer. She is fairly tall, passably comely, has an athlete's development of her muscles. You know what a strong wife or a strong man to the side of a ravine from a precipitous declivity, and step by step, support, pull, push and boost toward the summit the good-looking war correspondent, who has been shot; also, when you see her seize and bind the villain reporter, and position him for decapitation by an oncoming tank. She leads the support of a heroic little body to the hero a second time, after he fed a tent in which he's imprisoned as a spy suspect, and she does a cross-country sprinting stunt on another occasion, this time to soothe her dying father, that you're told is Longshot or any of the crack Marathoners must certainly approve. Katie Emmett's best exploits in the melos never had anything on the realistic achievements of this Sonia of the movies. Despite her designed drilling and certainly picturesque activities, several effects of "The War Correspondents" escape her inclusion. One of these is the explosion of a warship, a bit of staging admirably done, for, although you know a real explosion could not have been used for the picture, you get the verisimilitude of a big marine catastrophe. You see the boat disintegrate and sink, and later get a giant upheaval of water about the dismembered sections that you're told is the explosion of the vessel's boilers. The dynamiting of a train speeding over a high trestle, with the climax showing the trestle riven, its rails bent, and a great gap in the span, is another interesting bit of realistic work successfully counterfeited. The shelling of a theatre during a performance, and its eventual destruction by fire, with the dead and dying of the audience and company among the interested spectators, is the presentation of the enemy of the private headquarters of a Turkish commander at a moment when that amorous warrior is beseeching his favorite odalisque to serpentine for his pleasure after one bite at a stolen apple. The feature, but Sonia is in at the death of an air bird, giant airship which her lover uses to escape, when he isn't riding a horse, with Sonia in front of him, the air bird catching fire from shells hurled at it as it soars over the encamped soldiers.

Some atrociously bad acting mars one of the important roles of the playlet, and bad casting another. The publisher of the hero's paper appears in the scene, each time putting in a clear as though he were a life-or-death job, and bobbing up and down all over the editorial sanctum and composing room in a St. Vitus Tango, while the villain of the piece who should perpetrate the least some of the treasure characteristics of the type of man in plays who is mean, cruel, crafty and cunning, is naively as fast and jolly as Frank McIntyre.

(Exclusive Features.)

Corb.

TILKUM A FINE MOVIE.

Los Angeles, Aug. 27.

The Tilkum, Los Angeles's newest photoplay house, opened Monday. It is a fine little theatre.

W & F PRODUCTION FILM.

"Around the World" will be the subtitle to the first film production of the Weber & Fields-Kinemaacolor Production Co., as the new venture of the recently joined comedians and colored photography people is called.

"Around the World" will centre the two comedians, surrounded by a chorus of 75 girls. It will contain the most amusing "bits" the German laugh makers have been connected with during their stage career.

Roy McCordell, the humorist, is writing the picture scenario, which will reel out to 7,000 feet.

Harry Cullen, will handle the pastboards at the new Cohan & Harris theatre in the Bronx, due to open tomorrow night.

THIRD AVENUE SHUTS.

The Third Avenue Theatre stock company has been told it closes to-morrow night and thereby hangs a tale which may be told more fully in court. A fortnight ago the McMahon Brothers (E. A. and Pat) decided on a stock policy for the Third Avenue and had Phil Taylor recruit a full company with Warren A. Hill stage director.

Last week the house opened with a meller policy, offering "The Sign of the Four," the admission being 10-20-30. Business about evened up expenses. This week "Falsely Accused" is on, with the receipts a trifle better. Sunday Taylor told Hill everything was off, as the Mahons had subleased the house and that it was going into picture and vaudeville. Hill said the members held a "two weeks' notice" clause in their contracts. Taylor is said to have remarked Broadway managers closed at a minute's notice and that he could do the same.

The company declares that it will carry its contracts into court and endeavor to make someone pay for an extra week or so. Anyway the company shuts to-morrow night.

LAST WEEK AT DAVIDSON.

Milwaukee, Aug. 27.

A most successful season was brought to a close last week by the Davidson Stock company at the Davidson.

There will be a preliminary week of the "Quo Vadis" pictures before the opening of the regular season, the booking for which has not been settled.

William Nolte of the Davidson Stock company goes to the Baker Stock company in Portland, Ore., which opens Aug. 31.

OPENING AT RAND'S.

Troy, N. Y., Aug. 27.

The Bert Lytell-Ethel Vaughan stock company will open at Rand's Opera House here some time in February. This fall these popular stock people will play a long engagement at the Alcazar, San Francisco, coming east after the first of the year.

MARRYING A STUDEBAKER.

Chicago, Aug. 27.

Jessie Carter, an actress, who played in South Bend in a stock company, is to become the bride of E. S. Riley, the grandson of J. M. Studebaker, the only survivor of the famous brothers. The marriage will take place at St. Louis Sept. 15.

MOVING EVA LANG.

Chicago, Aug. 27.

Boyle Woolfolk has made arrangements with O. D. Woodward, of Omaha, whereby the Eva Lang stock company, that has been playing the Brandies all summer, is to play the American Hippodrome, opening Sept. 14.

STARTS WITH "GRAUSTARK."

Mount Vernon, N. Y., Aug. 27.

"Graustark" will be the opening bill Cecil Owen's newly formed stock company will offer Sept. 1 at the Westchester Opera House here. The leads will be Ruth Gates and Eugene Weber. Others in the company will be Stanley DeWolf, Antoinette Crawford, Paul Schwager.

STOCK

THE METROPOLIS CO.

Walter Rosenberg had everything cut and dried for his newly formed stock company to make its debut at the Metropolis Saturday night, Sept. 6, in "Raffles," Henry Rosenberg managing.

The leads will be played by Rowden Hall and Mae Desmond. Others are Maxine Miles, Caroline Morrison, Hazel Allen, Warren Caterlin (director), William E. Sams, George Riddell, Philip Bishop and James Jay Mulry.

MISS BONESTELLE, REAL PORTIA.

Detroit, Aug. 27.

Jessie Bonestelle appeared in court a few days ago and argued her own case before Justice McGaw. She was sued by William Harcourt King, one of the players in her stock company here, for the balance of his salary of \$175 due, he contended, from last Holy Week. Miss Bonestelle explained to the court the stage custom was to pay only half salaries that week. The case was adjourned.

STOCK AT SHUBERT.

Minneapolis, Aug. 27.

The Shubert becomes the property of A. G. Bainbridge, Jr., Sept. 7. He has announced a permanent stock company for this winter. Until then combination bookings will be taken care of.

Of the stock company already engaged are Lee Baker, Edith Evelyn and Louise Farnum, local favorites.

"UNCLE TOM" STILL THERE.

The success of the revival of "Uncle Tom's Cabin" at the Manhattan Opera House by the stock company last week was so great it has been retained for the current week.

USING STOCK CO. TO TRY.

Cleveland, Aug. 27.

Next week the stock company at the Colonial will give a double bill, both pieces "try-outs," for the benefit of F. Ray Comstock, who will be here to witness them.

Besides a play to be produced for the first time, a one-act playlet will be put on. The brief piece is by Walter Hackett.

FIGHTING IN READING.

Reading, Pa., Aug. 27.

Rumors predict a stock war here this winter. Announcement that Calhan & Smith, who have leased the Grand, will play stock is followed by a report Wilmer & Vincent will have a rival company at the Orpheum.

Calhan & Smith also have the Lyric, Allentown, where they will play stock. With the Grand and Orpheum here playing stock the only house left for vaudeville is the Hippodrome, which opens Aug. 18.

RALPH HERBERT ENGAGED.

Lawrence, Mass., Aug. 20.

The Malley-Denison stock company has engaged Ralph Herbert, who closed in Bridgeport.

RANDOM STOCK ENGAGEMENTS.

Arthur Jarrett, formerly leading juvenile with the Payton stock companies, has moved up to leads in Yonkers.

Florence Hill has been signed as ingenue and Clarence Chase as juvenile and light comedian for the Gayety stock, Hoboken, N. J.

Arthur Behrens will be leading man of Julius Cahn's stock company in Salem. Edna May Spooner (Mrs. Behrens) is in New York. She will organize her own stock company for the winter as soon as negotiations are completed for a theatre.

Harold Kennedy has been engaged for the third season as lead-principal comedian of the American Stock Co., Philadelphia.

Lotta Linthicum has been engaged as leading woman for the Harlem opera house, New York, succeeding Edna von Luke. She was formerly in the lead for the Poli stock, Washington.

Willard Mack and Marjorie Rambeau are in Salt Lake preparing for their season at the head of the stock organization at the Utah theatre. Other members are Richard Vivian, Fanchon Everhart, J. Frank Bourke, Arthur Morse Moon, Regina Connelli and Frank Johnson. Dick Ferris returns as stage director of the Utah, but Mrs. Ferris, last season's leading woman under her stage name of Florence Stone, will go to Omaha as the leading woman of a stock organization in that city.

BOUND FOR THE ROAD.

Morristown, N. J., Aug. 27.

The H. W. Taylor stock company closed a summer season of fourteen weeks here Aug. 23 and after a short rest will open its road tour Sept. 15.

LONERGAN PLAYERS OPEN.

New Bedford, Mass., Aug. 27.

Lester Lonergan and his own company were enthusiastically received here on their regular fall stock opening at Hathaway's last week in "A Woman's Way." Amy Ricard, Joseph Guthrie, Jack Bennett, John Meehan, Eugene DuBois, Jessica Carber, Maud Blair, Eddie Phelan, Thomas Davies, Marion Nichols, Joseph Selman, besides Lonergan, compose the playing staff.

DEAN, STAGE DIRECTOR.

Louis Dean was engaged Monday by Ed. Schiller as stage director of the Emma Bunting stock company which opens a winter season at the Dauphine, New Orleans, Sept. 14. Eva Sargent has been signed as Miss Bunting's principal female support.

SPECIAL FOR STOCK CO.

Cleveland, Aug. 27.

Announcement is made that Vaughan Glaser and his stock company will open here Sept. 8. William Webb will be stage director. Dolly Davis is of the cast.

STOCK IN SHUBERT, MILWAUKEE.

Milwaukee, Aug. 27.

The Shubert is to have a stock policy this fall. Charles A. Newton, who controls the Saxe circuit of lunch rooms in this neck o' woods has leased the house and plans to install stock about Sept. 8.

Newton formerly operated stock at the Saxe theatre here.

TRYING AT PATERSON.

Paterson N. J., Aug. 27.

Stock is to be tried again at the Empire when a newly organized company will open here Labor Day.

Will H. Gregory is now engaging players in New York.

BAD STOCK SEASON.

Stock managers declare the present summer season the worst in the history of their experience. About the biggest loser is the Hudson Theatre company, Union Hill, N. J., reported as dropping \$8,000 on the summer with only this week to run and no chance of recouping any of the losses. The Harlem Opera House was also hard hit according to reports, but closed down for several weeks rather than suffer further loss.

Conditions in New England have not been at all bright. Several companies have been unable to weather the summer. Some of the best known stocks which have always made money in the summer cut short their seasons this year.

The Bert Lytell-Ethel Vaughan Co. quit Albany eight weeks ahead of time, while Vaughan Glaser declined to summer it out at Rochester. These are only a few of the companies who failed to stick it out during the hot weather.

In addition to the weather being the worst thing to contend with, the open air movie places have hit the stocks playing the regular theatres.

Conditions have been no better on the Pacific Coast nor in the south.

GOING TO HOBOKEN.

Hoboken, N. J., Aug. 27.

Will Walling and Frances McGrath will be the leads of the new Gaiety Theatre stock company.

HASWELL CO. CLOSED.

Toronto, Aug. 27.

The Percy Haswell stock company has closed its season.

AMY MORTIMER IN.

Springfield, Mass., Aug. 27.

Emsy Aton has closed as ingenue of the Broadway theatre stock, succeeded by Amy Mortimer.

JERSEY'S ACADEMY.

Jersey City, Aug. 27.

The Academy of Music will again play stock next season, under new management. Frank Henderson and Carey Macow are organizing a company to open here soon.

Mary Louise Malloy, leading woman last year is to return.

DEDYNE'S NEXT.

A new theatre is being built by a contractor named Walzer in West New York which will be occupied when completed by a stock company under Severin Dedyne's direction.

LIEBER & CO. ACTIVE.

May Irwin has repeatedly promised her summer home folks a treat and Wednesday night she kept her word by taking her company to Clayton, N. Y., on the St. Lawrence River, and playing one performance in the opory house there of "A Widow by Proxy." The Clayton date also marked the start of Miss Irwin's new season. She opens a five weeks' engagement at the Plymouth, Boston, Labor Day.

The second of the Liebler & Co. attractions to go out will be "Joseph and His Brethren," opening in Syracuse Sept. 8 and playing there through State Fair week. After Rochester and Buffalo the "Joseph" show goes into the Boston theatre, Boston.

The third Liebler show out will be "The Garden of Allah" which opens Sept. 15 in Toronto. It will play three weeks in Canada and then cover eastern territory all season. This show only played in 16 cities during its first two seasons.

The fourth of the Liebler pieces, "Disraeli," with George Arliss, starts its season, Sept. 22 in Springfield, Mass. It plays a few weeks on the road before going into Boston, following May Irwin at the Plymouth.

Cyril Maude opens his American tour in Canada early in October, coming into New York with his repertoire later in the season.

Lieblers' new production of "General John Regan" will be brought out sometime in October.

Frederic Stanhope, taken over by the Lieblers when they acquired the Century, and who was stage director of both the "Joseph" and "Allah" shows, will look after most of the Lieblers productions, and Hugh Ford will lend a hand when necessary.

MISS FEALY HELPS.

Denver, Aug. 27.

Since Maude Fealy, who has been playing a big picture contract, joined the Lakeside company, directed by her husband, James Durkin, business has improved.

SIGNED FOR ALLENTOWN.

Allentown, Pa., Aug. 27.

Effie Darling and Walter Von Bockman have been signed through the Carolyn Lawrence agency, New York, for Wilmer & Vincent's new stock company which opens here Sept. 1. Addison Pitt will be stage director.

80% IN SCRANTON.

Scranton, Pa., Aug. 27.

The Progressive Burlesque Wheel, playing the Star here (as a split week with Wilkes-Barre) is dividing the gross with the house, 80-20, the Progressive shows getting the big end.

KIN. FILMS STARS.

The Kinemacolor Company gave a demonstration yesterday of the films to be introduced in "Who's Who?" the new Richard Harding Davis piece for Willie Collier.

Raymond Hitchcock was photographed yesterday by Kin. He ordered 500 feet of his vacation life, to keep as a record.

IF "ADELE" DOESN'T.

If "Adele" doesn't get over at the Longacre, where it was to have opened last night, "The Double Cross" may go in there for another New York try.

"The Double Cross" in "The Common Law," written by Wilson Mizner and George Bronson Howard some years ago, when it was produced at the Hackett, New York. Pronounced very good, it seemed to follow "The Fastest Way" too shortly after the latter's presentation to secure the deserved attention.

Now H. H. Frazee has taken it in hand, and will send the "spice" piece out with the others that are racing for the dollars of the public.

If "Adele" sticks at the Longacre, the renamed piece will go into the Cort, Chicago, instead. Among the principals for "The Double Cross" are Emmett Corrigan, Harold Vosberg, Arnold Daly, George Hayes, Florence Rockwell, Maude Allen.

"DREAM MAIDEN" GOES OUT

When everything looked blue for "The Dream Maiden" going out and the piece was apparently abandoned, came another decision by the folks behind it to send it out anyway.

The company is routed for Boston next Sunday where after a week's rehearsal it will open at the Hollis Street theatre. A new producer named Watson is now handling the musical numbers. The cast has also undergone some changes.

Commenting on the recent postponement of "The Dream Maiden," Allen Lowe, its author and promoter, says: "The Dream Maiden" will be born Sept. 15, and I hope grow into a healthy girl. We have not as much money as some, but enough, and we will contract no bills we cannot pay."

N. E. MOVIE CIRCUIT.

The Empire Moving Picture Co., a new combination in New England, opens its first theatre at the Empire, Bristol, Conn., Aug. 31. The company says it has 10 theatres.

POP AT MINNEAPOLIS.

Chicago, Aug. 27.

The Bijou, Minneapolis (Litt & Dingwall), which has been playing Stair & Havlin shows for many seasons, will play pop vaudeville the coming season with shows supplied from a Chicago agency. The policy is assured but the agency has not been given out.

GOING TO UTICA.

An eventual meeting of New York Theatrical Protective Union No. 1 was held Sunday night when the selection of representatives to the New York State Federation of Labor, scheduled for Utica, N. Y., beginning Labor Day, was made. The successful men were Charles C. Shay, James Maxwell, Sr., and Thomas Maher.

The delegates will put forth every effort to have the Federation approve the movement to place the stage hands on the same plane as the railroad men and permit them to receive benefits when injured in performance of duty when traveling on trains with road companies.

MANAGERS AFTER MURDOCK.

(Continued from page 3.)

that Murdock does, Albee failed to make a success of the Percy G. Williams theatres last season. They aver, it is said, that the B. F. Keith New York Theatres Co. could not pay a 2 per cent. dividend upon its capital stock of \$5,000,000. This would have amounted to only \$100,000. A meeting of stockholders (and a very stormy one if report is true) demanded that a dividend be declared. No authentic statement of the financial standing of the corporation could be obtained according to the story, but the stockholders recalled Albee's statement that the Williams houses had earned more net last season than in any season when Mr. Williams managed them. One stockholder is said to have become bold enough to mention this, and said that rather than pass the dividend altogether, a two per cent. return should be given. When this was refused by the "stalling" tactics employed, the stockholders are reported to have opened their eyes. The meeting adjourned and nothing more has been heard by those interested.

According to the rumor, the handling of the Williams theatres by Albee, his first opportunity to put something over for B. F. Keith that was not first successfully inaugurated by others, is conclusively against the future prosperity of big time while Albee is at the fountain head.

These and other reasons are advanced by the big time managers why Mr. Keith (if he wishes to safeguard his own vaudeville interests and the managers who book under him) must secure more competent direction of the U. B. O. to offset the "small time," read shows and other forms of vaudeville which are gradually making the "Keith brand" a thing of memory only.

Managers with vested interests represented by vaudeville theatres which have become landmarks and trade-narks in their respective towns urge as against Murdock that not alone has he been a failure in big things, but his connection with small matters (where there is a little graft to be turned off) draws his business executive limitations to very small confines, narrows his range of vaudeville vision and is generally conducive to the injury of the big time vaudeville entertainment.

It is said the managers who have been agitating against the present U. B. O. control are awaiting the opening of the new season before taking a decisive step, though they are of the belief the new season will open poorly and quietly for "big time," but the opposite for "small time." This they attribute to the methods of the "booking office," and it will form another count in the Murdock indictment.

MITCHELL PICKS JACKSONVILLE.

Jacksonville, Fla., Aug. 27.

Horace Mitchell, the former stage director of the American Stock, Philadelphia, is bringing a new stock company to town the week of Sept. 8. The organization plans to stay all winter at the Duvall. Louis Thomas will play leads.

If you don't advertise in VARIETY, don't advertise at all.

UNITED SHOWS ALARM.

(Continued from page 4.)

controls that agency, has been to gain complete control of vaudeville. The purchase of the Percy G. Williams New York theatres last summer was one of these moves, intended to throttle possible competition, different managers booking through "The Trust" being "advised" to take stock in the corporation formed to operate the Williams theatres, in a further effort firmly to bind these managers.

Other matters, of small and large moment, in connection with the U. B. O.'s effort to create a monopoly, are well known in inside vaudeville circles and will probably be examined in the Marinelli action.

Marinelli leaves Saturday on the Imperator, but will return very shortly.

The statement of the U. B. O., as given out and mentioned above, is as follows:

Marinelli Statement.

E. F. Albee, general manager of the United Booking Office and of the B. F. Keith theatres; and Martin Beck, managing director of the Orpheum Circuit, issued the following statement yesterday in reply to the threat made by H. B. Marinelli, the barred-out European agent now in this country, that he intended proceeding against the United as a combination in restraint of trade.

Mr. Marinelli has been very active since his arrival from Europe in his threats to sue the U. B. O. and the Orpheum Circuit for maintaining what he alleges to be a "trust." The following cablegram from Mr. Marinelli to his New York Office would indicate that he was perfectly willing to create a so-called "trust," provided he was the one to be benefited:

From Paris Office.

Confidential. Although Cort already refused, will try hard cancelling Held, following conditions:

Firstly: United to give thirty-five weeks, exactly same clauses, commission as Cort.
Secondly: Must give immediately routes contracts for following: Harvey, Lucille, LeRoy, Trina and Juana, Angelo, Rejane, Marie Lloyd, Schwab, Anita, Hollenders, Cinquevall, Max and Noritz, Jean, Lapinski, Cronin, Midgots, Kremos, Haveman, Ascents, Fowler, Okabe, Hamamura, Saharet, Colberg, Loras, Leonorey, Otero.

Thirdly: Must give up his representatives over here and deal through our offices, same as United, instructing their managers making our office their headquarters, while traveling Europe, thus cutting out absurd and costly detrimental to all. See Murdock, Albee, Beck with this cable.

MARINELLI.

On several occasions, Mr. Marinelli has diligently and earnestly tried to interest both the United Booking Office and the Orpheum Circuit to buy into his booking office in order that all the European booking be done through him. On one of his recent visits here, he endeavored to get every representative agent in New York and Chicago, doing business through the United Booking Office and the Orpheum Circuit to sign a contract with him that they would book their American acts exclusively through his office, and not through any other European agency, thereby endeavoring to force the European managers to do their business exclusively through the Marinelli office. Some have the contracts now.

One of the fundamental principles of equity is to come into court with clean hands.

REYNOLDS HAS VEHICLE.

"The Last Appeal," a story of the Canadian northwest and in no way connected with the piece Robert Drouet once appeared in of that title, is the starring vehicle chosen for Harrington Reynolds, opening in September.

Reynolds will play the part of Father O'Neill, a role not unlike the one he originated in "The Rosary."

CORT'S "MARRIAGE GAME."

In October John Cort expects to produce "The Marriage Game" by Bryon Ongley, first presenting it in New York City.

The piece has been renamed. Its original title was "The Menace."

The Sydney R. Ellis-Adelaide French production of "A Butterfly on the Wheel" was slated to open yesterday in Youngstown, O. This is the piece that will tour the Stair & Havlin time.

CELEBRATING ANNIVERSARY.

The 365th performance of "Within the Law" will occur at the Eltinge theatre the second Tuesday in September. To celebrate the year's run in the new house, A. H. Woods is going to give a banquet on the stage to the dramatic men of the New York newspapers after the evening show.

"Within the Law" is now listed to remain at the Eltinge until Christmas. It will be followed, if Mr. Woods' present plans hold good, by "Taxi 41144," a musical comedy which will feature Bernard Grandville. The book is by Charles Collins of Chicago. Louis Hirsch is writing the music. The Woods production will bring about 50 people on the stage.

ALL MEN IN PLAY.

Chicago, Aug. 27.

George Bainbridge is writing the music for a musical comedy which will be put on at the Ziegfeld theatre Nov. 14-16. It will be called "Suffering Sophie," and will be sponsored by the American Institute of Bank Clerks.

Henry B. House is the author of the book. John Greer wrote the lyrics. Rehearsals will begin about Sept. 1.

Men will take all the parts in the entertainment.

WHEN PLAGIARISM ISN'T.

The hasty production in New York of George Scarborough's play, "The Lure," at the Elliott by the Shuberts, whether by design or otherwise, has necessitated some drastic changes in the manuscripts of two other authors. Bayard Veiller's play, "The Fight," announced for presentation at the Hudson Sept. 1, had one act almost identical in idea with one of Scarborough's. Veiller is now engaged in rewriting it, so that they won't conflict. This is pretty generally known and is reported to have generated some ill-feeling between the Shuberts and William Harris, the latter controlling the rights to the Veiller piece.

But entirely unknown to either management or author, George Broadhurst had complete a play that if produced in its present form, might easily be charged as a wilful plagiarism on both "The Lure" and "The Fight." Yet Broadhurst was totally unaware of the existence of the other plays. This does not alter the situation any, and he is now left with no alternative but to rewrite his work from the beginning.

WATERBURY COMPANY.

Waterbury, Conn., Aug. 27.

Poli's Waterbury stock company inaugurated its regular fall season last week.

Godfrey Matthews (formerly leading man at the Columbia, Washington), Ernestine Mohrle (with Phillips' Lyceum Co., Brooklyn), are Poli's local leads.

Others are Maude Earle, Hazel Miller, Charles Guthrie, John Robb, Caryl Gillan. James Boshell is stage director.

GLASER'S NEW CAST.

Cleveland, Aug. 27.

When the Vaughan Glaser stock company comes to the Metropolitan Sept. 8, the entire cast will be strange to this city with the exception of Fay Courtney, leading woman.

MOROSCO OUT OF "ESCAPE."

Los Angeles, Aug. 27.

Oliver Morosco has withdrawn from the management of "The Escape," leaving Paul Armstrong, the author, as the sole proprietor of the piece.

The show was to have reached New York Sept. 15 but no theatre there has yet been designated to hold it.

NO SONG CONTROVERSY.

There will be no controversy, but mere talk, over the interpolation into "The Doll Girl," of the song hit "Come On Over Here." True, it was used before in "The Woman Haters," but it is part of another German musical piece and both managements were given permission to use the melody by the man who controls the piece for America. Jerome Kern wrote the English lyrics for "The Woman Haters," and it was re-written by Harry B. Smith for "The Doll Girl."

"The Doll Girl" had a sell-out Tuesday night and there is a healthy advance sale for the remainder of the week.

NEW TEAM IN GARDEN SHOW.

From all accounts George Whiting and Sadie Burt will be inserted into "The Passing Show of 1913" at the Winter Garden, commencing Sept. 15. They are to succeed no one, roles being freshly written for their debut.

Whiting has deferred his Broadway appearance until the close of the Cabaret season at Coney Island, his Cab down there being one of the most prominent.

HERMAN TIMBERG WILL WED.

During September Herman Timberg will take a wife, having selected by consent Hazel Rosebush, one of the pretty girls in Lew Fields' "All Aboard" company at the 44th Street theatre.

Timberg is to be starred this season by Stair & Haylin in a musical play by Joe LeBrandt, music to be selected from manuscripts submitted by publishers.

The name of the show is "Davy's Debut." It will be produced in about six weeks.

WANAMAKER IS MANAGER.

Philadelphia, Aug. 27.

C. Cooke Wanamaker has been given the position of manager of the Garrick, succeeding Frank Zimmerman. Wanamaker is one of the best known newspapermen in Philadelphia, holding several important positions on the local dailies for almost a decade, and is widely known among theatrical circles. He resigned as publicity promoter at the Metropolitan this week to accept the Garrick position offered by Samuel F. Nixon.

Harry Talge, formerly treasurer at the Chestnut Street opera house, takes up the duties of treasurer of the Garrick until Nirdlinger's new Colonial, Germantown, opens, when Talge goes there as manager, while George Ashby will move up as treasurer at the Garrick. Fred Nathan, reported slated for the Garrick, will remain at the Broad as treasurer.

STAGE UNIONS ACCEDING.

The locals of the International Alliance of Theatrical Stage Employees will have made their return to headquarters in New York, it is said, by Aug. 30, on the recent agreement entered into by the committees of the union and the theatre managers.

No dissent is expected upon the referendum vote. Local No. 1 gave its assent to the understanding last week.

"AUGUSTIN" POSTPONED.

The New York presentation of "Lieber Augustin" at the Casino will be necessarily postponed and may not be seen here before Sept. 6 or 8. The show was to have been first produced at Long Branch last night, but will not show there before the last of next week, if at all.

John Lund is musical director with it. The music is said to be no small part.

CAN'T CLOSE AND FINE.

Chicago, Aug. 27.

The Hamburger concern is to open a new picture house shortly at 43d and State streets, with seating capacity of 700. It will be in the vicinity of the Indiana playing pictures and vaudeville.

The Louise Amusement Co. (Hamburger's) was forced to pay Albert E. Schwen \$27.40 for service rendered by order of the court. The suit itself is of little importance aside from the fact that the case being decided in favor of the plaintiff has given rise to a score of other suits on the same lines. Hamburger, it appears, has been in the habit of closing acts and fining them as he saw fit.

STRAND'S PROSPECTS.

The new Strand theatre building, now in course of construction, is expected to be completed by Jan. 1, next, and the theatre fitted and ready for occupancy a month later.

There will be no roof garden for the reasons that the estimated additional cost of construction would total over \$80,000 and the promoters expect to receive fully as much rental through the leasing of the sign space on top of the structure as could be secured from an aerial theatrical structure.

It is the present intention of the company to conduct the theatre along the lines of the St. Louis Hippodrome at popular prices, but even this isn't definitely decided upon as they have received numerous offers, a most tempting one from William A. Brady to place huge melodramatic productions at cheap prices in the house.

The disposition of the basement rests between a rathskeller and a wax works show like the Eden Musee.

All told, with the rental of the stores, electric sign space, basement, program and other privileges, the promoters figure on having the huge theatre seating 3,800 people, rent free.

LYNCH TRYING ALONE.

Manchester, N. H., Aug. 27.

There will be no Lynch-King Players next fall. Edward E. Lynch is going it alone hereafter. He is arranging for a new season of stock here this fall.

TOMMY'S TATTLES.

By THOS. J. GRAY.

Bryan may have hurt the wine business by featuring grape juice, but he gave a good gag to a lot of vaudeville acts.

A special train carrying three burlesque companies left New York several weeks ago. Upon taking a census, the train was found to contain two Dutch comedians, three Irish comics, four who were doing a Hebrew and six comedians who could "do anything." Yes, each of the shows had a "table scene."

A small time manager cancelled a "sister act" because he didn't think they were real sisters. The manager said "he didn't believe in fooling his customers."

We have listened to eight hundred and sixty-nine stories that "would be funny" for this column, but haven't used any of them.

What they say when they're laying-off:

"We could be working too if we wanted to take the money they're offering." "I don't know how some of those guys get in." "I told them a good spot or nothing doing." "Well, we were a riot in England, but they won't believe it." "You see, everything went wrong on our opening show and that's the time the report went in."

"What's the use of working in this kind of weather?" "Well, if nothing happens soon, we'll hop right back west; they know us there." "We took a couple of weeks off to have the wife's wardrobe fixed up." "They'll come after us, Bo, there's none of them can open a show any better than us." "We saved some money so we're not worrying." "But if we ever get in, we'll show 'em."

No matter what the gag is,
Or just how you love it so,
Somebody's going to tell you
That they did it long ago.

As this is "wife-coming-home-from-the-countrytime" a lot of chorus girls are going to be lonesome for a while.

Newspaper headline reads "How Does Singing Effect Digestion?" Don't know much about that, but in some of our Cabaret shows it must be awful.

If Weber and Fields go back to vaudeville, they're going to have some time following the Rice Brothers.

Oscar Hammerstein says he's going to bring over some new operas. That's great news to some of our composers: they'll be writing new melodies soon.

What has become of the magicians who used to finish their acts with a long string of flags?

Speaking of white slaves—did you ever watch song pluggers at work?

If you don't advertise in VARIETY, don't advertise at all.

LONDON

VARIETY'S LONDON OFFICE

15 CHARING CROSS ROAD (CABLE "JESSFRE, LONDON.")
JESSE FREEMAN, Representative.

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

London, Aug. 20.

According to some of the dames the Revue is given as one of the causes of the decline of musical comedy here. The decline though not admitted by all the leading managers, was discussed first last week, when the Gaiety theatre declared a dividend of 10 per cent. as against its usual percentage of 20.

The London Opera House management has established an open door policy to aspiring performers by allowing any applicants to show for the management during the day.

News of two American acts splitting has been noised about lately over here. Luwarus, Kyan and Tierney, and Hill and Ackerman, are said to be those about to dissolve partnership.

The La Maze Brothers had \$300 taken from their dressing room while on the stage at the Holborn Empire last week.

The safety curtain required by law here tell at the Empire Croyden one night last week just before the second house was started, and the performance had to be abandoned.

The dailies are giving much space to the coming production of "Joseph and his Brethren" at His Majesty's theatre this fall. Rehearsals are well under way.

The Opera House version of "The Spider's Web" with Mado Minty (the originator of it) was put on last week. Though no doubt a great deal of harm was done the scene by the Alhambra production of the same subject, the Minty scene went fine. Mado is some girl and does great things around the rope web.

The London Hippodrome gave a souvenir performance this week of "Hullo Ragtime." All the members of the company were given life stories in a booklet passed among the audience.

Will Evans, in his new skit, "Papering the Ceiling," at the Holborn, has a scream, though the idea probably sprang from Willard Simm's "Flinder's Flat." Away from this though there are big laughs due to Evans' bad acting, but funny assistants. While the pushing of the paste brush into the woman's face may be a novelty, all agree it is not pretty.

Pearl Barti, from the Opera House original company, is appearing at the Coliseum this week, starting a four weeks' engagement. Miss Barti is doing a singing act, two numbers of the ballad style and one popular song. The Coliseum audience is fond of a good voice, and Pearl is there with it.

Madge Fabian and Myrtle Tannehill will be the joint heroines in the new Drury Lane drama, "Sealed Orders."

A big stir over here about the actor who was shot on the stage of the Elephant and Castle theatre last week. The actor, Herbert Bonhote, was playing the hero. When the villain shot him (as in the play) Bonhote fell wounded, dying a week later in the hospital. A wad was found in the actor's shoulder. He finished the play.

BERLIN

By E. A. Levy.

Berlin, Aug. 19.

Vaudeville artists booked for Royal Orfeum, Budapest, are advised to read contracts through carefully, or if the contract is issued in a language not understood, to have it translated. Some American artists of the opinion they had to work in the theatre only, found after their arrival in Budapest they were also to appear at the Cabaret of the Royal Orfeum. Protests were of no avail, as the contracts signed gave the manager the right to demand the appearance of the artists in the Cabaret show.

For the Royal opera house, Berlin, Mme. Leffler-Burghardt and Mine. Mickle-Kemp have been engaged.

Melchior Lengyel, whose "Typhoon" had such a big success, has finished a new play called "The Black Butterflies."

Reports from Hanover say that Harry Vosberg's "Generalprobe" ("Dress Rehearsal") proved a good laugh hit.

Claire Waldorff, the Cabaret artist, has been engaged to play at the Kleine theatre, Hamburg. She is to appear in one play only.

Sylvester Schaffer has leased the "Theatre des Westens" for August. He gave his full show, painting, juggling, shooting and violin playing, and did two-thirds of the performance. The houses were well filled and Schaffer's personal success big. His show was preceded by two one-act plays, which were good, but a little too risque to fit into the show.

"Filmzauber," shown at the Gaiety, London, as "The Girl in the Film," will also be played next season in France, Belgium and Switzerland.

Tetrazzini, from the Metropolitan opera house, New York, has been engaged to sing the coming season at the Royal opera house, Berlin. She will appear there a few times only. Tetrazzini has not sung in Berlin before.

If you don't advertise in VARIETY, don't advertise at all.

PARIS

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

Paris, Aug. 20

The Marigny will revert to legitimate in October, and will mount a new work by Abel Hermant.

A new management will be found at the Cirque de Paris next season, M. Vives having obtained a controlling interest by the aid of his friends. He proposes so to build a stage as to give production of revues and vaudeville in addition to the circus.

Mistinguett is among the few French soubrettes able to handle her free publicity to her advantage. The report is now published she will marry Mayol, the singer and owner of the fashionable concert hall which bears his name.

The "Controllers" at the Paris theatres want better payment. These are the important gentlemen, in all shapes and sizes of evening dress, who often give you the impression they consider it a favor to let you have a seat after paying for it. At present the chief earns \$20 per month, inspectors, under-controllers, less than \$17.50, ticket takers, etc., \$14.50. They want an increase, specifying \$15 per month as the minimum with 19 cents per hour after 6 p. m. or 1 a. m. All matinees (with the exception of Sunday and national holidays) to be paid 80 cents extra. There is however no question of a strike. Many clerks and government employees like the extra work at night.

Willie Lewis, the American boxer, opened at the Folies Bergere, in a vaudeville act. The temporary summer season under the management of the mime, P. Franck, comes to an end shortly. Clement Bannel takes charge again for the winter season.

OBITUARY

The death list of the New York Theatrical Protective Union No. 1 has added two more names to its total. George A. Adams, about 40 years old, a stage hand, died Aug. 15 from the after effects of an operation. John Daffney, Sr., about 60 years old, boss flyman of the Prospect theatre, dropped dead in the Bronx Monday.

IN MEMORIAM
 In Loving Memory of
JAMES B. MULLEN
 Died August 31, 1912
STELLA MAYE

Arthur Carleton, brother of Violet Carleton Canfield (Canfield and Carleton) was found dead in bed at the home of his sister in Bensonhurst, L. I., Tuesday morning. Death was caused by apoplexy. The deceased was rehearsing for a tour in "The Round-up," having closed a few days before with the "Hanky-Panky" company, playing at the Grand Opera house, New York. Before his engagement with the latter organization he had been with "The Traveling Salesman" Co. Funeral services were held Wednesday at the

home of Mrs. Canfield. He leaves a widow, known in public life as Hope Bates and a son, Donald.

Rose Naynon, who had traveled twice around the world with her trained cockatoos, died at her home, 188 19th street, Brooklyn, Monday morning, after a lingering illness. She was operated on for cancer in Fort Wayne just before Christmas and had been an invalid from then until her death. At her request the body was cremated Wednesday at Fresh Pond, L. I. Miss Naynon was a sister of Blanche Washburn.

In Loving Memory of
 Mother and Brother
Etta Runkel, Died Sept. 14, 1911
Dave Runkel, Died Aug. 27, 1909
*"Oh, for the touch of a vanished hand,
 Or the sound of a voice that is still."*

Lawrence Rae, who appeared recently in "The Spring Maid" and "The Quaker Girl," died late last week at the Alston Sanitarium, 26 East 61st street, New York. He was a member of The Lambs.

Joseph Shanberger, former manager of the Warburton theatre, Yonkers, N. Y., died a few days ago in Baltimore.

Victor Bracht, 63 years old, owner of a chain of moving picture theatres in Brooklyn, died late last week. Funeral services were held at his late home, 147 McDougal street, Brooklyn.

F. R. Carter, father of Chas. J. Carter, the magician, died at his home, 252 West 85th street, New York. His son is at present in Seattle.

Billy Windom, the old time minstrel man, died Aug. 26 at Gary, Ind.

James M. Colville who appeared in "Everyman" died of heart disease at his home in Amityville, L. I., at the age of 54. He was of the company which was supporting Fanny Davenport in "Joan of Arc" at the time of her death. He also played with Clara Morris.

Michael Maybrick, writer of "The Holy City" and other famous songs, is dead in England.

Mrs. Rosamond Woodworth, mother of Matthew Woodworth, a translator of plays and writer of songs for the Shuberts, died in London this week. She was a noted court beauty in her youth. She was 93 years old.

JACK SYDELL DIES.

Atlantic City, Aug. 27.
 Jack Syrell, a former advance man and manager, and a brother of Rose Syrell, died while bathing in the surf here this morning.

Heart failure caused his sudden demise, as Syrell was a good swimmer and the pulmonologist disclosed no water on the lungs.

Bobby Leonard Co
Johnson & Wells
Reynolds & Drake
Leachman & Mack
Newburgh, N. Y.
COHEN O. H. (low)
Karlton & Kilford
Undine Andrews
"Stick Up Man"
Anthony & Ross
Fred St. Onge Troupe
2d half
Bonner & Powers
"On a Side Street"
Bigelow Campbell & R
Scott & Wilson
(One to fill)
New Rochelle, N. Y.
LOEW
Bonner & Powers
Nelson Waring
(One to fill)
2d half
Grant Gardner
(Two to fill)
Norfolk
COLONIAL (ubo)
Ed Reynard
Duffy & Lorens
Ray & Hilliard
Coquette
Britt Wood
4 Regals
Oakland, Cal.
PANTAGES (m)
(Open Sun Mat)
Howard & McCane
Velds Trio
Dixie Southern
Lopez & Lopez
Jack Taylor
Courtney & Jennette
Omanah
ORPHEUM
Kathryn Kidder
Ota Gyl
Marshall Montgomery
Willard & Bond
Virginia Rankin
Romance
Lavelle & Stokes
KRUG (m)
(Open Sun Mat)
Zeb Zarrow Troupe
Grism & Elliott
Burnison & Taylor
Allegro
Fleiding & Carlos
Ottawa
DOMINION (ubo)
Fred Bowers Co
Neff & Starr
Ray Conlin
Sprague & McNeese
Madden & Fitzpatrick
Willard & Wilson
Alexander Bros
DOMINION (ubo)
Frederick Bowers Co
(Six to fill)
Perth Amboy, N. J.
PROCTOR'S
"Palace of Arts"
Walton & Brandt
Harry Wardell
Broncho 4
Langweid Sis
2d half
"Fun on Ocean"
Catherine Scott Co
Darling Bert & Lee
Halley & Turle Sis
Farrell
Philadelphia
KEITH'S (ubo)
Nora Bayes Co
"Johnson's Travelogue"
Ben Deely Co
Bowers Walter & C
2 Reclados
Muriel & Francis
Martin & Fabbrini
Pietro
Labakans
ALLEGHENY (ubo)
Lora
Chalk Saunders
Morton & Elliott
Ingile & Redding
Edmund Hayes Co
Lunette & Wilson
WM PENN (ubo)
Gordon & Rice
Burke King & W
"Arcadia"
(Three to fill)
BIJOU (ubo)
Sea Kids
"Two of a Kind"
Ala Rajah
Bul Scouts
Sully & Larsen
OPERA HOUSE
(low)
McGinniss Bros
Gray & Graham
Carson & Willard
Arthur Sullivan Co
Andrew Mack
"Yip Yape"
(One to fill)
2d half
The Skatelle
Nadel & Kane
Ronald & Ward
John R Gordon Co
Andrew Mack
Truett Family
(One to fill)
NIXON (n-n)
Aldro & Mitchell
John Healy
"Night in Station"
Hammond & Forrester
Marandose Dogs
(One to fill)
Pittsburgh
HARRIS (ubo)
"Telephone Belles"
Cass DeGosayne
Mardo & Hunter
Carrie Lillie
Bill Greenaway
Nebur & Koppel
Kurtis & Long
GRAND (ubo)
Clifton Crawford
Cecil Lean Co
Vera Michelson
Old Soldier Fiddlers
The Castille
Dooley & Sayles
(Six to fill)
Pittsfield, N. J.
PROCTOR'S
"Thinking" Dog
Catherine Scott Co
Bobby Leonard Co
Frank Howard
Bailey & Torre Sis
2d half
Hermine Shone Co
Porter & Sullivan
Harry Wardell
Ella Baily & Sis
Portland, Ore.
ORPHEUM
"Little Parisienne"
Hoy & Lee
Delmore & Light
Wallis Clark Co
Great Welland
Ethel McDonough
Juggling Millers
EMPRESS (sc)
Dancing Kennedys
Klein Bros
May Ward
"His Nerve"
Clark & McCullough
Mirthful Mermaids
PANTAGES (m)
Musical Lassies
Tilford
Rondos Trio
Verga & Dorothy
Becker & Adams
4 Victors
Pueblo, Colo.
EMPRESS (sc)
(1-3)
Emma Francis Co
Morris & Beasley
Hibbert & Kennedy
Porter & White Co
Pisano & Bingham
Booth Trio
Richmond, Va.
COLONIAL (ubo)
Doris Wilson Co
Wheeler & Dody
Chas Weber
Fay 2 Cooleys & Fay
Delmore & Lee
Rochester
TEMPLE (ubo)
Toots Patco Co
Edwin Stevens Co
Delro
Robt L Dalley Co
Mae West
The Hansmans
The Rosaires
(One to fill)
Rockford, Ill.
ORPHEUM (wva)
"Rock a Bye Baby"
2d half
Marcus & Percelle
Walmer & White
Edridge & Barlow
Irene & Bonnie Smith
Mermaids
Sacramento
EMPRESS (sc)
(Open Sun Mat)
4 Reclados
Manning & Ford
Sager Midgley Co
Mort Sharp
B Kelly Forrester
Mae's Circus
Salt Lake
SALEM (low)
Obertrill Sisters
Harry Walman
Geo Randall Co
2d half
Shirk & Wess
Warren & Blanchard
Kaiser's Dogs
Salt Lake
EMPRESS (sc)
(Open Wed Mat)
The Savoy
Golden & West
Walter Daniels Co
"Easy Money"
Sampson & Douglas
"Girl in Vase"
San Diego
EMPRESS (sc)
(Open Sun Mat)
Beth Stone Co
Harry Antrim
Mitchell & Lightner
"Pupples Houston Co
Matt Keefe
Lozano Troupe
SAVOY (m)
Temple of Music
Robert Kenn
Ferna Bennett Co
Maudie De Long
3 Trobadours
La Volas
San Francisco
EMPRESS (sc)
(Open Sun Mat)
Hammond & Forrester
Low & Palmer
Bernard & Scarth
Chas Bowers Co
San Jose
EMPRESS (sc)
(Open Sun Mat)
Hammond & Forrester
Low & Palmer
Bernard & Scarth
Chas Bowers Co
Seattle
ORPHEUM
"New Song Birds"
Mullen & Coogen
Carl McCullough
Lane & O'Donnell
Handers & Millies
Carl Rosales Co
J C Nugent
EMPRESS (sc)
The Nagys
George Hall
Florence & Lovett
Dingle & Corcoran
Brierre & King
Karno Co
PANTAGES (m)
Ryley's Girl
Connolly Sis
Allen & Lewis
Rapol
Irving Roth
Schneetady, N. Y.
PROCTOR'S
Yorke & Adams
"The Trap"
Nevis & Nevis
Verdi & Bro
Musical Lassies
Oxford 3
2d half
Lydia Yeamans
"Supressing Press"
Miller & Tempest
Smith & Farmer
Weisly 3
Sioux City
ORPHEUM
Genaro & Bailey
Hale Norcross Co
Hess & Davies
Barry & Mortimer
Helen Triz
Carson Bros
Mile Tina
South Bend, Ind.
ORPHEUM (wva)
Wheeler & White
Hilda Orth
Clara Williams Co
Irene & Bonnie Smith
Ergotti Lilliputians
2d half
"Rock a Bye Baby"
Spokane
ORPHEUM (m)
(Open Sun Mat)
"Lawn Party"
Milton & De Long Sis
Darrell & Conway
Prozini
Franziska & Schouten
McLellan & Carson
Mile Martha & Sis
EMPRESS (sc)
Shrock & Percival
"Village Choir"
"Who Was He?"
Kelly & Galvin
Ahearn Troupe
PANTAGES (m)
(Open Sun Mat)
4 Marx Bros Co
"Greene's Reception"
Harris Bros
Greve & Green
Eddie Howard
Springfield, Ill.
MAJESTIC (wva)
The Townsams
Link & Robinson
Chas Burkhardt Co
Quigley Bros
Princess Bonita
2d half
Asaki
Rosa & Sherman
Edwin Keough Co
Golden & Hughes
Rose Troupe
Tacoma
EMPRESS (sc)
Maivern Troupe
Meinotte Twins
Charles Lichter
Dorothy Rogers Co
Merry Youngsters
Watson's Circus
PANTAGES (m)
Frank Mills Players
4 Baldwin
Raymond & Hall
Carmen & Roberts
Terre Haute, Ind.
VARIETIES (ubo)
Musical Vymos
Mitchell Girls
Wm Edmonds Co
Whelan West & W
Casting Dunbars
2d half
Great Mohoban
Thompson & Berry
3 Loretas
Dow & Brown
Deaves Marionettes
Toledo
KEITH'S (ubo)
Homer Miles Co
Luciano Luella
La Sonambule
Henry Fry
PANTAGES (m)
(Open Sun Mat)
Lottie Mayer Girls
Clayton & Lennie
Tojett & Bennett
Humbert Marlon & D
Billy Mann
Alfredo Marshall
St. Paul
EMPRESS (sc)
(Open Sun Mat)
De Boit
Smith Volk & C
Walter Lawrence Co
Lowrie & Gardner
Derkin's Circus
Seattle
ORPHEUM
"New Song Birds"
Mullen & Coogen
Carl McCullough
Lane & O'Donnell
Handers & Millies
Carl Rosales Co
J C Nugent
EMPRESS (sc)
The Nagys
George Hall
Florence & Lovett
Dingle & Corcoran
Brierre & King
Karno Co
PANTAGES (m)
Ryley's Girl
Connolly Sis
Allen & Lewis
Rapol
Irving Roth
Schneetady, N. Y.
PROCTOR'S
Yorke & Adams
"The Trap"
Nevis & Nevis
Verdi & Bro
Musical Lassies
Oxford 3
2d half
Lydia Yeamans
"Supressing Press"
Miller & Tempest
Smith & Farmer
Weisly 3
Sioux City
ORPHEUM
Genaro & Bailey
Hale Norcross Co
Hess & Davies
Barry & Mortimer
Helen Triz
Carson Bros
Mile Tina
South Bend, Ind.
ORPHEUM (wva)
Wheeler & White
Hilda Orth
Clara Williams Co
Irene & Bonnie Smith
Ergotti Lilliputians
2d half
"Rock a Bye Baby"
Spokane
ORPHEUM (m)
(Open Sun Mat)
"Lawn Party"
Milton & De Long Sis
Darrell & Conway
Prozini
Franziska & Schouten
McLellan & Carson
Mile Martha & Sis
EMPRESS (sc)
Shrock & Percival
"Village Choir"
"Who Was He?"
Kelly & Galvin
Ahearn Troupe
PANTAGES (m)
(Open Sun Mat)
4 Marx Bros Co
"Greene's Reception"
Harris Bros
Greve & Green
Eddie Howard
Springfield, Ill.
MAJESTIC (wva)
The Townsams
Link & Robinson
Chas Burkhardt Co
Quigley Bros
Princess Bonita
2d half
Asaki
Rosa & Sherman
Edwin Keough Co
Golden & Hughes
Rose Troupe
Tacoma
EMPRESS (sc)
Maivern Troupe
Meinotte Twins
Charles Lichter
Dorothy Rogers Co
Merry Youngsters
Watson's Circus
PANTAGES (m)
Frank Mills Players
4 Baldwin
Raymond & Hall
Carmen & Roberts
Terre Haute, Ind.
VARIETIES (ubo)
Musical Vymos
Mitchell Girls
Wm Edmonds Co
Whelan West & W
Casting Dunbars
2d half
Great Mohoban
Thompson & Berry
3 Loretas
Dow & Brown
Deaves Marionettes
Toledo
KEITH'S (ubo)
Homer Miles Co
Langton Luella Co
Empire Comedy 4
Trovalo
Conor & Models
Shriner & Richards
Landry Bros
(One to fill)
Toronto
SHEA'S (ubo)
Catherine Countess
Joie Heather
Carl Eugene Troupe
Holmes & Buchanan
Reid Bros
Van Bros
Troy, N. Y.
PROCTOR'S
"Fun on Ocean"
"Supressing Press"
Saxophone 4
Two Lucifers
Hayes & Wynn
2d half
Hope Booth Co
Harry Le Clair
Clifford & Douglas
Broncho 4
Oxford 3
Union Hill, N. J.
HUDSON (ubo)
Bert Leslie Co
Bingville Cabaret
Friend & Leaser
Zeda & Root
Peppino
Jerome & Lewis
Mosher Hayes & M
Utica
SHUBERT (ubo)
"Apple of Paris"
Hines & Fox
John Hilton Co
Wood & Wyde
McRae & Clegg
Billy & Edith Adams
(One to fill)
Vancouver, B. C.
ORPHEUM (m)
Lea
Pringle & Allen
Medlin Feiber & T
"When Women Rule"
Byal & Early
7 Reclados
PANTAGES (m)
Moore's Girls
James Brockman
King Thornton Co
Peppino Trio
Devon Sisters
Aerial Bartlett
Victoria, B. C.
EMPRESS (sc)
La France Bros
Gibbs
Hurst Watte & H
John P Wade Co
4 Society Girls
Washington, D. C.
CHAS'S (ubo)
Ken S Miller Co
Leida Morris
Golden & De Winter
"Meisteringers"
Leitell & Jeanette
Versatile Trio
(One to fill)
COSMOS (n-n)
2 Franks
Walman
May Bushnell Co
Harmony Quartette
Walton & Vellan
Suffragette Zouaves
Waterloo, N.
MAJESTIC (wva)
"Heart Breakers"
2d half
Roodell Singers
Cater Brer
Emil Hoch Co
Fay & Myne
(One to fill)
Winnipeg, Can.
EMPRESS (sc)
"Spirit Paintings"
Belmont & Harl
"In 1909"
"Cupid's Syndicate"
Germanay, Berlin
WINTERGARTEN
Bogany's Opium
Fiends
Rose & Ellis
Watts & Partner
Kerville Family
4 Vanies
Maxwell & Zaret
Travilla Bros
Dresden China Troupe
Hamburg
HANSA
(Sept)
Mile de Serries
Tommy Dancers
Adelman Family
Kara
Mille Moudillo
Gee Vandy Troupe
Tortola Valencia
Briff Braff & Broff
Clown Zerto
Ivonnek
Charles De Bretagne
4 Holloways
Herman Kilng
Nuremberg
APOLLO
(Sept)
Aubin Lionel
Minnie Marlow
Cora Bernhardt
Assena Students
Taglio 8

Robert & Robert
3 Nightons
Vienna
APOLLO
(Sept)
Mme Polaire
Arnold Korff Co
Willie Panzer Co
Felix Beckers
Barnes & King
Lina Llane
Edward La Vine
Milda Breiten
Alice Wilson Albert
The Grasers
RONACHERS
(September)
Mile Fernande Dia-
mant
"60 Miles in 60 Min"
Santay Bros
Gamblins Co
Bunt & Rutt
Leary Girls
Imperial Girls
Gustl Adler
Allison Troupe
Parla
ALAMBERA
(Sept 1-16)
Max Linder
Crage
Otto Viola Co
Christy & Willis
Jean Chermont
4 Amaranth
Mimo
Carrey Boys
Farrey Corway
Maxime & Bobby
Tramel
POLIS BERGERE
(September)
Gus Fowler
Humpett-Bumpett
Hockneys
Alice Wilson Trio
Perisoff troupe
Bouout
Ballet
Delmar
Alice Clairville
EMPIRE (Etoile Pal-
ace)
(Aug 22-Sept 5)
Marie T Berka
Schwartz Bros
Harry Alaska Trio
Recal & Lenora
Rothberg
E P Loyal
Lee Sam S
Linetto Dolmet
Sketch with Jacques
de Feraudy & Rachel
Launey
NEW BUILDINGS.
Albany, Aug. 27.
Papers of incorporation have been
filed here for "The 223-229 West 42d
street corporation," to deal in theatrical
enterprises and realty. This is the en-
terprise in which George Kleine, Sol
Bloom and Sam Harris, are associated.
Capital stock is fixed at \$150,000. The
concern will build a modern theatre on
42d street between Broadway and
Eighth avenue using the present library
as part of the site.
Counihan & Shannon have closed a
21 years' lease of an 800-seat house on
Third avenue, New York, 50 feet south
of the southwest corner of 42d street.
It will open Oct. 15 as a high-class pic-
ture house with a regular theatre
license, and be known as the Tuxedo.
William Volk is the owner and Thomas
Lamb the architect.
B. K. Bimberg has leased for 21
years a theatre to be erected at the
corner of Hudson and Leroy streets, New
York, on a plot 75x100. It will be ready
about Feb. 15 and cost \$80,000. There
is to be a seating capacity of 1,200, with
but one balcony. It is in the old
Greenwich Village section, where there
has been no playhouse since 1869. The
house will be devoted to a policy of
feature films.
The Empire Contracting Co., which
has its headquarters in New York, but
has mostly Connecticut capital back of
it, will open its new Empire theatre,
Bristol, Conn., next week. It seats 700
and will play pictures only. James
Brezinski left Monday to run the Bris-
tol house until the Empire Co. has its
new movie in Thomaston, Conn., in
operation.
Max Gold, owner of the Majestic
and M. Konner, owner of the Lyric, a
moving picture house, have leased the
property at 126-132 Main street, Pat-
erson and will erect a theatre with a
seating capacity of 2,000. Ground will
be broken in May, it is announced.
Oscar and Arthur Hammerstein have
filed their answer to the Metropolitan
Opera Co. which applied to the Su-
preme Court to restrain the impresario
from giving grand opera in New York.
The application was based on a con-
tract between the Metropolitan direc-
tors and Mr. Hammerstien, under
which for a consideration of \$1,200,000,
he agreed to abandon the field of grand
opera, and relinquish certain contracts
with singers and title to the Manhattan
Opera House, New York.
Eugene Kernan, of the United
Booking Offices, got into a shooting
scrape last Saturday night. He was
held in \$5,000 bail for examination,
\$4,000 for shooting one Riley, who
claims to be a Coney Island bartender
and \$1,000 for carrying a pistol. Ker-
nan alleged Riley, with whom he had
been about the Island the evening be-
fore, attempted to enter his home down
that way, and mistaking him for a burg-
lar, he (Kernan) shot him. Riley was
located shortly after when applying at
a local drug store for treatment of a
wound and was locked up for intoxica-
tion.

Shows Next Week.
NEW YORK.
"ADELPHI"—Longacre (2d week).
"ALL ABOARD"—44th St. Roof Garden (14th
week).
"BELIEVE ME XANTIPPE"—39th Street
(3d week).
"DAMAGED GOODS"—Fulton.
"HER OWN MONEY"—Comedy (Sept. 1).
HIPPODROME—America (1st week).
"KISS ME QUICK"—48th Street (2d week).
"LIBBER AUGUSTIN"—Casino (Sept. 8).
"MUCH ADO ABOUT NOTHING" (John
Drew)—Empire (Sept. 1).
"PEG O' MY HEART"—Cort (38th week).
"POTASH & PERLMUTTER"—Cohan (4th
week).
"THE DOLL GIRL"—Globe (2d week).
"THE FAMILY CUPBOARD"—Playhouse
(3d week).
"THE FIGHT"—Hudson (Sept. 2).
"THE LURE"—Elliott (4th week).
"THE PASSING SHOW OF 1913"—Winter
Garden (7th week).
"THE SUNSHINE GIRL" (Julian Sanderson
(24th week).
"WHERE IGNORANCE IS BLISS"—Lyceum
(Sept. 3).
"WHEN DREAMS COME TRUE" (Joseph
Bantley)—Lyric (3d week).
"WITHIN THE LAW"—Eltinge (52d week).
ZIEGFELD'S FOLLIES—New Amsterdam
(12th week).
PHILADELPHIA.
"SWEETHEARTS" (Christie McDonald)—
Forrest.
"THE PURPLE ROAD" (Vall Vail)—Lyric.
"THE FIREFIGHT" (Edith Thayer)—Waban.
"THE GREYHOUND"—Cheanut St. Stock.
"GRADSTARK"—American Stock.
DUMONT'S MINSTRELS—Ninth and Arch.
PARIS.
"ENFANT PRODIGE"—Varieties.
"MILLION"—Palais Royal.
"DEMOISELLE DE MAZAZIN"—Gymnase.
"MARRIAGE DE MLE. BOULEMANS"—
Scala.
"MARRIAGE DE MLE. BOULEMANS"—
Dejaset.
(Two houses giving same play.)
"TARTARIN SUR LES ALPES"—Porte St.
Martin.
"MADAME LA MARCHELLE"—Ambigu.
"AMOUR EN MANOEUVRES"—Vaudeville.
"FIL A LA PATTE"—Renaissance.
"MERRY WIDOW"—Apollo.
"MICHAEL STROGOFF"—Chatelet.
"VICES DE PARIS"—Polies Dramatiques.
"LES BALTIMANQUES"—Gaites.
REPERTOIRE—Comedie Francaise (at Opera
Comique theatre).
REPERTOIRE—Opera.
"LE POULAILLER"—Comedie des Champs
Elysees.
GRAND GUIGNOL—4 sketches.
All other legitimate houses, with exception
some small local theatres, closed until Sep-
tember.
LONDON.
"I LOVE YOU"—Ambassadors (Sept. 17).
"GENERAL JOHN REGAN"—Apollo.
"THE SCARLET BAND"—Comedy (Aug. 27).
"OH I SAY"—Criterion.
"THE MARRIAGE MARKET"—Daly's.
"THE LEGEND OF LEONORA"—Duke of
York (Sept. 4).
"THE GIRL ON THE FILM"—Gaiety.
"TYPHOON"—Globe.
"THE REAL THING"—Garrick.
"WITHIN THE LAW"—Haymarket.
"JOSEPH AND HIS BRETHEN"—His Ma-
jesty (Sept. 2).
"THE GREAT ADVENTURE"—Kingway.
"THE GIRL IN THE TAXI"—Lyric.
"OFFICER 666"—New Theatre.
"MILESTONES"—Royalty.
"ANDROCKES AND THE LION"—St. James's
Court.
"THE BARRIER"—Strand.
"THE PICTURE OF DORIAN GREY"—Vaude-
ville (Aug. 28).
"DIPLOMACY"—Wyndham's.
"CIRLES"—Princetown.
"THE EVER OPEN DOOR"—Aldwych (Sept.
6).
"THE BEGGAR GIRL'S WEDDING"—Aly-
ceum.

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"THE EVER OPEN DOOR"—Aldwych (Sept.
6).
"THE BEGGAR GIRL'S WEDDING"—Aly-
ceum.

NEW ACTS NEXT WEEK

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

Fritzi Scheff and Co., Palace.
Horace Goldin and Co., Palace.
Mr. and Mrs. Gordon Wilde, Palace.
Cameron and O'Connor, Fifth Ave.
Tierney and Sabbott, Fifth Ave.
Chas. Keane and Co., Fifth Ave.
Reisner and Gore, Fifth Ave.
Phillips and White, Hammerstein's.
Ethel Levey, Colonial.
Emyle Sisters, Alhambra.
Burley and Burley, Bronx.
Lincoln Beachey and Co., Fifth Ave.
Eddie Foy and Co., Union Square.
Harry Tighe and Co., Union Square.
Ball and West, Union Square.
Jean Le Bonita, Union Square.
Skaters Bijou, Union Square.
"Auto Bandit," Henderson's.
Daisy De Leon, Henderson's.
Imperial Japs, Henderson's.
"Forbidden Flower," Brighton Theatre.
Nederveld's Monkeys, Brighton Theatre.

Dave Austin and Co. (2).

"His Wedding Morning" (Comedy).

14 Mins.; Full Stage.

Union Square.

A little effort revolving about some dialog and a quick change. The scene is a bedroom, the room of a chap about to wed. His best man calls, finds him in bed, getting over a souse. The ensuing talk provides the comedy. Finally the bride-to-be arrives, announcing they have only five minutes to make the church. Austin leaves the room dressed only in a pair of pajamas and in a remarkably short time returns fully dressed. At times the business approaches a dangerous point, Austin occasionally slopping water about the room. The story sounds weak for the two-a-days, likewise the comedy effort. The quick change is the redeemer and sufficed to bring them through safely at the Square, though by a mighty slight margin.

Wynn.

Hallen and Fuller.

"The Road to Johnsville" (Comedy).

20 Mins.; Full Stage.

American.

A comedy skit built around mistaken identity with a number of good comedy angles, well played and staged, but lacking the essential novelty to qualify for the two-a-day's where a couple with Hallen and Fuller's reputation and experience belong. It did nicely on the Roof.

Wynn.

The Choo Choo Girls."

Musical tab.

Time, 23 minutes, Full Stage.

Crystal, Milwaukee.

Low Cantor's newest offering is an out and out "hokum" "girl act" that will be a riot with the average pop audience. The comedy is all clean though rather rough, the majority of the work in this line falling upon James Barrett, Bobby Carroll and Joe Fields, who do the typical burlesque grotesque kid, coon and German. The six girls work well and are well drilled their four songs going over big. Undoubtedly one of the best balanced small time acts out.

Morgan.

Eddie Foyer.
Monologist.
12 Mins.; One.
American.

Foyer, with a complete correction of his make-up and a few slight routine changes, should find the better grade of small time hereabouts easy sailing. His appearance reminds one of Jim Thornton, though Thornton dresses much more neatly. Opening with a song which should be eliminated without any hesitation, Foyer goes after a line of slang in the description of a waiter repeating lunch orders that is unquestionably the best ever heard in these regions. From the talk he drifted to recitations offering "The Shooting of Dan McGrew" and encoring with Kipling's "Gunga Din." Both efforts were rewarded. Foyer has at least something away from the stereotyped single and pulled a distinct hit at the American roof Tuesday night.

Wynn.

Bernard and Harris.
Songs.

13 Mins.; One.

New York.

One could bet a bad dime Bernard and Harris have been listening to some of our garrulous song merchants for they do their best to help boom the product of one publishing house in particular. Some of the song publishers will have many things to answer for when the Good Day comes. Bernard and Harris were like our old friend Horatius at the bridge and stuck to their task. Their voices are not so bad but the song routine is poorly shaped. The man may have paid enough for his clothes, but he should consult the style book. The act did fairly well at the New York. They should eschew all talk and stick strictly to the vocal thing.

Mark.

McKay and Ardine.

"On Broadway" (Comedy).

14 Mins.; One and Full Stage.

Union Square.

If George McKay will condense "On Broadway" so that the entire thing can be done before the first curtain he will be able to follow the McKay-Cantwell combination anywhere without fear. Right now the act looks good enough to pass, but there is a question about the advisability of raising and lowering the one-drop. It creates that dreaded drag, and the doubt will always be in existence. The pair open with some good talk, Miss Ardine impersonating a Salvation Army girl. Then follow McKay's solo dance, a medley number, and Miss Ardine's dance in full stage, followed by another number and an acrobatic waltz, bringing the pair back to "one" for more talk and a closing number. If Miss Ardine cannot execute her dance before the curtain, it could be eliminated. The waltz could easily be handled in "one" and a few minutes chopped or replaced by some talk would do as well. McKay's personality is a valuable asset to this or any other turn, and his partner seems to have everything required, including a German dialect, which allows room for good comedy. The old McKay-Cantwell drop fits in nicely. The act went over big Monday night.

Wynn.

Melville and Higgins.

Talk and Songs.

19 Mins.; One.

Fifth Avenue.

Melville and Higgins are a popular vaudeville turn. This week at the Fifth Avenue they are showing a new act, new in about everything excepting the personalities of the players, their accustomed style of costuming for stage work, Miss Melville's little squeaky whistle and Mr. Higgins' famous line, "All the time pickin' on me, all the time." In fact, Melville and Higgins are so well liked on the circuit (as each member has a certain individuality that equally divides the honors without any effort by the players) that they could put over anything to the perfect satisfaction of an audience looking for entertainment. They entertain nicely and well, better when they are talking or Mr. Higgins is dancing than when they are singing. Mr. Higgins has a nasal voice often found in bad quartets (in fact, several reputed "good singers" in vaudeville have that vocal defect), and Miss Melville uses what are known as "head tones," though perhaps Miss Melville isn't particular what she has where her singing voice is concerned. Nevertheless they "harmonize" in song, and this combination makes some agreeable harmonization. By reason of this and their really good material, Melville and Higgins should be careful of their selection of numbers. Now they are using two published songs from one music factory. Their first is "I've Never Heard of Anyone Dying from a Kiss." It's a silly song, not even saved by a catchy melody, and all the time given to it is wasted for the sake of one line that brings a light laugh. If Melville and Higgins, seasoned performers that they are, can do no more with this number than they did at the Fifth Avenue Monday night, what chance would others have? The second song used is "On the Fall River Line." Miss Melville taking it as a solo makes the lyric fit Higgins, but otherwise that song isn't there either. For a finish they use a "sweet" number, perhaps specially written, though they need a comic to close with. But they and all other vaudeville artists of their rank should have especially written or restricted songs. Why fool around with a publisher, and become "pluggers" for his well dinned numbers when restricted or specially written selections would stamp an act immediately as distinctive? It's about time vaudeville acts in America follow the English turns in this respect. The English people have discovered the value of restricted songs. In talk Melville and Higgins are very strong, though the "monkey" dialog is superfluous, and the remark about watermelon wetting the ears is familiar and was long ago, also the peas on the knife. Higgins has some good comedy in dress, and laughs are gotten from it by Miss Melville. In the talk is some very bright matter and when trimmed down the essence of it will retain Melville and Higgins as one of vaudeville's own. They qualify easily as entertainers, and it's entertainers vaudeville needs.

Simo.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"Where Ignorance Is Bliss"—Lyceum (Sept. 3).
"Nearly Married."—Gaiety (Sept. 4).
"Lieber Augustin"—Casino (Sept. 3).
"Much Ado About Nothing" (John Drew)—Empire (Sept. 1).
"The Fight"—Hudson (Sept. 2).
"Her Own Money"—Comedy (Sept. 1).
"The Midnight Girl"—Philipp's Sept. 1.

Raoul Romito and Contessa Millefiori.
Operatic.

17 Mins.; One (6); Two (5); One (6).
Fifth Avenue.

Raoul Romito is the first tenor of the Boston Opera Co. Contessa Millefiori is the soprano, perhaps the first also. This is their first vaudeville appearance, and although they may remain with the Boston troupe it looks as though vaudeville were going to lose a good tenor and a good looking soprano who is longer on looks than on voice. It was Raoul who held up the turn, and it was Raoul who first appeared, that perhaps being his prerogative, since he is a first tenor over in Boston. After Raoul had unloaded two numbers, purely operatic, the drop flew toward the sky, and the Contessa was seated at a concert grand piano. It looked like a piano-act then, but Millefiori didn't play, instead she sang two songs herself, also operatic, after which the drop descended again and the first Boston tenor with the soprano got into "one" again for duets. Raoul and the Contessa got some applause, for the first tenor is regular, from voice to shoes, though he seemed afraid of "one," and no one could blame him. He should have watched the audience going in—then Raoul would have gone back to first tenoring Down East. It's no use, this infliction of tenors and prima donnas on vaudeville. If anyone at the Fifth Avenue thinks it is he might closely look over the house when Melville and Higgins sing. Mr. Higgins was never a first tenor anywhere as far as known, unless at Freeport or the Comedy Club, while Miss Melville, if she billed herself as a soprano could be deported. But they get over vocally, so why a Raoul and a Contessa? A Victrola with a Caruso record could be an act, according to that view.

Simo.

Marino Sisters.

Operatic Songs.

12 Mins.; One.

Union Square.

Two pretty girls of a foreign type, one blonde, the other dark. Opening with an operatic medley from "Carmen" they alternate with solos, finally offering the inevitable "Lucia." The act is appropriately costumed, and, while it did fairly well in second place at the Square, there is a question as to the girl's ability to hold their own in the big league. They lack volume, an essential in this instance, but look pretty classy for small time.

Wynn.

Wilfred Clarke and Co. (3).
"A Wife for an Hour" (Farce).
 17 Mins.; Five (Parlor).
 Fifth Avenue.

This newest of the Wilfred Clarke series of vaudeville sketches will fit Mr. Clarke, who wrote it, when the piece has become moulded into place. At the Fifth Avenue Monday evening the farce played as though very new, out for the first time. There are several comedy situations, farcical complications and considerable speed employed in the 17 minutes the piece runs. There must be these to pace the principal in his rapid delivery. While the story, as written by Mr. Clarke, is not strange, nor the finish original, where a colored baby is made the objective point for a big laugh, the manner in which the author-actor has twisted the incidents and characters should work out into a desirable number. A broad plea for humor is often made, as in the farcical attempt of all the characters to hide from the step-mother. The theme winds around her visit. Mr. Clarke as the bachelor stepson has improvised a wife and then a baby to secure cash advances from his near-parent. The wife of a friend lends her girl infant for the occasion, but its father objects, stealing away his own and a rag baby the bachelor invented. A hurry call sent out for substitutes brings on a crowd of young women at the finale, all with babies, the colored young woman and her kidlet becoming the most prominent. Grace Menken is Mr. Clarke's principal support. She looks the young wife and gets into the spirit of the play. May Estelle is the stepmother, probably selected with much care for her appearance. The husband and a detective "double" under two programmed names. Mr. Clarke could well remove this sketch from the big time for a week or so to whip it in as he would want it. It needs to be smoothed out, and when right will go through in 14 or 15 minutes, making a lightning comedy sketch that should become a second "What Will Happen Next?" for him. As a farcical player and one who understands vaudeville sufficiently to write it as well, the variety stage holds few who can stand up with Mr. Clarke. He does know how to plant points and then hammer them home. *Sime.*

Luce, Glynn and May.
Musical.
 12 Mins.; One.
 Union Square.

This trio have almost a unique opening for a musical act, but beyond this and possibly the hurrah finish there is nothing out of the ordinary in the routine. A hunting number is utilized for the finale, an orchestration requiring the use of a number of sound effects; but the idea is not new to New York and therefore lacks novelty. The musical efforts on the various instruments introduced brought them little until the finish. The black face comedian rounded out a few laughs, but can hardly stand comparison with the various other comics in similar acts that have shown east. Luce, Glynn and May are hardly big enough to hold their own if placed after a succession of good acts. At the Square they had nothing strong enough to follow to give them the test. *Wynn.*

Mantilla.
Dances.
 9 Mins.; Five (Palace).
 Fifth Avenue.

Mantilla, "The Maid of Mystery" (unveiled) is the program's attempt to identify the girl as the star of the Billie Burke ballyhoo act some seasons ago, which, by the way, was quite successful. Mantilla created some curiosity then as to her identity, both while on the stage and when driving masked through the streets. Unveiled Mantilla is revealed as a good looking young woman, who, with B. Lloyd at the Fifth Avenue Monday evening, went through a series of "society dances," including a "straight" dance by herself to open, followed with "Tango," waltz and "Tommy." The turn could have been made more important if placed farther down on the program. It was "No. 3," arriving after the slow start the bill received. Where dances of this sort are wanted, Mantilla will do about as well as anyone. If an audience will applaud a waltz upon the stage, give them a waltz. And vaudeville audiences are doing it, while the Tango, Tommy and trot stuff seems sure-fire nowadays. *Sime.*

Geo. Randall and Co.
"What's In a Title" (Comedy).
 18 Mins.; Full Stage.
 American.

The fact that George Randall and his supporting cast, either through inability or poor stage direction, fail to take proper advantage of the comedy possibilities in "What's In a Title" will keep the vehicle in the small time column with just enough strength to get over. The theme is not of modern origin, but has been framed up to allow for innumerable comedy situations. The story is of a girl in whom prosperity has awakened social ambitions. She breaks her existing engagement to climb into nobility. A baron calls and with his foreign love-making ideas partly discourages her desire for rank. He is followed by her sweetheart, disguised as a count. The author has permitted the cast an opportunity in this scene to manipulate some laughs, but they adjust the complications without doing so. A servant, characterizing an Irish biddy does fairly well with a good part. Of the other three principals, there is nothing to say except that they worked earnestly to give the turn the small time polish. *Wynn.*

Bessie Vernon.
Songs.
 10 Mins.; One.
 New York.

The popular priced variety stages must have "single" women on their programs. Hence Bessie Vernon. She makes several changes and sings several numbers with little expression. Toward the end of her act she sang a song that was written for blase New Yorkers, but what were there Tuesday hardly took time to snicker. Bessie may mean well, but she must get busy and sprinkle more pepper into her work. A rearrangement of her songs might also help. There are far worse "singles" than Miss Vernon on the "small time" however. *Mark.*

Gallagher and Gray.
Songs and Talk.
 14 Mins.; One.
 14th Street.

One of the juvenile man and woman "bench acts" common to vaudeville. Gallagher and Gray look young and dress appropriately. They exchange light patter, sing a little and close with a little dancing. The turn pleased. The young man should endeavor to bring more volume in his voice. *Mark.*

Rag Classic Duo.
Instrumental.
 10 Mins.; One.
 14th Street.

Any of the large time bills or pop shows looking for sure fire should place these boys. They look like foreigners, but dress like regular Americans. Their new suits help. The taller chap fiddles, and fiddles well. A harpist is there also. The duo get into the rag numbers at the close and put them over splendidly. At the 14th, with the pipe organ aiding, the boys were a big hit. *Mark.*

Bigelow, Campbell and Raydn.
"Piano-Act."
 12 Mins.; One.
 American.

A trio consisting of piano player and two singers offering the usual rathskellar specialty. Of the numbers "The Baseball Rag" at the finish was the only one getting desired results. *Wynn.*

NEW YORK.

The bill stood many points ahead of many previously seen at this house over the summer. Monday night's program while running over with singing and dancing rounded out a pretty good show.

The Flying Rogers opened with Bessie Vernon (New Acts) next. Then the Kinemacolor views of the Panama Canal proved most interesting. Field Brothers gave some speed and the dancers were loudly applauded. The Fields boys show class for the pop houses. Bernard and Harris (New Acts) passed along quietly.

The Bell Boy and the Belles, with a change of bell boy and a new finish, ran more smoothly than at any previous time. The new boy sings much better than his predecessor but mashes his lines so that they are almost lost. That auburn haired girl with the act is a hard worker, full of ginger and most graceful. She outclassed the rest of the girls. The act could stand more changing and strengthening. The hotel clerk sings too often. The change from the boating number to the French students' outfits for the close gives better results.

Spissel Brothers and Mack combined acrobatics with a lot of prop trick stuff in a kitchen and got over very nicely. The wrecking of the stove and its long pipe caused a big laugh. The Dixie Srenaders, six colored people turned loose much singing, dancing and excitement in "one."

Earle's Diving Girls, one of the best playing the pop time, proved a splendid closer. Earle has cut out the girl singing under water and in its stead has some high diving from the wings. *Mark.*

THE DOLL GIRL

Jerome Kern was in the lobby of the Globe Monday evening after the second act of "The Doll Girl," and confided to those present he had written the song hit of the piece—that is, it was the nearest approach to a song hit thus far developed in the three-act musical comedy. Then, just to disprove it, Hans Bartsch, foreign play broker, hummed the German words of it.

It really doesn't matter very much. There will not be any crying demand for copies of the number. Nevertheless the music, by Leo Fall, is melodious, yet not the kind that can be remembered.

The original story is the usual foreign type, and the English adaptation by Harry B. Smith is nothing more or less than an almost literal translation plentifully interspersed with situations and "gags" that are and have been familiar in burlesque and small time vaudeville for a long while. There is the stuttering girl, the mirror pantomime, the woman with another "face" on the back of her head, the placing of a doll across one's lap and folding a handkerchief across diagonally and then using it for a bib. Will West even had Harry Fisher's old trick of manicuring his nails with the ferule of his cane, and Richard Carle is still wearing his white spats.

This set of ancient "stunts" was amplified by: "You have such a funny face—It's the only face I have;" "I heard you the first time;" "Is she blonde?—Not this season;" "You played for Caruso?—Well, I'm his brother Robinson;" "Faint heart never won fat lady;" "The man I love must be a hero—He'd have to be," etc.

Nevertheless the two stars, Mr. Carle and Hattie Williams, did very well. Carle was his usual self—a musical version of Willie Collier, and Miss Williams was never seen to better advantage. They were both, however, overshadowed by little Dorothy Webb, a diminutive ingenue who seemed to run away with the show. It is to the credit of the stars that she was given so much leeway. If not scoring with so "fat" a part Miss Webb would have had no one but herself to blame.

There were two other comedians with honors to their credit, i. e., Mr. West and Charles McNaughton, both of whom squeezed all out of their respective parts that was possible. A new tenor made his New York debut Monday evening—Robert Evett, imported from England "by courtesy of George Edwardes." He is a rather chunky chap who acts and vocalizes more along the German school.

The only other female principal was Cheridah Simpson in the role of a mother. Her physical proportions qualified her for the part and her voice won approval. In the third act Mazie King, not programed, danced acceptably on her toes.

Apparently no expense was spared by Charles Frohman in the scenic and sartorial investiture. It is not a question of judgment, but purely a matter of personal likes and dislikes, whether "The Doll Girl" is a good show. If you care for that sort of thing, it is a success; if you don't—the box office will have to decide. *Jolo.*

FAMILY CUPBOARD.

Some of the New York critics spoke mightily well of Owen Davis' dramatic play of New York, "The Family Cupboard," after its premiere at the Playhouse, Aug. 21. A few threw the harpoon. Despite whatever thrust any of the Manhattan scribes gave it, "A Family Cupboard" is going to do business. That depends though on William A. Brady's holding fast to some of the excellent actors in the present cast.

Mr. Davis has been writing plays for some time. No one knows that better than Mr. Brady, who, in a brief curtain speech, said he had always had faith in him. Several blows are struck in defense of the weaker sex in "The Family Cupboard." However, it's when the men display weakness that Davis plays for his principal climaxes.

There are many characters, strikingly true. For instance, Davis has gone many of the playwrights one better by making two of his cast stand out more prominently through being drawn from what the variety field has come to know as "the small time."

There were but few critics who didn't say Franklyn Ardell, late of vaudeville, did about the best work in the show as the unrefined, good-natured, unscrupulous "small time" performer continually "making a play" for the girl who had been his partner in the days before she met the Nelsons.

No matter what Mr. Davis may have written for the part, one familiar with the quick wit of Ardell and his gift for sizing up a quick moment in vaudeville, can see where he injected some "bits" of his own to clinch a convincing character study. Ardell's infectious laugh, his good looks and delivery carried him along to laughing results. Ardell's personality is not to be resisted. It's a big feather in his cap to step from the "two and three-a-day" vaudeville house to a pat part in a Broadway production. Ardell can well afford to display to brother vaudevillians what the critics on the dailies said about his work. It's more than he ever got in vaudeville.

In "A Family Cupboard," Mother Nelson (Olive Harper Thorne) neglects her husband (William Morris) who buys a welcome in an uptown apartment with Kitty May (Irene Fenwick) the show girl. Daughter Alice Nelson (Alice Brady) engaged to marry Thomas Harding (Douglas J. Wood), Nelson's business partner, upbraids Mamma for not giving Papa more than a "Hello, Charlie, what are you doing home?" greeting. Son Kenneth Nelson (Forrest Winnant) comes home with a "souse" and discloses the story of his father's wrongdoing. The Nelsons part, daughter sticks to daddy and sonny to mamma. The father has a scene with the stage miss and says it's all off. She swears revenge and ensnares his son.

The Girl and her particular friends, including her own Dad (Frank Hatch, who is forever damning the taxis because they took away his "keb biz") and the garrulous vaudevillian, put Kenneth to the mat and then desert him. The finale brings the reconciliation of father, mother and son.

Of the cast Miss Fenwick struggles hard to play the Girl naturally and effectively. She succeeds in a measure,

but looks too innocent and sweetly girlish for such a "hard" role. Mr. Morris, as the erring father whose only sin finds him out, could not be improved upon. Miss Thorne got along splendidly until the third act when a slit skirt introduced a false note and a wasty fall took away some of her glory.

Miss Brady dressed her role well and handled her lines without a slip. Considering the time, the place and what she had to do Miss Alice was entirely satisfactory. Mr. Winnant, who has been the juvenile in other plays, sustained his reputation for such roles. Alice Lindahl had a minor part with no real chance. Frank Hatch was bully as the new chauffeur while Wallace Erskine was finished as the dignified butler.

The play runs brilliantly along for two acts and then zigzags to a poorly arranged finale. This can be improved and the piece whipped here and there into a box-office bonanza despite its theme or should one say because of it?

Mark.

KISS ME QUICK

One of the most delightful treats a theatre audience was ever regaled with was the reading Tuesday evening at the 48th Street theatre by Helen Lowell of the prolog of "Kiss Me Quick." It was deliciously quaint and at the same time original and satirical, both in conception and execution. It looked for all the world as if there were to be a brilliant satire of Elinor Glyn and her output of exotic literature. There is also revealed in this prolog a new manner of setting in "one" the exterior and full view of a cottage that will prove of value for future vaudeville productions.

Then came the play itself—"Kiss Me Quick," designed as a farce, featuring Miss Lowell and Arthur Aylesworth, supported by a competent cast, and with the usual lavish good taste shown by Philip Bartholomae in his productions, and several other ingredients that go toward making for success.

But the author-manager-producer made his grave error in not using the idea for a musical comedy, or, to be more technical, comic opera of the old-fashioned kind which is always acceptable when it is a good one. In "Kiss Me Quick," Mr. Bartholomae has employed a number of burlesque, travesty and buffoon situations and expects one to imagine that such things could actually happen to people in the possession of their faculties. Had the same ideas been employed in a comic opera, surrounded by pretty girls, mellifluous melodies and all the other accoutrements, there would have been no question as to the result.

Those weighted down under the unfair handicap were, on the whole, carefully selected and well drilled. Mr. Aylesworth stands out most prominently in a low comedy burlesque part. Miss Lowell, with a travesty of Elinor Glyn, secured many laughs through her interpretation of a very thankless part. Robert Kelly gave a sane and human portraiture of a "hick" moving picture director and Frederick Santley a competent juvenile man.

In its present form "Kiss Me Quick" isn't right.

Jolo.

If you don't advertise in VARIETY, don't advertise at all.

TRIP TO WASHINGTON.

Chicago, Aug. 27.

A "Trip to Washington" is Charles H. Hoyt's "A Texas Steer" with a musical background. If the show which opened the new La Salle theatre Sunday night is to meet with success all the credit should go to the late Mr. Hoyt. The "Steer" piece has not been changed to any great extent and in this Henry Blossom showed rare judgment as our lyric writers of the present day compare but poorly with Mr. Hoyt. The comedy is all from the original and had the numbers and music furnished by the producers come anywhere near the book, the piece would have been a riotous success. But music and numbers cannot spoil the laughable Hoyt situations and lines.

The production is not elaborate. 24 chorus girls are costumed conventionally. It appears as though the Johnnies were not to have any great festival while the show runs at the La Salle. There are very few good looking girls.

The music is neither here nor there. "I'm a Lone Star Girl" was the nearest thing to a catchy refrain and this carried the "Yama Yama" strain from "Three Twins."

The placing of the musical numbers has not been skillfully done. Modern musical shows do not have tenor and soprano duets and singles. In two instances they slowed up the performance noticeably. The show runs until after eleven and these numbers could be omitted without being missed.

A dancer or two would also help. There is not a single stepper in the outfit. Two sets are used in the three acts, the finale of the second introducing Uncle Sam, a cake walk and the American flag. It is a bad boy. A burlesque show on the Western Wheel last season carried a much larger flag than it would be possible to get on the La Salle stage, so what's the use?

In principals the "Trip" is well taken care of. There are no names and this is often a sure sign of a good performance. The absence of a good soubret is the main fault. Ada Meade and Katherine Stevenson have the ingenue roles. Miss Meade gets away very nicely with a fair voice and a happy, smiley personality. She puts plenty of life into her work, but is nearer the soprano than the soubret. Miss Stevenson is the real ingenue. Her work is never distinctive and her entire performance colorless. Rose Winters as the Senator's wife, passed very nicely, but like the other women she was not elaborately enough gowned for a Washington society leader. Mabella Baker as the Texas Congressman's wife fitted in easily.

The real surprise and delight among the feminine contingent was Dama Sykes, who had but a bit to do in the second act. After Miss Dykes had shown in the first really smart turn-out of the evening the rest of the women in the cast looked commonplace. The girl has personality, blonde beauty and the attractiveness that means success on the stage. The make-over authors should have found

more in the piece for Miss Sykes to do.

There were three distinct successes in the male end, Harry Fern in black-face as the would be Minister to Dahomey, carried home the bacon. His work was great and had he been allotted a good song or two would have turned the house over. As it was he set them up at every appearance and even carried them through in a pathetic little speech which took him out of the piece. Billy Halligan, new to playing parts, also scored immediately. It appears as though Billy is there. He has the personality and flip style necessary for a corking light comedian. He was poorly coached in respect to talking to his audience and was a little nervous the first night. When this wears off and he gets his stride Halligan will be heard from. His personality can't fall down, it is one of those Harry Fox things.

Rapley Holmes was the Congressman from Texas, and he fitted like a glove. John Daly Murphy, Charles Mast, Samuel Sandgren and George S. Trimble all get in safely.

The show for the La Salle will probably do. The remodeled theatre is comfy and homelike and with some tiling and weeding the show with the Hoyt background should stand up.

Dash.

MARION'S OWN SHOW.

Dave Marion with his company opened the season for the theatre and show at the Empire, Hoboken, last Saturday night, playing one public performance only, before taking up the regular route on the Eastern Wheel at Albany Monday.

In "The Land of Impossible," as Marion has termed the two-act piece of the season, something out of the ordinary for burlesque has been attempted. No one will say the Marion show is conventional. It is really a departure from the beaten burlesque path, in story and settings, especially the latter. The big feature of the production, outside of Marion's work as "Snuffy, the Cabman," are the stage mountings. It may be said now that nothing on the Columbia Circuit will go ahead of Marion's last scene, "The Land of Impossible." It has a panoramic effect and is made more impressive by lights. There is a volcano emitting fire and smoke, while an excellent sky effect is obtained, with lightning breaking through the clouds. This is in the perspective. In the foreground are the plaza of the King's court, with a village beneath the parapet. These are all made use of during the scene, the finale being the town blown up at the direction of Snuffy, to demonstrate his power. He then becomes King, but in a most unusual finish for burlesque, with but four principals on the stage, Snuffy decides it's better to be a cab-driver in New York than a King elsewhere and jumps over the wall on his way homeward. This finale is so different and legitimate it will be interesting to note how the burlesque audiences will accept it.

The other striking stage equipment is the finale of the first act. The opening set is a Broadway scene, which allows of a number of supers for real-

iam. Following, a quartet sings in "one" to permit the setting of the deck of the steamship Spaulding. It is a neat representation, with an ocean cyclorama effect. The scene is dimly lighted. Immediately after an explosion is heard, there is a break-away in view of the audience, with a sheet coming down showing a wrecked steamer in the water. It is worked quickly and has almost a thrill in it.

The story is legitimate, embodying a double thread, and is held to strictly. Meanwhile there are numbers, comedy (mostly by "Snuffy") and operatic music, the latter coming early. Marion is not doing as much of Snuffy this season as he did. He could easily do more. The fun of the excitable hare-lipped cab-driver never seems to grow old. Marion is singing a song about the taxis putting him out of business.

Next to Marion the most important personage is Phil White, playing Oscar Hammerstein. He does well enough, including three minutes of the late Cliff Gordon's monolog, announcing it as an imitation. White also leads the "Raggydora" number, which should be given to a woman. It's the same as in "The Honeymoon Express." One of the scenes is similar to a setting in that show, while another is quite like a setting in "All Aboard" on the Fields Roof.

Inez De Verdier is the prima donna, as she was last year. Miss De Verdier does nicely considering she must carry the entire feminine burden on her shoulders in the first half and share it only with Agnes Behler in the second part. Miss Behler is on for but a moment early, but later appears as the Queen. Miss De Verdier has appearance and clothes which help a lot, also a fair singing voice. One of these, "Elks' Parade," makes a fine march ensemble, with the girls in pretty tights, and there is another tighted number. In the second act the girls (there are about 24 of them and eight chorus men) could dress in the Grecian style as the men do, which would mean hardly any clothes at all. The choristers are well costumed throughout, look good with two or three real pretty faces in the line. They sing excellently for a burlesque aggregation, when backed up with the male voices.

"A Ballet of Roses" is given in the second act, with Emilia Batehete, the premiere. The dancer, a heavy woman, should be held down to the barest possible brevity in time. While a good ballet dancer for her weight her size is against her as she must know, and a little of her work goes a great way. This bit is well put on.

William Lawrence as the Hebrew is there again, also Mark Thompson. Edward Shoben, Max Gordon and Ralph Watson are other principals. One does a "Thief" thing in the opening, for a comedy finish. It may do, but the "thief" impersonator takes himself very seriously as an actor, which he is not. Other comedy bits are "Babies a la Carte," which means a sure enough colored baby will be used on the week stands. The incidental business leading up to this is very old. The same could be said of some "stretcher business," which goes back to Dr. Dippy's days.

When the show has been speeded

up after playing, and this may take a week or so, the lighting end attended to, together with the changes probably to come, Marion is going to have a unique burlesque show. He could put a soubrette in the cast and send the production over the Stair & Haylin dollar time for good financial returns. Marion hasn't been stingy—he has gone in for something besides "Snuffy," and allowing for the company behind him, Dave Marion and His Own Show should interest and entertain the Eastern Wheel patrons this season. If it gets over as Marion wants it to, it will set a new standard for "books" in burlesque. Everything in the show excepting arrangement of music by Thomas B. Bryan, the leader, is credited to Marion. But if everything else in the piece falls down, Marion can bank on his second act. It's the best mounted scene ever placed on a burlesque stage. *Star.*

STARS OF BURLESQUE

The opening week of the first season is rather an inopportune time to gauge the possibilities of a new Wheel show, particularly when the first show is one that has been hurriedly prepared for the ordeal, produced against time and shoved on with nothing considered but the opening date line.

"The Stars Of Burlesque" started exactly in this predicament, and despite this handicap presented some redeeming features. At present there is little aside from its excellent chorus that can claim credit, but the natural doctoring should eliminate at least a majority of the faults and with the chorus in perfect working order, it should not prove such a monumental task to inject some action into the comedy division.

Billy (Grogan) Spencer is the featured principal, stage manager and author of both books. Spencer's work is too familiar to burlesque patrons to require description, but his authoring and his producing talents (always considering the limited time he had) will defy duplication. To be explicit, Spencer apparently just threw a bunch of old bits into a hat and made a blind selection. Not a bad one, either, but Billy should have at least removed the eye-covering when it came time to distribute directions. The show stood quite still all Monday afternoon, except when it started to reverse, and then Billy wisely called on his corking chorus to come to the rescue. For a singing aggregation carrying ten "ponies" and as many show girls, "The Stars of Burlesque" have about as rifty an outfit as one would expect in burlesque, Progressive or otherwise. Margaret Sheridan, when not handling an unimportant speaking part, is among the girls, and her rich soprano bolstered the harmony division up wonderfully.

Arthur Mayer plays opposite Spencer, assuming a Dutch character, one apparently foreign to Mayer's ability. What few laughs he obtained came from undesirable and suggestive moves. His olio partners, however (Jack Howard and Nell Lavender) were more like it. Miss Lavender stood away above the female contingent, occasionally stopping things with

a number. She looks new to burlesque and proved a good selection. Pretty, well shaped and carrying a tone, she should make good easily. Howard played straight throughout and ran second to none on appearance, but was hardly up in his part Monday afternoon.

Babe Mills does all the soubreting and passes satisfactorily, although her appearance and weight are a liability in the general inventory. Teddy Evans was sadly misplaced in the opener, as was Lew Hoffman, who essayed a "cissy" with poor results.

The olio carried Hoffman in a silent hat juggling turn, a good feature for the vaudeville end as well as Mayer, Lavender and Howard in a conglomeration of old bits and gags, relieved by a good song or two. Rosaire and Prevost were added olio starters, giving the performance a nice lift with their knockabout tumbling specialty.

The outfit has been produced along economical lines, none of the girls' costumes running above a low average. The scenery is plain, but answers the purpose.

With Bob Gordon a member of the managerial staff the "Stars Of Burlesque" should quickly develop into a pretty good attraction, for Gordon's capabilities as an organizer and comedy physician have been proven. A little time should be granted before reaching conclusions, but the bolstering process shouldn't be delayed. The Monday afternoon show at the Olympic was pretty close to capacity down stairs, with a fair balcony patronage and a mighty little paper in sight.

Wynn.

BOWERY BURLESQUERS.

With last season's manuscript and the majority of last season's principals, Joe Hurtig's "Bowery Burlesquers" started off on their seventeenth annual ramble at Miner's in the Bronx last week, and after a two-hour effort chalked up a score that is shaded only, if at all, by the record made with the same company when the late Ben Jansen held the reins of producer. Incidentally the opening of the first Eastern Wheel show in the Bronx house calls for the prediction that the recent merger is going to prove profitable for one family of Miners. Friday night without wrestling or any of the other "pulling" features, found the house close to capacity.

"The Plain Clothes Man" featuring Fitzgerald and Quinn and Mabelle Morgan is the script title for this season's "Bowery." It has a book with a story that occasionally runs wild, but never dangerous. The theme had little to do with the success of the comedy division, constructed of bits, all good and mostly new. The comedy is in the capable hands of Fitzgerald and Quinn, the former a natural Celt with a nearly perfect idea of humor as it should be, the latter a light comedian, an excellent "feeder" and a general all around good burlesque man.

Mabelle Morgan is the leading woman, with a soprano voice that helped wonderfully and scuttled the old idea that burlesque patrons can't appreciate good singing. On every occasion Miss Morgan worked her numbers to encore, several times bringing sufficient

applause to necessitate three and four returns.

Sam Brown although not featured is always prominent and near the finish of the first part corners the singing hit of the show, a duet in which Primrose Semon assisted. Miss Semon is new to the show, a gingery soubrette with a good voice and of neat appearance. She might cast off a few of her present numbers to advantage however, for something that will bring better results.

Another new addition to the roster is Jane May, a pretty miss who only occasionally forged to the front. Miss May looked out of joint in a short skirt worn in the opener, but otherwise her appearance acted as a general stimulant to the company. A season with Hurtig should develop Miss May into a burlesque find, if she chooses to remain in that branch of the profession for she has all the requirements of an ingenue and is fortunately cast with a good company.

Harry Woods is the Hebrew comedian, working a second comedy part to success, without overdoing things a bit. Nat Carr and May Irish alternated before the spot with roles of secondary importance.

Joe Hurtig has a clean show, full of laughs, good numbers and speed. He has produced the affair on a liberal scale with excellent taste. The selection of principals showed good judgment for he can probably be credited with the best burlesque cast of the year and incidentally his chorus with the Morin Sisters included, will not be found around the tail-enders, although it seems he might impress the ponies with a modern idea of hair dress.

Wynn.

BLANCHE BAIRD'S BIG SHOW

Chicago, Aug. 27.

Blanche Baird's "Big Show" started the Haymarket theatre off as a Progressive burlesque Wheel house. It makes a very good home for this style of entertainment. The start of the season with Blanche Baird and her troupe should work advantageously, for the first outfit to show on the Progressive Wheel is putting up a very fair brand of entertainment. The company is long in principals and highly satisfactory. The comedy is of a very good order. Some is familiar and some new, but all is funny. The numbers and the dressing of the 20 chorus girls could be improved. The girls, good looking and hardworking, suffer in consequence.

The sets answer nicely, though not elaborate. With the equipment up to standard, the show would leave nothing to be desired.

Blanche Baird is the main feature, and Blanche is some little star. She pulls a nifty by taking tickets at the front gate until her time to appear, and then does an entrance through the audience. A little slyer than formerly, Miss Baird injects all kinds of ginger into her work, and when she is around lifts the entire proceedings. A good singing voice and a laughing, pleasing personality help her immensely. She takes the place of a soubrette and a prima donna all on her own. She could lead several more numbers

without overdoing. The show needs a good number leader.

Eddie Dale gets large type on the program. Eddie deserves it. A funny German, he plays quietly and effectively in both acts, getting laughs easily and without apparent effort. There is something distinctive about Dale's Dutchman. Joe Kelly is the Irish, and gets along nicely. His work is quiet and clean and he plays a good second to Dale. Kelly's specialty might give way to a number with the girls. Al Lipman is prominent, doing a very good straight, reading lines and dressing in Al style. His work is a great help throughout and a good singing voice aids him and the show.

Vesta Lockhard leads a couple of numbers and plays a small part very well. Vesta is a classy looking girl with personality. She wears pretty, becoming costumes without seeming stagey. Anna Kelly plays a couple of roles and fits in nicely. There is not over much for her to do, but she changes her clothes often and flits in and out, leaving a good impression. Harry Peterson catches the difficult role of a Frenchman, and while not a wonder as a character man, he does well enough. Leading a number in the burlesque he gets it over. Harry Schwartz is another "straight" with little to do. He doesn't seem to be quite sure of himself as yet, but should work in. He is trying all the time.

The show on a hot afternoon went over rather well. There was no question about it before a house of goodly proportions. As a starter the *Blanche Baird* show will do. If all the shows on the *Progressive Wheel* are as good there will be no complaints to offer. *Dash.*

MIRTH MAKERS

Chicago, Aug. 27.

Halsted and Sixty-third streets got a first taste of burlesque in its own bailiwick last Sunday when the new Englewood theatre was opened with a spanking new show on the *Progressive Wheel*. The house seats more than 1,300 and was packed, matinee and night, with an audience that seemed to take to the house and show. The new theatre is a model of neatness and comfort.

Hatch & Beatty offer "The Mirth Makers" in a musical comedy called "The Yellow Slipper," in two acts. The first scene is in Old Point Comfort and the second in a hamlet near Madiera, Yucatan. There is a story but it is often obscured by songs and dances. It serves to keep the show in some sort of form, and provides a few interesting situations. There is the usual talk of revolution, and there is the gentleman present who offers to start a revolution for a certain sum, or to overthrow a government at the bidding of any one. There is the Princess, who owns a lot of land, that an American corporation is trying to get, and there are numerous other characters that offer variety and picturesqueness.

The comedy is handled by Johnny Fogarty and Max Burkhardt, the former as Johnny Cahill, a politician, and the latter as O. U. Jinks, an insurance agent. Fogarty appears to advantage in some song numbers, and gets down to his old dancing style near the close

of the last act. He is funny in a quiet way, but needs a few more lines. He has the one big laugh in the show.

Burkhardt was in bad voice, and had difficulty in making himself heard, but he never lets things lag when on the stage. For a considerable portion of the time he is the bodyguard of Fogarty, who has been insured and must be watched all the time for fear something will happen to him. Burkhardt, when his voice is proper, will be one of the best features of the show. He has agility and a comedy method that will bring him something.

Gloria Martinez, Rose Dalamater and Pearl Reid are the three principal women. Miss Martinez has a good voice and gowns herself showily. Miss Dalamater, as the Princess, is effective in the role and Miss Reid's comedy is bright. The chorus is numerous and comely. It is not always dressed in the best of taste, but in one or two numbers, excellent color schemes prevail. There are 20 numbers, and they have been well staged. Some of the popular hits of the day have been made twice as effective by being elaborately dressed.

In the last act the Comedy Quartet started a riot of laughter and applause, and a swing song near the close offered some novel effects.

The company is not quite at ease as yet, but in a week or two the rough edges will wear off, and the show should be a winner. It is clean and bright. *Reed.*

FIFTH AVENUE.

With Labor Day the regular season opens, as well for the Fifth Avenue as the other vaudeville theatres, when better shows it may be hoped are to be seen in the big time houses. The bill this week down there is not much better than those ahead of it over the hot weather. There was no headline with drawing power and a consequent light attendance Monday night resulted.

Raoul Romito and Contessa Milloflori were the top line, but as the program said they were from the Boston Opera Co., it's Boston likely where they should have burst into vaudeville. They are under New Acts. Kathleen Clifford drew in a few friends. These could be counted as they walked out on Foster and Lovett, after Miss Clifford's appearance. Other customers also moccasinied out on the team, who were next to closing, a position they could not hold up. Melville and Higgins (New Acts) should have been there.

Miss Clifford is in again for a week only, according to the billing with a better vaudeville turn than she has before given. But one announced impersonation is in it. Chevalier singing "Arroy Awkins." Even so, Miss Clifford looked her best in the English coster togs. If she would take a day off some time, arrange a routine that would include story songs with or without character settings, Miss Clifford wouldn't have so much trouble in living up to a possible proclamation of the American Vesta Tilley. This hasty in and out thing though has never done her much good from the vaudeville standpoint.

Foster and Lovett have not im-

proved their man-in-the-orchestra turn. It remains the same, nearly there. The act is dragged by ballad singing, and the Lovett of the team isn't dressing neatly enough for a night show. Gordon and Rica closed the performance. Florette, a contortionist, opened, and it wasn't an early start either. Someone must have guessed wrong. John H. West in black face with his "singing wolf" which looks like a prairie dog, was "No. 2." Mr. West has a gas tank effect to light a cigar, is underdressed as a "Brownie" and later comes on in a short fluffy waist, but the act is the dog singing to West's auto horn accompaniment. That gets laughs and it closes the act. The boy who led the animal on the stage and held him with an iron chain wore a diamond ring on one of his fingers, but there was nothing about the ice to indicate its source, whether Buffalo or Baltimore. West might try trimming down his act, which is necessary if he wants to make the big time. The talk and music are now intertwined without anything especially standing out excepting the wolf howling.

Mantilla (New Acts) was on too early, just before Melville and Higgins and then came Will Oakland and Co. in the companion act to that written by Jean Havez and George Botsford for Cecil Cunningham. The two men wrote a singing sketch for Miss Cunningham, and have turned out another for the men. They do well enough with it on looks and voices until the finish, a moving picture travesty in song they can not handle for any laughs, after which they drag along in "one" with ordinary song, closing with a rag. Mr. Oakland would be wise in concluding his performance with the finish of the sketch. Wilfred Clarke and Co. (New Acts).

Carl Young is still in the box office wearing shirts that make the people laugh when buying their tickets. If the show could only follow Mr. Young, the Fifth Avenue would be capacity twice daily. Carl says not to kid his summer shirts; they are the only ones he has. *Slime.*

UNION SQUARE.

Considering that half the bill consists of acts making their initial eastern appearance, the show at the Square this week is not the weakest the house has carried this summer, likewise not the strongest by a considerable margin, but inasmuch as the patronage there has narrowed down to the transients (the neighborhood natives having apparently wised up to conditions) the Keith faction evidently figure the operation on a percentage basis, regardless of the Keith reputation or the Square's future, so it doesn't make much difference in the total.

Rolle's "Arcadia" headlines and closes the performance, managing to hold everyone seated to the finish, principally because it's the one big feature of the show, the best number on the bill and the only opportunity the program has to redeem itself. As usual the singing and dancing numbers monopolize the honors, although Chas. Edwards came in for a goodly share of applause on his cornet solos.

"Arcadia" is a staple musical attraction.

Of the newcomers McKay and Arcine (New Acts) were the one sure hit with the former McKay-Cantwell idea elaborated and improved. The others, Marino Sisters, Dave Austin and Co., and Luce, Glynn and May (New Acts) just merely breezed past.

The Oxford Trio opened with the stereotyped bicycle-basketball game, a mild thriller and exciting enough for the position. Two players and an announcer-referee make up the turn.

Leitzel and Jeannette, one of vaudeville's very best aerial acts, were a successful hit Monday evening, the younger's work and personality providing a pleasant contrast to her partner's appearance and efforts. Well placed in the center of the bill, they had little or no opposition.

"Just Half Way," a Una Clayton comedy with a well blended touch of pathos, presented by Dinehart and Heritage, gave the show the necessary touch of class. The details have been carefully attended to and well staged and presented as it should be, the skit took the show's honors.

Chas. and Fanny Van scored as usual. *Wynn.*

14TH STREET.

It was some sanctimonious show Walter Rosenquest handed 'em Monday night at the 14th Street. It started with Walter's collection at the door and ended with the liquid, voluminous tones the pipe organ poured out at the close, to say nothing of the morality film taken from "Everyman" and made by Kinemacolor. To this add a nice refined show and an orderly audience and one can readily surmise things have changed a bit on the street where flaring melodrama once had the call.

The weather filled the house and the folks were very demonstrative. Two acts in particular hauled down big applause while encores were frequent. Harry Shea is booking the 14th Street and doing an A 1 job. Monday night the show gave big satisfaction.

Two things are not to be denied down there. They are the organ and Jack Driscoll's voice. Gallagher and Gray (New Acts) opened the vaudeville portion, following the organ overture and several reels. After the Rag Class Duo (New Acts) had halted proceedings, Joe Maxwell's "A Night in a Police Station" held attention. This act (ten people) went big. It has been shortened considerably since first brought out. There are some good voices with harmony effects, several topical songs being used advantageously. A dandy offering for the pop time, if the latter can afford it.

The "Everyman" picture consumed 23 minutes and was followed by Kelly and Davis (colored) who scored with dancing. Fred Sanford had a hard row to hoe, but did nicely with stories. He had some of ancient construction, but that mattered little. Eddy and Eddy were next with their protean playlet, "The Wrong Mrs. Wright," which suffered by following the Maxwell act. Jack Driscoll closed and everybody remained to hear him. *Mark.*

NEWS OF THE CABARETS

Lynnfield, Mass., Aug. 27.

A club house with \$100,000 in its treasury with "Hap" Ward, the comedian as president of the organization and Harry Vokes, his old time partner as vice president is now looked upon as a reality and will be ready October 1. Theatrically, the most fortunate part of the affair is that Lucy Daly, the wife of "Hap" whose right name incidentally is John T. O'Donnell, will return to the stage this fall. The estate which is known as Wardhurst consists of 12 acres close to Suntaug Lake and the dining room when remodelled will accommodate 750 persons. James R. McAleer, president of the Boston

AMERICAN.

There is nothing unusually big about the American show this week, none of the individual numbers running above small-time average, the bill collectively totaling a fairly good performance, but one hardly up to the American standard. Al Herman is headlined for the full week and justified the honor with a well earned hit. Herman's routine is reminiscent of a number of other black-face singles and could not quite weather the test of originality, probably carelessness on Herman's part, for he can deliver a number with the best and carry in addition a likeable personality, which suggests that he consult a patter specialist for a new routine. He had the show all to himself Tuesday evening.

Manley and Walsh have also overlooked the necessity of an original routine and did the next best thing, selected a line of talk that has already been tried and found satisfactory. Their singing, particularly that by the comedian, brought them over, but in justice to the cause of originality they should adopt a modern routine of chatter, even though it cost a few dollars.

The La Vine-Cimeron Trio with novel acrobatics held down a conspicuous spot to advantage. The woman's work, in contrast to the usual thing in acrobatic doubles or trios, is quite as important a feature in this turn as the efforts of her two partners. Although not in its infancy, the act still looks good for a few more seasons.

The Falcon Trio, ring manipulators of the usual small time style, closed the performance. Gallardo opened it. Hallen and Fuller, Eddie Foyer, Bigelow, Campbell and Raydn, and Geo. Randall and Co., New Acts.

Wynn.

American ball club and A. L. Wilbur, owner of several houses in Boston, are back of the proposition and theatrical folk will be catered to. Ward and Vokes both contend that they are definitely retired from the stage.

Atlantic City, Aug. 27.

The cabaret at the Rudolph was discontinued Saturday last. The orchestra under Leo Kohles is retained with dancing as the feature. The orchestra at Barnay's is making a big hit under Tom Kelly and Al Houser, dancing here is also the biggest feature. Walter Davidson and his crack orchestra finish at the Islesworth Monday. The hits of the Old Vienna entertainment are Laura Evans, Harry Hawkins and Fred Ritcher. They will be retained with others for some time. But at the other place the end of this week will see a curtailment in the cafe amusement line. However, the Jackson (with the Three Kuhn's), the Old Vienna and Barnay's will retain their full cabarets. Barnay will attempt to make his place the popular place during the winter, featuring dancing.

The Cabarets of New York are waiting for a definite decision that will fix their closing hour status so that the restaurant men will know what to do. Notwithstanding that Magistrate Deul decided last week drinks ordered before one could be consumed after that hour, none of the Cabs about have ventured to follow his opinion, not wanting a police clash. The Grand Jury passed up the Healy-Inspector Dwyer matter, but the cops were to have been placed on examination yesterday for their activity against the patrons of that restaurant.

Saturday night is becoming the big evening in the dancing Cabarets. It must affect theatre business. Just why Saturday evening should be selected can not be fathomed, for the dancing floors are crowded. One experience should be enough for those who may go dancing when they please, but still the Cabarets overflow on the night before Sunday. A waiter in an uptown road house when asked where the mob came from on a Saturday replied it was mostly composed of chauffeurs joy riding, but while the crowd in this particular place fitted that description, it doesn't hold true for other resorts.

Lorber's restaurant, Broadway's small time swell feedery near 40th street, is doing a turnaway supper business without a Cabaret. Lorber was known (and may be yet) as "the Delmonico of Grand Street." He serves "kosher" food. In moving uptown Lorber rented a store space, leaving but small standing or seating room in the restaurant. Around seven o'clock at night there is a line extending out to the street, waiting their turn to be seated. Either Lorber gives a lot of food for little money or what he does give is very good. "Potash & Perlmutter" doesn't draw a larger crowd than Lorber's. Which reminds of a remark made at Hammerstein's the other evening, on the Roof. A couple of men in a box didn't think much of the show. They panned everything that came in sight. Finally a "single singer" (man) appeared. One of the box holders looked him over after hearing the first song, turned around to his neighbor and with his legs crossed as though anything could happen, he asked "Well, who is this one? Potash or Perlmutter?" (Tommy Gray may make an awful noise about this.)

Martin Brown did not leave "The Follies" Saturday, although his dancing partner, Rose Dolly, did. Mr. Brown says his contract is for the entire run of the "Follies," so there!

Mrs. Helen Avery Hardy, after two years of office duty in the Paul Scott Agency, has resigned to take a needed rest.

HALSEY FOR PROGRESSIVE?

Now that the Halsey theatre, Brooklyn, has lost its chance to become a Stair & Havlin spoke, through the legitimate popular priced circuit tacking to the Gaiety in the Borough across the Bridge, the Halsey may become a Progressive Burlesque Wheel house, it is said.

Playing pop vaudeville since opening and becoming dissatisfied with the crowded condition of its neighborhood in that entertainment, the Halsey has been casting about. It's either burlesque, stock or stick to the old policy. If terms can be agreed upon the Progressive will get it according to the latest report.

There is no Brooklyn theatre on the "opposition" burlesque wheel, although the Progressive has two stands in New York City.

STAR & GARTER UNFAIR.

Chicago, Aug. 27.

The Star and Garter, the Columbia burlesque house, is having difficulty with the billposters' union, and has been declared unfair.

The billposters insist the theatre use three men. The house employs one. Signs have been posted by the billposters to the effect that the house is unfair and the Haymarket (Progressive) has been using the boards to tell the people that the Haymarket is not on the unfair list.

The marriage is announced of Mamie Fleming and Lloyd M. Neidner at Providence some time ago.

CORRESPONDENCE

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

CHARLES J. FREEMAN
(DASH)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—After several switches had been made in the program, the bill for the week finally alighted down to a rather humdrum affair. Florence Holbrook had been headlined, but during the week some time Bertha Kallach was switched to the position of honor. Walter Lawrence and Frances Cameron were put over until next week, and their place was filled by Arthur Aldridge, a grand opera singer. Mme. Kallach was seen in "A Light from St. Agnes," a lugubrious sketch in which she has appeared before in Chicago in recent months. The offering was received well on Monday afternoon by an audience in which women predominated. The star was recalled for numerous bows. George Lyons and Bob Yosco, who followed in their act, "The Harpist and the Singer," had a hard spot, but they went over with a rush. They have some sprightly stuff and they worked hard with the result that they grabbed a big share of the applause in this bill. Imhoff, Conn and Co., seen in a sort of tabloid burlesque show called "Surgeon Louder, U. S. A.," won the laughing honors of the entertainment. The offering is a little coarse in spots, but it served to relieve the tedium of the quiet show, and the players were rewarded with consider-

able applause. Belle Adair, a pretty young woman, offered songs in no unusual way. Her voice is not above the average, but she has a winning manner, which helps her. A lot. Jed and Ethel Dooley, a versatile pair, appeared in "D." place and they walked away with a nice neat little hit. They sing, dance, ride bicycles and throw ropes, and they do all these things fairly well. Arthur Aldridge, who had the spot before the headline, sang some semi-classic songs, displaying a well cultivated voice. He lacks fire and ginger, but has technique to burn. Clifford Walker, with an English manner and style, was on for a musical monolog. He was very polite at all times, but did not do much to arouse the audience out of its placidity. Robert Everett and his monkey hippogrime had the honor of opening the program. This act elicited many squeals of delight from the youngsters present, and afforded some little amusement to the grownups. The Caating Four closed. They have some neat circus feats, and a good share of the audience remained to witness their feats of agility and daring. One of the disagreeable features of the bill was the powder smoke that pervaded the place after the Imhoff act. This not only caused much coughing all over the house, but it played-

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havoc with the grand opera tenor's pipes and caused him some little discomfiture, and marred his performance to some little degree. The house was well filled as to the lower floor, but the mezzanine floor and the boxes were not filled.

REED.

COLONIAL (George Harrison, mgr.; agent, J. L. & S.).—The bill at the Colonial did not run off smoothly at the first show Monday morning. Two or three hitches were unavoidable. With the show straightened out it should make fairly good entertainment, although the falling down of a sketch on the program set it back materially. This was the act of Virginia Herold and Co. A poorly written and played comedy with a moral and a wise manœuvre who gives unsolicited advice in stereotyped slang of the sort which manœuvre and chorus girls are often accused of but never use. The piece starts nowhere and ends in exactly the same place. Following a comedy Biograph reel the act could not stand the position. Fielding and Carling present a very neat skating turn. They do nothing out of the ordinary, but the work is accomplished in a clean-cut manner and the man and woman look well in the orange costumes. There is a slight attempt at dancing, which should be done away with to make room for the skating. The desire of skaters to dance nowadays has almost relegated the real skating to the ash heap. Rodway and Edwards, a mixed Hebrew act are an a small time number with some power. The Hebrew comedian works without make-up. This is what the Chicago Society for the Suppression of the Stage Hebrew has accomplished. When a Hebrew comedian plays Chicago now he leaves off the crepe and is then named by the Chicago Board of Censors. One of the partners makes his entrance from the audience. This sort of thing has lost its novelty even in the pop houses. Marenotti and Lewin should follow the same style for their entrance. Through the audience is entirely unnecessary. They are a corking good singing combination and do as well with the high class number as with the popular airs. These boys are in the right line for the big time. They need a little coaching in stage deportment and a slight frame-up for their specialty. Better voices in this kind of act have not been heard. The wearing of overcoats and carrying canes, without hats, is funny. Hurley Troupe, which played the Malestic a few weeks back, added to the good things. A nice-looking troupe of five people who turn good shoulder to shoulder singles, doubles and twisters, they came through to big applause. Albee's Bears rounded out the program. House Monday following the biggest Sunday since the pop policy was installed, filled up more rapidly than usual and by 2 o'clock almost capacity reigned.

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—A better night than any play show has been turned out for the Palace this week. This was due in a great measure to the falling down of the big sketch feature "Blackbirds" a hotted down version of a play by that name which was as big a failure as the sketch will be. It is a jumbled up affair played by the poorest actors vaudeville has seen in the big houses in some time. This is some statement, for vaudeville has seen some pretty bad ones. Jesse Lasky is the sponsor for the sketch, and Jesse has had enough experience to know that vaudeville needs actors in a piece of this sort. Cheating in that line will never do. The act flopped and kicked a

hole in the program. Harry Fox and Jennie Dolly and Jack Wilson and Co. were the other features. The latter was featured above Fox and Dolly, but Harry and Jennie came back at them in the matter of going. The Fox-Dolly team just about walked away with everything in sight Monday afternoon and cleaned up the program without as much as an effort. Harry is doing a trifle differently in the present frame-up with Miss Dolly and the act has more class with the clever little dancer. As a singing team, Fox and Dolly are the successors to Bayes and Norworth. They put over a number just as well as the once great team and have the advantage in Fox's comedy. It is easily vaudeville's leading two-act and they are going further. The work of Miss Dolly is a surprise. She has found a very pleasing singing voice and with her dancing ability, personality and knack for putting on clothes, she stays with Harry from start to finish. Jack Wilson had plenty of opportunity to note the effect of his comedy efforts on the Monday afternoon audience. They started to walk out when he came on and were going all through the act. The act running a full half hour is entirely too long. Three parodies were sung Monday afternoon. Wilson did everything he knew and worked himself into white face. James Husey and Al Lee could have held the next to closing position much better. They went over very strongly. Husey follows Willie Howard pretty closely as to style, but he gets it over and is funny. The team have worked in very well and will have no trouble putting it over on the big time route. They have a quantity of old material which they should gradually weed out. The different style of putting over numbers helps them not a little. Zenita, volcanic or cyclonic violinist No. 2 passed. Zenita followed Yvette in her gyrations while playing. The act needs brushing up at the opening and the girl needs several lessons in make-up. Working seven or eight minutes, she would be able to fill in a spot of about the same weight as she is carrying on this bill. Billy "Swede" Hall, with Jennie Colborn did evenly No. 3. There were parts of the piece that got over and others that trailed by the wayside. The talk which accompanies the turning up of the house brother, saves the act. It is bright and funny and makes a good finish. Paul Seldom's "Poems in Marble" suited Sarah Bernhardt and they will anyone else. The act is the best of its kind that has shown and each pose gained hearty recognition. Three Heddars opened the show and the Four Merkel Sisters closed. A good house Monday afternoon.

DASH.

GREAT NORTHERN HIP (Fred Eberts, mgr.).—The show was slow to get its gait early Monday, but in due season things warmed up a bit, and by the time Norrie Baboons were on every one was in good humor and the show appeared to be a success. Donald Kerr and the Kennison Sisters were the first to cause a ripple of excitement. They offered Tommy dances, and some semi-acrobatic stunts which had the proper punch. The girls are agile and active. They dress in black, which is very effective. Long and Coulter followed with some blackface patter, some clever dancing steps and a comedy boxing bout which brought their act to a bounding finish. They worked hard and were rewarded with generous applause. The Makarena Duo had a gorgeous stage setting consisting of a room in a Turkish harem with

a throne, and they gave a varied sketch, in which the male member of the duo was seen first as a Bulgarian officer, again as a Turkish sultan and again, in a quick change, as the Bulgarian officer. The woman was seen in Turkish costume, sang and danced and otherwise entertained. The act grew better as it went on and the players were rewarded with a nice little burst of applause after their closing song. The Empire State Quartet is not unlike many others, but they hit the bull's-eye and came near to stopping the show. They have the inevitable Hebrew comedian, and they offer ensemble numbers and solos. It must be confessed that they sing better as a quartet than they do singly. They have considerable talk between numbers, and some of it is worth listening to and some of it is not. But, at any rate, they should feel perfectly satisfied with their reception Monday. Norrie Baboons had the closing and the act elicited much laughter and applause. These animals act with almost if not quite human intelligence, and they show evidence of perfect training. The act went unusually big. Revell and Derry, two very neat and nifty acrobats, had the honor of opening the show. They are strong men, and they dress neatly and are quiet and easy all the time. The act is showy and makes a good but rather too sedate opening for a bill like this one. Doyle, White & LeGroot, on second, offer a singing act which is neat and well behaved. Two men and a woman form the company, and they sing operatic and popular airs in such a manner as to hold the attention fairly well. The woman wears a slit gown, which, to say the least, is startling, and this adds somewhat as a magnet for the attention of an audience. The first show on Monday called out a full house before the final numbers had been run off. No pictures are offered at all in this house at present, and two shifts of seven acts each keep the ball rolling for twelve hours.

REED.

HAILEST EMPRESS (Harry Mitchell, mgr.; agent, S.C.).—Corking good bill this week. Everything goes with a rush from beginning to end, and the variety offered should suit any old audience. There was, for example, Cap. A. C. Anson, with his baseball reminiscences, and his new stuff on the game. He was greeted with affectionate interest. One of the biggest hits was registered by Keiso and Leighton, on second. They should have been down nearer the end, but it was impossible to put them there without a stage wait. They have a smart and smashing talking and singing act that would grace any high-priced house in the country. Miss Leighton's simulation of a tipsy woman is a fine piece of work, done neatly and deftly, without vulgarity. This act had the laughing honors. Ross and Ashton also did considerable to enliven the proceedings with their little act, "The Surveyors." They appear in the garb of the men who travel with chain and compass, and they talk and sing and get into the good graces without any apparent effort. The Franconia Opera Co., consisting of four singers, offer excerpts from standard operas and popular successes, and they pass. They carry their own set and dress the act in the best of taste. Orville and Frank have opening place, and they got the house with their "Riseley" exercises. The Dandia Troupe close the bill with a snap and go. Going to the Empress seems to be a habit. No matter what the opposition, the house is always overflowing.

REED.

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AUDITORIUM (Bernard Ulrich, mgr.).—"The Whip" opens Aug. 30.

COBAN'S G. O. H. Harry Ridings, mgr.).—"Stop Thief" opened Sunday night.

CORT (U. J. Hermann, mgr.).—"The Ellixir of Youth" weak farce doing as well as expected.

COLUMBIA (E. A. Wood, mgr.).—"The Belles of Beauty Row."

GARRICK (John J. Garrity, mgr.).—Scott pictures opened Sunday.

HOWARD'S COMEDY (Frank O. Peers, mgr.).—Picture.

IMPERIAL (Klimt & Gazzolo, mgrs.).—"Life's Shop Window."

LA SALLE (Harry Askin, mgr.).—"A Trip to Washington" opened Sunday night.

NATIONAL (John E. Barrett, mgr.).—"Don't Lie to Your Wife."

OLYMPIC (George C. Warren, mgr.).—Margaret Illington in "Within the Law."

ORCHESTRA HALL (Wessels & Vogell, mgrs.).—Picture.

PRINCESS (Edward J. Doyle, mgr.).—"Little Miss Brown" opened Sunday.

VICTORIA (Alfred Spink, mgr.).—Albert Phillips and Lela Shaw in "The Wolf."

Orchestra Hall is open with feature pictures.

Boyle Woolfolk has given up the Empress, Joplin, Mo.

Charlie Straight, Gene Green's pianist, was married last week to Clara Kennedy.

Walter Keefe has given the house in Sheboygan, Wis., to his brother, Harry S. Keefe.

The United Play Co. will send out the first of four companies to play "Lavender and Old Lace."

Charles Moreland has recovered from a long illness and is once more ready to enter vaudeville.

Harold Heaton, of the Inter Ocean staff, has completed a three-act play which will probably be produced this season.

It is now announced "Little Lost Sister" is to receive its new baptism of the footlights at the Calumet in South Chicago Aug. 29.

Clara Inge, in vaudeville, has been engaged by Harry Askin to go into the east of the show that is to follow "A Trip to Washington" at the LaSalle.

Anna Fitzhugh, last seen in Chicago in "Lower Berth 13" at the Whitney, is to be a court singer in Madrid, Spain, according to the latest reports.

Lalia Selbini, at the Colonial last week, is this week playing at the Hippodrome, St. Louis. The big act will probably be booked over the Keefe time.

Fanny Ward will not open Powers' theatre in "Mme. Presidente," as at first announced. Instead, David Belasco will offer a company in "The Governor's Lady," Sept. 14.

The Savoy is to be remodeled and redecorated at a cost of \$25,000 before the opening of the regular season. After Sept. 1, a more

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elaborate cabaret is to be introduced by Manager Willie Fox.

Edward W. Steele, treasurer of the Colonial for several years, has been named as the manager of the company that will play "The Winning of Barbara Worth," to open at the Studebaker.

H. E. Green, formerly ragtime drummer with the College Inn orchestra, joined Anderson's Gaiety company at Cleveland, last Saturday. The company will play Cincinnati, Kansas City, Omaha, Denver, Colorado Springs and Salt Lake, and open Anderson's new Gaiety theatre in San Francisco Oct. 18.

Frederic and Fannie Hatton, authors of "Years of Discretion," the play that was such a big success last season, have spent the summer in novelizing the play, which will soon be published, and in working on a new play that has not yet been named. The latter will be produced about Nov. 15 in New York.

"The Dixie Pirate," a water craft from Muskegon, Mich., took part in the water carnival on the lake front last week and made some little impression. It was manned by a crew from Muskegon, headed by Lew Earl and assisted by Joe Keaton and Len Potter. The boat made the trip from Muskegon across the lake without a compass. It is the pride of the theatrical colony at the Michigan summer resort.

A terrific electric storm Aug. 21 (evening) caused a lot of havoc on the South Side, killed one man and injured several other persons. James Lovelle, a picture operator at the Langley Hippodrome, was electrocuted while at his machine, and a panic was narrowly averted. The gale struck the tent of the Gentry Dog and Pony show playing at West 59th and South Laflin streets. The tent was blown down and the 500 people in the audience were thrown into a panic. Men cut holes in the canvas and allowed the audience to escape. Charles McDonald, a clown, was knocked unconscious by a falling tent pole, and several others were injured. The Nat Reese Carnival company, playing at 65th and Halsted streets, was also hit and three tents were blown down. No one was injured. At the Empress, where the whole house had been sold out for the first show, the audience had to be dismissed after the first act. By candle light, Manager Harry Mitchell refunded the money. No second show was attempted.

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EMPRESS (S-C, agents, direct)—A first rate show is the entertainment at the Empress this week. The Four Readings, casting act, took care of the closing position very acceptably. Manning & Ford were placed at the opening and were endorsed "O. K." Sager Midgley, pleasing. Mort Sharpe scored a hit.

B. Kelly Forrest, excellent. Max's Circus was great. The Seven Lillian Sisters were added to the bill and secured a good volume of applause.

ORPHEUM.—Stella Mayhew and Billie Taylor and Kennedy, Nobody and Platt divided honors on a satisfactory bill. W. L. Abington and Co. were thoroughly pleasing. Barthold's Birds filled an important position pleasingly. Edwards Davis and Co. were rather tiresome in their dramatic offering. The Vanias are held over and Williams, Thompson and Copeland again open successfully.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Altogether pleasing offering. Howard and McCane "cleaned up." "The Redemption" is a dramatic offering given by local people. It is fairly interesting, but lacks a "punch" at the finish. Jack Taylor gave an entertaining interlude. Velde Trio were equal to the task of closing a good show. Minnie Rhodes, a local girl with a single specialty of songs, won encores. Courtney and Jeanette held the opening spot.

CORT (Homer F. Curran, mgr.; Shuberts).—Bought and Paid For" (second and last week); next, "Ready Money."

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—Mison Play; stopped on the ground of its dating.

ALCAZAR (Belasco & Mayer, mgrs.).—Besiege Barricade, Forrest, Stanley and Howard Hickman in "The Wolf"; (dramatic stock); next week, Ralph Herz in a limited season of musical comedy stock; opening vehicle, "Mivoli O. H." (W. H. Leahy, mgr.).—"Bohemian Girl" (comic opera stock).

SAVOY (W. A. McKenzie, mgr.).—"The Traffic" (fourth and final week).—AMERICAN (Jas M. Goewey, mgr.).—Chas. Alpin's Co. in "pop" burlesque stock (sixth week).

Mr. and Mrs. Gene Green spent a couple of weeks of their honeymoon here before sailing for Australia Aug. 26.

A. Byron Bogardus has lately been succeeded in the cast of "The Traffic" at the Savoy by one Albert Edmundson.

The report that the control of the Bijou, Sydney, Australia, has passed into the hands of the Brennan-Fuller vaudeville circuit has been confirmed.

Maud Amber, of Blake and Amber, has been engaged to reinforce the supporting company of Ralph Herz next week at the Alcazar theatre.

The young woman who is to be featured at the Sacramento State Fair next month as a Cabaret singer is Celia Treanor, comparatively an amateur.

Richard Kipling, until recently booking representative here for the Consolidated Amusement Co. of Honolulu, has just lately joined with one Albert Finch in a double vaudeville offering.

After proving a "flivver," the grand opera feature policy at the new Wigwam has been abandoned and in its place the management is now offering a straight Bert Levey vaudeville show of six acts.

The recent addition here of Puert Wilkerson to the Pantages' executive staff as a

"scout" for acts, has led to the belief that this end of the circuit is experiencing a scarcity of attractions of merit.

The management of the Tivoli Opera House announces that the next season of grand opera in this city will open either Oct. 13 or a week later, as circumstances and convenience may direct, and is to last six weeks.

W. P. Reese, booking representative here of the Sullivan-Considine Circuit, is evidently going to become a permanent twin bay city resident, as is indicated by the late report that he is building a palatial home in Alameda.

This is the last week of the so-called "white slave" play "The Traffic" at the Savoy and next week the attraction will be employed to shock the natives of Los Angeles, where it is expected to be housed at the Lyceum theatre.

The Rickard Circuit sailings out of here last Tuesday for Australia consisted of Gene Greene and wife, Reynolds and Donegan, and Mr. and Mrs. Charles Straight. The Greene and Straight couples are "honeymooners." Straight is Greene's pianist.

Mrs. Myrtle Wright of the California Swimming and Life Saving Club, is credited with having made the swim around the Seal rocks, opposite the Cliff House, in this city Aug. 19 in 50 seconds less than the previous record time made by Nellie Schmidt of Alameda, Cal.

After a brief trouping existence of one week, split between the Victoria "pop" vaudeville theatre in this city and the Broadway, Oakland, the "World's Fair Minstrels," a boy and girl act organized here and sponsored by Sam Blair, is reported to have been "shelved" indefinitely.

An electric bill, with cabaret features is scheduled for Aug. 30 in the Scottish Rite Auditorium in this city by the local Picture Operators' Union. The affair is in aid of the Union's sick and death fund and will be in charge of a committee composed of P. Doyle, J. Ford, Charles Sweeney and Anthony L. Noriega.

Mabel Riegelman of Oakland, who retired from the grand opera stage at the close of last season to become the wife of a San Francisco attorney by the name of Samuels, is to be lured back to the footlights' glare Sept. 1, when she will rejoin the Chicago Grand Opera Co. Mrs. Samuels will again sing under the name of Mabel Riegelman.

Josie Gordon, listed here as an actress, made an unsuccessful attempt to commit suicide Aug. 17 in her apartment at 1144 Market street by cutting her throat with a razor. At the Central Emergency Hospital it was afterwards reported that she would recover. Dependency over the suicide of her child, Lotus Moore, several weeks ago, and failure to secure work, is believed to have caused the rash act.

"Cretion Dawn," a poem play by Takeshi Kanno, a Japanese author, was given a notable presentation Aug. 16 in the Forest theatre at Carmel-by-the-Sea, Cal., before a large gathering of artists, writers and musicians from the local colony. The play is

described as partaking in a measure of the old English style of outdoor production, combined with the plays of the ancient Greeks and the productions of Japs.

Among the acts that sailed from here Aug. 26 for a tour of the Brennan-Fuller Vaudeville Circuit in Australia were Morris poles; Davis, Allen & Davis; three Vardels; Arthur Trout & Co.; Jewell & Jordan; Albert & Rosella and Frank Mostyn Kelly and Co. Future sailings for this time are the Georgia Trio; Valentine and Bell and The Lovelock, to depart Sept. 23, and Brent Hayes, Josephine Gassman and Co., Harry Antrim, sailing on a still later date.

The Oklahoma Ranch Wild West played a fairly successful four days' engagement here Aug. 21 to 24 inclusive. Compared with the "Two Bills" and "101 Ranch" shows, the Oklahoma outfit is credited with being a fair second rate by street parade, ordinary in processional features, was given on the morning of the opening day. The side shows were regarded as mediocre, while the exhibition within the big "side walls" was interesting and entertaining, but never big or extraordinary.

H. Frankel, who sailed from Australia recently on the Ventura, after disposing of his interests in the Hughes Musical Comedy Co., has reached these shores, and is going east as far as New York City, and probably to London. One of the objects of his trip there is to arrange for the metropolitan production of an opera written by Marshall Hall of the Conservatory of Music in Melbourne, and which is credited with having been previously presented in Germany.

H. Frankel, known here last year as the official head of the Oriental Amusement Co., and who closed his office in the Humboldt Bank Building several months ago to take the Hughes Musical Comedy Co. to Australia on a tour under the name of the American Musical Burlesque Co. Ltd., is reported to have recently disposed of his interest in the organization to William Anderson, an Antipodan impresario, and sailed from Sydney on the Ventura, which reached this port a fortnight ago. As Frankel's name was not on the list of arrivals here, he is thought to have got off at Honolulu and will probably come here on a later steamer. It is understood that the success of the Hughes outfit was not so marked in their second Australian production, "The Speculators," as in the opening vehicle, "The Grangers," which has been described here as a "copy" of Kolb and Dill's play, "The Politicians."

LOS ANGELES

By GARDNER BRADFORD.
ORPHEUM (Clarence Brown, mgr.).—"The Little Parisienne" (headline), was a big applause getter. Hoey & Lee, scored a substantial hit with their patter and parodies. Belmore and Leigh were given a warm reception. Wallis Clark and Co. went well. Welland commanded plentiful applause. Ethel MacDonough made an excellent feature. The Three Juggling Millers were fair.

PANTAGES (Carl Walker, mgr.).—Meno Moore's "Summer Girls" are the headline feature. They make a pleasing number, securing their share of applause. Charles King and Virginia Thornton and Co. made a big hit. The Devon Sisters scored. James Brockman

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was another big applause winner. The Musical Art Three, excellent. The Aerial Bartlett, pleased.

EMPRESS (Dana Hayes, mgr.).—The BRACKS, pleased, making one of the few acrobatic numbers that have topped a bill here. They scored the applause hit of the show. "When Women Rule" was a hit. Medlin, Feller and Towne were well received. Early and Brall were popular. Aubrey Pringle and Violet Allen were among friends. Lee Brothers opened nicely.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There wasn't a particularly big hit on the bill this week, the show moving along at an even gait with each of the acts getting over nicely without stirring up any noise. Edwards' "Song Revue" closed the show and up until the last few numbers did very well, the cute youngsters doing a great deal to help things along. It seemed those in front were looking for something new, but Edwards is sticking to nearly all the old routine and it is not wearing well. The act dragged badly toward the finish and closed lightly. McDewitt, Kelly and Lucey had a nice spot for their "Piano Movers" act and scored solidly, the eccentric stepping of the two boys getting the laughs and Miss Lucey the looks when she appeared in her soldier suit. They have a good finishing bit that sends them off with a laugh. Something new in posings was shown by the Castillans, and the posers were accorded liberal returns for their work. Posing acts have been pretty well done, but the coloring in this is new and gives a new bit of life to this sort of an act. Howard, Ratliff and Hayden were a little bit too far down on the bill to secure the best results with their comedy turn. Charley Howard is a capital comedian and Ratliff a first rate straight man. Most of the material used is familiar to patrons of burlesque, but new to the big time vaudeville devotees and most of it went over with excellent results. Howard's "souse" going fine. Miss Hayden looks well and does a "Tango" with Howard. Working in "one" is a sort of handicap, but the bit is well worked up. Signor Angelo Patricolo, billed as "The great Italian pianist," made his initial appearance here. Patricolo is a good musician so far as technique is concerned, and those who understood his music liked him as much as those who didn't and tried to make others believe they knew he was playing classy stuff. Signor Pat has a lot to tell about vaudeville audiences and will find that he will get a lot more with popular stuff than by dillydallying with intricate compositions. There are many good pianists in vaudeville and Signor Pat has shown us nothing new, but he can play the piano. McRae and Clegg did a "Tango" with Howard. Working in "one" didn't do much in an early spot, laughs coming lightly. His material is not as good as in the past and he isn't so funny looking as a skinny guy as he usually is. Appeared with Joe McDewitt on the same bill. "Daisies" opened the show and got all there was to be had out of the spot. There is still something to be gotten out of the "twin" acrobatic stunts if it is worked up a little more.

METROPOLITAN OPERA HOUSE (Eugene Myers, mgr.; agent, Loew).—Without a name feature to follow Ching Ling Foo and James K. Hackett, business held up fine this week and the bill reached a good average. The "Every Husband" sketch, played over the big time by Joe Hart, was the headliner, holding over for the full week. Joe Maxwell has the act on the Loew time and is presenting the act with a cast which gives a good performance of the original members are with it. Among the new members the work of Mercedes Alvin stands out distinctly. Her treatment of the role of "Jealousy" is better than the original's and she makes a stunning appearance in a flashy green gown. Some of the others fall a bit short, but it's a capable cast for the popular price houses and the sketch registered a substantial hit. Undine Andrews with her "Kid" story was one of the best liked acts. Miss Andrews has the knack of knowing how to get her stories over. If her songs were equal to her stories she would be a sure-fire hit anywhere. The whirlwind finish to the Schröder Mulvey act took them off to a big hand. The early portion is the weakest. There is just a suggestion of the stepping that Lizzie Mulvey did years ago with Pearl Inman, and she is a wonderful worker in that knockabout

finish. The act went big. Grant Gardner was very well treated. The one trouble with Gardner is that he takes himself too seriously as a comedian. He is a good musician and this part of his act went through on its merits. His efforts to comedize were not so good and his bawling out of his cues to stage crew and orchestra was very bad. Gardner ought to build up a good act. Lyons and Cullun opened nicely with a mixture of dancing, whistling and imitations. Some of the latter by the man were unusually good and won warm favor. The bike act of the Three Newmans gave the bill a nice finish. The boxing on wheels gives a new twist for a wheel act. The pictures go as well as anywhere in town and Manager Myers is giving his patrons a good lot of first run films each week.

TROCADERO (Robert Morrow, mgr.).—The promoters and officials of the new Progressive Burlesque Circuit could not have been anything else but elated over the start of the new Wheel in this city. No doubt the theatre has much to do with it for the Trocadero is the best located burlesque house in town and with an even break on shows will do business. This was proven years ago and it was not until the Western Wheel shows began to go back that business began to go with it. The new leases of the house have made a good beginning. The entire front of the theatre has been rebuilt with new stairways leading to the balcony on each side of the big lobby and improvements have been

made, bringing the house up to the full requirements of the Fire Commission laws. It is said the owners of the property spent \$15,000 fixing it up and the house looks spick and span throughout. An excellent orchestra of seven pieces has been installed with William Sheppard in the director's chair. All the musicians were at the Gaiety for several seasons. "Puss" Foster, stage manager, is also from the Gaiety. Bobby Morrow, formerly treasurer of the Gaiety, is manager and the box office has been widened to permit Jimmy Kenny to hold down his regular job as treasurer. Capacity business greeted Charles Taylor's "Tango Girls" the initial show, at the Saturday night opening and Monday night was almost as big. Tuesday night, when the show was seen, the house was almost filled with the weather so warm that many of the occupants of the lower floor seats removed their coats. It is said that the receipts for the first five shows promised as big a week as the house ever played to, with chances for a new record. The "Tango Girls," the first of the Progressive shows to be seen here, made a good impression. Where it will not come in close competition with some of the better shows of the merged burlesque wheel, the Tango show will stand up all right. Its weakest part is the comedy and this can be remedied without trouble. It may cost some money, but if the show meets with much business like it did here, Taylor can afford to loosen up. The show probably did not cost

a great deal for mounting and costuming, but the settings are new and attractive looking and will do. The dressing looks well, but not expensive, and some care has been taken in picking out stuff that looks the best for the outlay of money. Two or three sets of costumes were pretty and the chorus of 20 girls made a nice appearance in most of the dressing. Tights are in evidence several times, but do help a little, though it is no fault of the girls, who average up very well on looks and conformation. Some good use has been made of the girls in the numbers and it would not hurt to keep them in view more often, for they are a handy bunch and work all the time. Once when the girls looked badly was in the Tango number, which closed the first part. This is a very weak closing. A medley opened both parts and both were well done. The "Normandy" number led by Miss Veola and the "Seaside" song with Gladys Sears in tights and the girls in cheap looking union suits were the best liked. Tony Kennedy is chief comedian and works conscientiously to get laughs with rather light material. He is generally quiet in method, but overworks the "son-of-a-gun" and "wallop in the puss" speeches until there isn't a laugh left in them. The first part is a well-worn skit about the chorus who spend a night away from home and is visited by some of the girls he saw during his jamboree. It's old and weak. The talk is drab, and Kennedy has little help from the other men. The second part is all "bits." There are too many and all too long. Kennedy gets all there is to be had, but could do better with better material to work with. Eddie Boyd, Charles Collins, Al Fyne and Sam Hawley have small parts, feeding Kennedy at all times. Several times the talk goes a bit wild, but it is not a raw show. The women principals get a chance. Miss Veola has the most to do and does most of it well. She leads several numbers and gets them over. She might dress more becomingly and there is no sense in wearing tights, for Veola is at her worst in them. Maybe it was poor underdressing in the white fleshings or maybe Veola wears symmetrical. Anyway, she looked a good deal better in dresses, changing several times. A new headress is needed for the red costume. Miss Sears is a late arrival, but keeps busy afterwards and gives the show a boost several times when it begins to lag. Miss Sears is also credited with putting on the numbers with H. Fletcher Sears, and if so she did enough for the show without anything else. Miss Sears dresses the "daughter" role in the second part poorly. Bertha Rich is also much in evidence. Bertha has a prominent speaking part in the first part, wearing a black costume with white band over the chest. The white band was a happy thought for Bertha, being worn more as a precaution than for modesty, for Bertha is some plump girl. She's a lively worker for a big girl and goes after everything she does with a will. She might tone down a bit to advantage and stay out of the Tango number. She has not a good speaking voice, but takes her time in delivering her lines and makes herself heard. Bertha worked hard in the Irish number, which was her best. Clo. Lamphire had a small part as "Maggie Murphy in the opener and Clo is some child. Otherwise she is just a chorus girl. The old style of first part, olio and burlesque, is in order in three acts separately. The two burlesques, Boyd and Veola in a straight singing turn; Collins and Hawley, who talk, dance and do some burlesque boxing and Gladys Sears are the acts. Miss Sears carried off the honors and has on a song she can work up for big results on account of its catch line. Miss Sears also did well with the baseball song. The "Tango Girls" show is a good average entertainment and can be whipped into a first rate show.

BOSTON

By J. GOOLITZ.

80 Summer Street.

KEITH'S (Harry E. Gustin, res. mgr.; agent, U. B. O.).—Perhaps the arrival of Ching Ling Foo at Loew's St. James had nothing to do with, but nevertheless the prominent acts in the bill this week are better than offered in months. Victor Moore succeeded in getting about everyone on the bill working with him in his classic act, "Change Your Act or Back to the Woods." Doc. O'Neil even volunteering and when asked by Moore if he doesn't remember him, he utters a second and then says cordially, "Oh, yes, you're Harry Thaw." Act brought the

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house down. The surprise on the bill was Rose's Aerial Dogs, billed to open, but jumped to 9.30 after the Monday matinee. It is the best animal act seen here in two years. Ben Deely and Co. went hilariously and ended in a riot when Deely did the Grizzly Bear with a dummy which had its feet tied to his. Doc O'Neill went good, Rae Eleanor Ball, the violin virtuoso, brought the house down, such acts always going good in Boston. Goldrick, Moore and Kissel did well, though they insist on singing "The Curse of a Broken Heart" without getting the comedy out of it, possible by the presence of one of them with a hang-over headache. The Three Barrios closed in a snappy strong march with a surprise before the curtain. Billy and Edith Adams danced fairly and Tom Mosher and Co., cyclists, were billed as "Something New on Wheels." They acted as if they were all new on wheels. Capacity house Monday.

LOEW'S ORPHEUM (C. J. Morris, mgr.; agent, Loew).—Vaudeville.

LOEW'S ST. JAMES (B. Frank, mgr.; agent, Loew).—Ching Ling Foo, vaudeville

SHUBERT (E. D. Smith, res. mgr.; Shubert).—"All for the Ladies," with Sam Bernard, opened Monday night with no opposition, no paper; fair house; all Bernard enthusiasts.

MAJESTIC (E. D. Smith, res. mgr.; Shubert).—"What Happened to Mary," good show, well received; business falling off.

Edward Lee, a New York actor, walked 50 miles from Providence to Boston in 17 hours, winning a bet of \$100 from his partner, Bert Shader. He left the Rhode Island capital at 3 a. m., coming through Pawtucket, Plainville and Wrentham. By all the traditions of the profession he should have walked via the New Haven, but he took to the roads instead.

A big time vaudeville possibility is offered in Joseph Knowles, the Boston artist who is just starting his second month of living naked in the Maine woods without suit, weapon or utensil of any sort. He was already made clothes from the bark of trees, made a stone hatchet, killed trout with a club, trapped a bear in a pitfall, killed it with a log and removed the hide with a sharp piece of slate. He has a fire obtained by friction and unless the mosquitoes and gnats defeat him will accomplish his feat.

Antonio Maiori, the Italian tragedian, will appear at the Hub at the Sept. 1 and 2 in "Papa Martin" and "Rosa and Jose."

Violette Mascotte and her stock burlesque chorus of 40 girls, which have kept the big Boston square house busy all summer, close this week and have no booking, hesitating about trying the road.

It has been definitely settled that the Tremont Theatre is to get "Damaged Goods" and also "Suttee," by Guy Bolton.

Eva Mull's Beauty Show, the third Progressive attraction to start from Boston, opened Monday without a hit at the Old Howard and scored a big hit, being a straight burlesque proposition without any flowery attempt at imitating a musical comedy. The costumes were exceptional and Jimmy Kearney and Fred Russell taking Irish and Tildish comedy respectively, found the book by George Totten Smith full of material which they took ample advantage of. Eva Mull in the second half gave a dramatic travesty on "The Little Rebel" which went big and would make a corking vaudeville attraction on the big time. Dr. Lothrop, who controls the two Progressive houses in Boston is so satisfied with the new shows already here that he will consent to the most liberal advertising propositions, including snipes willingly contending that the shows have proved to be the goods to the extent that he is willing to co-operate fully.

George B. Frothingham, the last but one of the original Bostonians now in harness, has returned from his summer home at Bridgeport, Me., and on Labor, for the DeKoven Opera Co. will play Fri. Tuck in "Robin Hood" for the 5,917th time.

Al Roberts has returned to Boston from New York, where he was playing his original role of the jester in "Kathleen." He is to resume his duties as stage manager for John Craig at the Castle Square Theatre Stock.

The Bowdoin Square next week starts on a 13-act bill policy which met with such success in New York.

Tuesday morning Keith slipped over some double-sized newspaper ads, featuring the big hit of Victor Moore, who heads this week's bill.

Sam Langford headed the Old Howard olio this week, proving himself to be the most reliable negro on contracts in either the ring or the stage today. His fight with Porky Flynn was made after he signed to appear at the burlesque house and it was not until both contracts had been signed that he learned the dates coincided. He stuck to both agreements and went to the ring immediately after a fast hair cut before a house that was jammed to the doors.

A premiere will come at the Colonial Saturday night, when Macklyn Arbuckle breaks no musical comedy in "The Merry Martyr." The American book and lyrics by Glen Kahn and the music by Hugo Riesenfeld, a Viennese composer now living in this country. Alice Deyo heads the female casts and the male who will appear are Donna Mayer, Gertrude Vanderbilt, George F. Moore, John H. Goldsworthy, Richard Hall, Holly Hollis, Robinson Newbold, Texas Kosta, John McGowan, Eunice Mackay and Harry W. Smith. Antonio Maiori, the Italian tragedian, will head America who wants to start a revolution in order to be able to collect some graft.

Labor Day openings will be "Hanky Panky" on a 31 scale at the Boston theatre with last year's cast and "The Ghoul Breaker" with Henry B. Warner at the Park.

The Plymouth will open Saturday night with May Irwin in "A Widow by Proxy."

The "Castle Square" opens Friday of this week, John Craig having selected "London Assurance" with Doris Olson as leading lady until the return of Mary Young (Mrs. Craig), now playing in "Betty's Millions" with Ham P. Carleton, John Craig, Donald Meek, Carney Christie, Al Roberts, Frederic Ormonde, Florence Shirley and Mabel Colcord will all appear in the opening attraction.

Two new theatres are a certainty in the picture field in Boston, one in Hyde Park on the site of the old Congregational Church and the other on Humboldt avenue, Roxbury.

In burlesque Waldron's Casino has "The Girls from Happyland," the Gaiety has "The Beauty Parade" and the Grand Opera House has "The Rector Girls."

Reginald De Koven refused to consent to the opening of "Her Little Highness," which will be a premiere, on the original date planned, Sept. 8, insisting on a full six weeks' run. It will be put over to the 15th, later at the Tiemont, with DeKoven waving the baton. Adapted from Channing Pollock's "Such a Little Queen," in collaboration with Renold Wolf, the musical comedy will serve as a road show to the Tiemont and Missions. Others in the cast will be Wallace McCutcheon, James Davis, Nell McCay, W. J. McCarthy, F. J. Tyler, Louise Kelley, Ethel May Davis, Della Nelson, Richard Edmond and May McCarthy. It will be staged under the joint direction of Julian Mitchell and George Marlon, and after the opening night Max Bendix will be musical director.

The Orpheum is not getting Ching Ling Foo this week on a "split," as was expected, but instead the St. James in the Back Bay will carry the big time act all week, this being the first time that the two houses have not split their complete bills. The Keith interests watched with a rather keen eye the public's attitude toward the arrival of this act. When they found nothing aggressive in the preliminary matter other than the omission of the other acts in the St. James' bill and found no attempt to slip over a feature stunt, an audible "Ish Ka Bibbie" was heard along Mason street, and everything is sliding along profitably as heretofore.

The bottling up of all passes in first class Boston houses in a meeting of the Association of Managers was a good ideal until what was inside the bottle started to ferment and there are several noly leaks around the stopper already and the season is not even officially open. Before a month it is expected that some dissatisfied ones, who are in the exclusive category, will try to force the issue, who are in open breach with this close corporation. The Plymouth theatre, a Lieber house with Fred Wright in the manager's chair and Joseph Di Posa, a newspaper man as press agent, is absolutely against the no paper policy, the new Cort theatre, which will be completed shortly and will book from the Northwestern Association, will not join

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the organization, and the National theatre, under Keith direction, as well as Keith's personal house, will make no positive statement, all considering it too arbitrary. The editors of out of the city weeklies and dailies have thrown down the gauntlet and whereas heretofore they have given liberal space for a little paper, they now they don't give a continental boot whether a line of theatricals appears in their columns or not and that furthermore it will be a cash proposition. Some of the members of the managers' association as a result are yelling and the ruling which excluded everything but strictly Boston dailies is "under advisement." Any show which visits any house in the agreement will have to buy every seat it hands out, a regulation ticket with one hole punched in the stub being used. And City Hall is yet to be heard from.

ATLANTIC CITY

SAVOY (Jake Isaac, mgr.; agent, U. B. O.).—Nora Bayes in "Songs and Piousness," assisted by Hal Clarke, Bernard Fairfax and August Kleinsch, scored biggest hit ever at Savoy. Act lasted nearly one hour. Courtney Sisters "cleaned up" on late; Ed. F. Reynard, solid hit; Six American Dancers, good; Lorraine-Dudley & Co., did well; Hanlon & Clifton, revelation in neat acrobatics; Hubert Dyer & Co., funny. The bill this week is the best offered here and advance sale record breaking.

NIXON (Harry Brown, mgr.; agent, Niri-linger).—Arthur Rigby, hit; "A Christmas Carol" (Scrooge), very good; Clerc & McCall, went big; 13 Boys in Blue, novel; Mistic Trio, well liked; Aldro & Mitchell, good; pictures.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grootnick, bus. mgr.; agent, Joe Dawson direct, through U. B. O.).—Joe Horitz Minstrel, The Stickney's; Three Musical Johnsons; Four Brass Men; Three Dumitrescu; Three Orlants; pictures.
APOLLO (Fred E. Moore, mgr.; K. & E.).—"The Sunshine Girl," Julia Sanderson.

TO THE MISINFORMED PERFORMER

I, LEWIS F. MUIR, wish to emphatically inform Mr., Mrs. and Miss Performer that I am the sole composer of the following songs: "ROB'T E. LEE," "TAKE ME TO THAT SWANEE SHORE," "HERE COMES MY DADDY NOW," "RAGGING THE BABY TO SLEEP," "MAMMY JINNY'S JUBILEE," "HE WANTS SOME ONE TO CALL HIM PAPA," and a host of others, and co-composer of "HITCHY KOO," "RAGTIME COWBOY JOE," "OHI! WHAT A NIGHT," etc.

I sincerely trust that this will serve to place me in the right light, as I understand that a certain party or parties have given out a statement claiming to have written both words and music.

(Signed) **LEWIS F. MUIR**

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STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; pictures.
STEEPLECHASE PIER (W. H. Fennan, mgr.).—Pavilion of Fun; pictures.
YOUNG'S OCEAN PIER (John Levy, mgr.).—Pictures; concessions.
CRITERION (I. Notes, mgr.).—Pictures.
BIJOU DREAM (H. J. Elliott, mgr.).—Pictures; Kinemacolor.
WINDSOR AIRDOME (Moore & Hoffman, mgrs.).—Pictures.
ATLANTIC GARDEN (L. Newbaker, mgr.).—Vaudeville, direct.
CITY SQUARE (E. O'Keefe, mgr.).—Pictures.
ROYAL (W. R. Brown, mgr.).—Pictures.
CENTRAL (Jacoby & Goldman, mgrs.).—Pictures.
COLONIAL (Frank Reed, mgr.).—Pictures.
ARCADIA (Hall & Mason, mgrs.).—Pictures.

Klaw & Erlanger present a new play for three nights at the Apollo beginning Sept. 4, entitled "The Winning of Barbara Worth," from the book of that name by Edwin Milton Royce. It is said that the play is to be one of scenic splendor with a prolog that shows the wastes of the Colorado desert. The story deals in land reclamation and the possibilities of irrigation. Edith Lytle, a Western star, will appear in the title role of the new three-act drama. In the cast are Claude Gillingwater, Andrew Robson, Jas. C. Edwards, Richard Gordon, E. J. Bunkhail, Edwin Brandt, Joe. Robison, Robert Doshon, Alice Ache, Dorothy Tureck and Marie Downs.

The first half of next week at the Apollo will see "Stop Thief."

Clarence Marks (nicknamed "Foghorn") left Murphy's Minstrels Saturday and went to Chicago to join the Boyle Wolfolk "Petticoat Minstrel," a show with an equal number of men and women.

There are three Courtney Sisters on the Savoy bill this week, the third sister playing the stenographer in "The Finish" (Lorraine Dudley & Co.). The newcomer is Edna and she is very clever, too.

A new musical show will be shown by Klaw & Erlanger at the Apollo Sept. 23, to remain for three days. The new production is "The Little Cafe," and is the work of C. S. McClellan and Ivyn Caryll.

NEW ORLEANS.

Art White has been appointed manager of the Orpheum in this city, to succeed the late Jules Blates.

H. C. Fourton will be manager of the Lafayette, the theatre which the Orpheum cir-

cuit will book in opposition to the Greenwich. O. M. SAMUELS.

ST. LOUIS

AMERICAN (Harry R. Wallace, mgr.).—"Where the Trail Divides," with V. Don Gaxalo and Louisita Valentine heading a strong cast, opened to an overflowing gathering. Melodrama plays a strong part throughout the piece, which is excellently played.
STANDARD (Leo Reichenbach, mgr.).—"The Girls of the Great White Way," featuring Harry (Dutch) Ward, Sam Hearn and Helen Eley, drew a large appreciative audience.
GAYETY (Chas. L. Walters, mgr.).—Jack Reid and his "Progressive Girls," with Ella Gilbert Reid and Etta Joernes, drew hearty applause from a well-filled house.
HIPPODROME (Frank L. Talbot, mgr.).—Lalla Selbini & Co., headline; English Pony Ballet, went very big; Bertram, Dean & Reed scored; Stanley & Conover, many encores; Ines Baird & Co., excellent; Swor & Westbrook, very entertaining; Greene & Parker, well received; Morrissey & Hackett, exceptionally good; Four Leaters, and The La Tours complete the bill.
GRAND (H. R. Wallace, mgr.).—Mysterious Edna, headline; "Henpecked Henry," scored decidedly; Whalen, West & Whalen, clever; Chas. Russell, heartily received; Leon & Adeline Sistr, fine; Rich & Galvin, very good Lester & Boniger, pleased.
EMPERESS (C. B. Heib, mgr.).—Mattie Lockett, featured; Woods-Ralton Trio, went big; Marshall & Moore, excellent; Dixon & Hanson, hearty applause; Chas. Carlo's Circus, very interesting.

FOREST PARK HIGHLANDS—Hardeen, headlined to advantage; Huford & Chain, very amusing; Lloyd & Whitehouse, heartily received; Josephine Sabel, scored; Salvador, did nicely.
Dan Flahell announces the opening of the Princess next Sunday, with musical comedy stock changed weekly. The opening bill will be "My Honeymoon Girl." The principals will include Drena Mack, Ruth Albright, Florence Kennedy, Frances Gray, Harlod Skelley, Don Barciay, Harry Wright and Joseph Lyons. Alexander Zinn of San Francisco will have charge of the piece.
Frank L. Talbot denies emphatically that his Garden, Kansas City, will not open. He advises that the house will start Sept. 1 with Roy C. Jones, manager.

CINCINNATI

BY HARRY HESS.

OLYMPIC (McMahon & Jackson, mgrs.).—Progressive Wheel.—Blanch Baird's "Stars of Starland," excellent.
STANDARD (George Toby, house agent; Columbia Wheel).—"Ginger Girls," not a good burlesque aggregation, chiefly because there is no material to work with.
KEITH'S (John F. Royal, mgr.; agent, U. R. O.; rehearsal Sun. 9:30).—"Quo Vadis" picture.
LYRIC (Hubert Heuck, mgr.; Shuberts; rehearsal Sun. 10).—Howe travel pictures; business fine.
HEUCK'S O. H. (Hubert Heuck, mgr.; agent, J. L. & B.).—Opening bill for the first half of the week, William Flemen & Co.; Four Nelsons; Will Hart; The Halloween Hop; Elio Strik & Co.; Agnes Burr. Last half: Martinette Lewis, Ormanda Troupier, Kneter, Mylie & Orth; Almonina & Jones; Flo Adler & Boyd, La Forger.
WALNUT (W. J. Jackson, mgr.; S. & H.).—"The Man From Home," a good show well presented by Walter Marshall, Richardson Cotton, and a capable company.
Empire opens next Sunday.
Grand Opera House opens week Sept. 7 with "The Candy Shop."
The house staff of Heuck's is Duke Hack, manager, F. W. Strautman, treasurer, Reuben Lawson, orchestra and Charles Mack, stage manager. Business for the opening was excellent.
The Cincinnati Theatre Manager's Association held their annual meeting and elected R. K. Hynicka, president, and W. Theodore Alward, secretary. The association took up the matter of the demands from the musicians, and bidders, and deferred action until their next meeting.

PITTSBURGH

HARRIS (C. R. Buenbelt, mgr.; agent, U. B. O.).—Will H. Mack Co., good; Geo. Spissell & Co., fine; Hunter Sisters, clever; Dukes & Ward, pleased; Dixon Sisters, good; Duke Darling, laughable; Claire & Martin, did well.
GRAND (Harry Davis, mgr.).—Stock.
HIPPODROME (J. P. Harris, mgr.).—(Closing week.) Cottrell-Powell & Co., Ambler Bros., The Pingras, Romalo & Delano, Three Kobers, Agnes Ahern & Co., Ballinger & Reynolds, Aerial Leons, The Brads, Will Roehms Athletic Girls, Rice Scott, LaRose, Marguerite Fishers Band, Conti's Fireworks.
LYCEUM (C. R. Wilson, mgr.).—"The Confession."
GAYETY (Henry Kurtzman, mgr.).—"Broadway Girls."
AMERICAN (J. Immerman, mgr.).—Stock.
SQUAW RUN.—"Hiawatha."
EMPIRE (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—25-27, Morrell & Jaeger, fine; Merry Minstrel Maids, very good; Snowie Maybel, good; Claude Ranf, clever; Hibbert & Krouse, well received; 28-30, Harrison-West Trio, Westford & Brock, Al Leonhardt, Jack Burdett, Temple & O'Brien.
PARK (J. P. McConnell, mgr.; Royce).—25-27, Kenney & Rich, Frank Merrit, Watson & Belmont; 28-30, "Troublesome Kids."
K. & K. OPERA HOUSE (A. W. Kreil, mgr.; agent, Royce).—25-27, Rosairs Musical Comedy Co., The Stocktons; 28-30, Roy & Wilson, Kenney & Rich.
The new Victoria will open with vaudeville Sept. 1. Gus Sun booking.
The Davis Players, after a season at the Grand, will remove to the Duquesne, opening in "The World and His Wife."
The Alvin will open Sept. 1 with Primrose & Dockstead Minstrels.
The Pittsburgh Exposition opened 27, featuring the Cincinnati Symphony Orchestra.
The Pitt theatre will open as a stock house Sept. 6.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—Nancy O'Neil and company of three score heavily in Gaston Mervale's "The Second Ash Tray" this week. The climax gives Miss O'Neil a splendid opportunity for some fine tragic acting in winding up the conventional triangular domestic affair. Following her in the next to closing spot, Trovato receives the usual demonstration accorded him here, where he is exceedingly popular. Charles Olcott took the house by storm

in "A Comic Opera in Ten Minutes." A rather mediocre offering is "The House Warmers," by Kellar Mack and Frank Orth, headed by Johnny Dooley and Yvette Rugel, with a company of ten. It comes in for only what a light-night piece is worth. Edna Munsey is billed as "a beautiful girl with a beautiful voice," and she wins. Miller & Mack, dancing, do well. Woodward's Posing Dogs open and well received. Mermala and three other young women close the show with a diving act.

CRYSTAL (William Gray, mgr.; agent, T. B. C.; rehearsal, Monday 10).—"Choo Choo Girls," featured; Haas Bros., good; Van Hagon & Jackson, fine; Alvia & Alvia, excellent; Kelly, Downey & Willard, great; George S. Lauder, fair.
GAYETY (J. W. Whiteside, mgr.; agent, Eastern Wheel).—Gay, New Yorkers in "Madame, Who Are You?"
SHUBERT (Manager transferred; agent, Ind.).—Dark.
EMPERESS (Jack Yeo, mgr.; agent, S-C).—Dark.
DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Dark.

PABST (Ludwig Kreiss, mgr.).—Carnegie Museum Alaska-Siberian pictures.
SAXE (C. A. Newton, mgr.).—Kinemacolor.
ALHAMBRA (George Fischer, mgr.).—Pictures.
RAVENNA PARK (R. W. Hopkins, mgr.).—Langheirich's band and rides.
PARK (Frank W. Harland, mgr.).—"Merry's band, cabaret and rides."
PALM GARDEN (C. C. Randolph, mgr.).—Kittles' band and cabaret.
MOTORDROME (Robert Tomsen, mgr.).—Clauder's band and racing.

Opening its season as the second attraction at the Gayety, Jake Goldenberger's "Gay New Yorkers" company is putting on a creditable show, and by the time it leaves Milwaukee the offering will have received quite generous cutting, the action of the piece Sunday requiring more than three and one-half hours for presentation. It is called "Madame, Who Are You?" and the show is about as crazy as the name. Nevertheless, it provides good entertainment in its two acts. Will Fox and Harry Stewart have the responsibilities in the comedy line, and, ably seconded by James J. Lake, keep the audience hilarious for the greater part of the time. The plot gives them plenty of opportunity for fun and they get more out of their parts than the average comedians without resorting to slapstick stuff. The second act is a travesty of legal procedure, but the comedy while not featured in the billing, is excellent in eccentric character work and in singing, and "The Broadway Glide," which he leads, is one of the most effective numbers in the show. Elsie Jerome, Carol Schroeder, Edna De Young and Beatrice Loftus are prominent in the female contingent, the first named having a splendid voice. Although the leading woman and assuming a role under the title of the piece, the fact that she is a Supper De Young and the question of identity makes one wonder why the piece is called "Madame, Who Are You?" The costumes are fair and the scenery very good. Most of the melodies are new. The chorus is excellent and keeps busy. Of the principals it must be said that Goldenberger's show carries no dead wood. C. E. Barton, for the Columbia Amusement Co., took in the opening.

Instead of getting away at 1 o'clock Sunday morning, it was 4 o'clock before a special train carrying "A Trip to Washington" scenery and people to Chicago for an indefinite run at the new Opera House was able to leave Milwaukee, an attachment by Addison Burkhardt, Chicago playwright, tying up the new Askin show. After three hours of arguing, during which time members of the company waited in the Pabst theatre and nearby hotels, the costumes and scenery were released upon payment of \$400 in cash and the granting of producing rights of "Louisiana Lou," "The Sweetest Girl in Paris," "Lo" and another show. Burkhardt's claim was for \$1200 royalties on the play named *Morgan*.

HONOLULU, H. I.

By E. C. VAUGHAN.
BIJOU (J. H. Magoon, mgr.).—Aug. 4, pictures this week.
YE LIBERTY (J. H. Magoon, mgr.).—Vaudeville and pictures.



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POPULAR.—Pictures.
ROYAL HAWAIIAN O. H. (W. D. Adams, mgr.).—Dark until Sept. 1, when Virginia Brissac & Co. is expected for six weeks.

The Kona Septet are billed to open at the Bijou Aug. 11 for a short engagement only. It is composed of all Hawaiian singers.

Other amusement than pictures and a few small vaudeville acts, such as we have had for the past two months, will be a welcome change to local theatre patrons.

The Fort Shafter Garrison intend building a theatre with a seating capacity of 1,500. It will be located on the military reservation and cater to the soldiers and military people of the Fort.

ASSBURY PARK, N. J.
LYRIC (W. E. Smith, mgr.; agent, U. B. O.).—Gracie Emmett & Co., hit; Mott & Maxwell, fine; Merrill & Otto, pleased; Jones & Gibson, good; Roy & Arthur, scored; Madge Matland, excellent; Martin Howard, pleased.
SAVOY (Jerome Rosenberg, mgr.).—25-26, "When Claudia Smiles," reviewed elsewhere; 27, "The Flight"; 28-29, "Within the Law"; 30, "Mutt & Jeff".
ARCADE.—Pryor's Band.

BRIDGEPORT, CONN.
POLIS (M. Saunders, mgr.).—Quick Cartoonist, pleased; Archer & Belford, funny; Glass & Bernie, big; Herman Lehr & Co., very good; Frank Morrell, hit of the show; Lynch & Zeller, good. H. REICH.

BUFFALO.
STAR (P. C. Cornell, mgr.; K. & E.).—Richard Bennett, hit in "Damaged Goods," 3 days. Immense thoughtful appreciative audience witness every performance.
LYRIC (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—The Turners, darling; Pork Chop Evers, went well; Madam Hermann, mysterious; Rosa Love, many encores; Leonard & Louie, enjoyable; Ethel Whitehead, and her Pickaninies, excellent; Roscoe Midgitt, worth watching. Best program ever presented at the house.
MAJESTIC (John Laughlin, mgr.; S. & H.).—Neil O'Brien's Minarets open the season with rousing eagerness and new-fangled dances, to a house that pucked the large theatre.
SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Reed Brothers, eccentric; Murphy & Frances, satisfactory; Holmes & Buchanan, won favor; Garden Trio, graceful; Jodie Heather, winsome; Catherine Countess & Her Co., in the "Birthday Present," appealing; Joe & Ernie Van Brothers, humorous; Carl Eugene Troupe, exceptional.
LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Liberty Girls" capacity audience.

ACADEMY (Henry Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Geo. Moore, skilful; Marie La Varr, acceptable; Love & Haight, surprise; Anna Slaters, attractive; Lung Tchang Yuen, applause; Walter Brown, appreciated; Bruce Duffett & Co., "Over the Transom" laughter; Rionel Trio, fine, Tossing Austins, amused.
AMHERST (D. Svedford, mgr.; agents, McMahon & Dec; rehearsal Mon. 6).—Joe Maul, creditable; Jean Gulse, hit; Art Vance, unique.

TECK (John H. O'Shel, mgr.; Shuberts).—Raney & Her Co., Sept. 1, Eva Tanguay and vaudeville road show.

The first committee of the Perry Centennial celebration, acting upon the suggestion of Chairman William J. Connors of the State Commission, engaged Glen Martin to make a spectacular flight in his hydro-aeroplane every day of Perry week, Sept. 2-6.

Rustic theatre, Olcott Bench, closes for the season Labor Day. THAYER.

CAMDEN, N. J.
BROADWAY (W. B. McCallum, mgr.).—21-23, "Mother Goose," excellent; Golet Trio, favor; The Masses, clever; Three Hedders, applauded; John Healy, many laughs. 25-27, "Old Soldier Fiddler," scored heavily; Florence Horne & Co., entertaining; Johnson Bros.



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& Johnson, local favorites; Charles Keane & Co., absorbing sketch; Clarence Wilbur, riot.

The infant daughter of Coleman Fisher, manager of the Colonial picture theatre, died last week.

The proposed mammoth theatre at Broadway and Line street has apparently been abandoned. No work has been started.

Thomas Stockham, formerly treasurer at the Temple, left this week for Reading, Pa., where he assumes the financial end of the Orphum theatre.
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CLEVELAND.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; Harry A. Smith, asst. mgr.; rehearsal Mon. 10).—Opening of the regular season marked by a good bill headed by Marie Dressler, who scored; The Peers, clever bar gymnasts; Nevins & Erwood, good; Bert Wheeler & Co.; Violinsky, applauded; Una Clayton & Players, pleased; Fred Duprez, had them coming and going; Rafayette's Dogs, canine novelty.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—"The Candy Store," headlines; Seymour's Animal Act, featured; Four Sullivan Bros., hit; Rose Kendall, fair; Van Barker Co., "The Man Outside," fair; Craig & Williams, very good.

EMPIRE (Geo. A. Chenet, mgr.; rehearsal Mon. 10).—Quick work was done, as the new owners took over the Empire just one week before the opening date and the entire house has been gone over and redecorated. Geo. A. Chenet is again manager. The first week's offering, "Girls from the Folies," featuring Harry Steppes, is a clever, catchy show with good lines, and the costumes are good. Vaudeville is furnished by Amelia Loveridge, song;

Emerie, trapeze act a la Charmion style; Martin & Catlin, singing.

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—The Star was going along with a lone piano player trying to drum out the music, but this week gave in to the musicians, hence a regular orchestra is now playing. Kohler, Hall & Morton and the "Queens of Paris," in "We Use and Company," with several acts mixed in.

OPERA HOUSE (A. F. Harts, mgr.; K. & E.).—"The Candy Shop," Musical show that is a winner, and the price only \$1.

COLONIAL (R. H. McLaughlin, mgr.).—Colonial Stock Co., "The City," with Tully Marshall playing Hannock, proved a good production.

PROSPECT (Lyons, mgr.; agent, Stair).—"Romance of the Underworld."

ALHAMBRA (Fred Brandt, mgr.).—"Quo Vadis," pictures moved out from a five-week run at the Hippodrome to the Alhambra where they are doing big business. After this picture the house will play feature films with two high-class acts.
WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; agent, Inter; rehearsal Mon. 10).—McConnell & Simpson, in "The Right Girl," hit; Johnson, Howard & Lisette, pleased; Herman's Cats & Dogs, clever; Franklyn Hattie, very good; The Four Sells Bros., excellent; Weston & Lee, pleased and Cooper & Richard, entertaining; good business.

LAKE CLIFF CASINO (Chas. A. Mangold, mgr.).—"The Casino Players," headed by Boyd Nolan and Lily Cahill, in "Our Wives," excellent production. This is the last bill this season.

Boyd Nolan and Julien Harton of the Casino leave this week for New York.

Lily Cahill, leading woman at the Casino, will visit her mother in San Antonio before leaving for New York.

The Majestic has been thoroughly renovated and redecorated and new seats and a new ventilating and heating system installed.
GEO. B. WALKER.

ERIE, PA.

WALDAMEER PARK (E. H. Suerken, mgr.; agent, L. C. McLaughlin).—Del Gibson, liked; Bradlock & Lighton, good; Bell Thayer Bros., clever; Nick & Lida Tusnell, excellent; Terry, Bernard & Elmer, big.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, L. C. McLaughlin).—Fenner & Fox, liked; Dawson, Lanigan & Covert, good dancers; Great Rags, big; The Vernath's Four, clever; Buhl Sisters, big.

The Colonial and Happy Hour theatres both open Labor Day with vaudeville.
M. H. MIZENER.

ELMIRA, N. Y.

MAJESTIC (M. D. Gibson, mgr.).—25-27, Florence Timplin, good; Pupils Bros., pleased; Hurt & Malvene, clever; Elva Hirschoffs, at tractive.
RORICK'S (F. G. Maloney, mgr.). 25-26, Rorick's Opera Co. in "Peggy from Paris," large and well pleased houses. 1-6, "A Knight for a Day."
J. M. BEERER.

EVANSVILLE, IND.

NEW GRAND (Wm. McDowan, mgr.).—Aug. 31-6, Dow & Dow; Three Loggrets, Thompson & Herli; Mollie Weaver, Marionettes; Wm. Edmonds Co.; Whelan, West & Whelan.

WELL'S BIJOU.—31, "Missouri Girl," good, coming. "Copper 666."
MAJESTIC.—31, Mallory Sisters Stock Co., "Beyond the Law" and "The Peacemaker."
ORPHEUM.—Foster & Wade; Jones Family Band; Harding & Willhoit; Krecker & Lowry; Cook & Woodall; Regal Comedy Four.
EDW. SCHEELER.

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Second Season

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Juvenile With
Blanche Baird's "Big Show"
Season 1913-14

HOOPESTON, ILL.
—VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—25-27, Keough Sisters; Eddie Daley.
—McFERRIN O. H. (Wm. McFerrin, mgr.; agent, direct).—Aug. 26, W. B. Patton in "Lazy Hill"; Sept. 2, "A Prince of Tonight."
THE COLONIAL.—Closed. It played pictures.

JACKSONVILLE, FLA.
—ORPHEUM (C. A. Leach, Jr., mgr.; agent, inter.).—Adas Family, strong; Milo Beldon & Players, mediocre; Claude Golden, hit; Joe Flynn, fair; Brangan & Saville, fair, 17-23, to good business.
—OSTRICH FARM (Chas. W. Frazer, mgr.).—Lamonte Musical Comedy Co., 17-23, good attendance.

A stock company will be at the Duval theatre for the winter, filling in all the open time not used by the road shows. Horace Mitchell will be director.

JAMESTOWN, N. Y.
—CELORON (Frank A. Gladden, mgr.; agent, Bert Marshall).—Mortimer Snow & Co., funny; George Clay, clever; Ormus Sisters, classy; Adelaide DeVora, excellent; Marion & Thompson, good; Duffy & May, pleased.
—SAMUELS (Edward T. Connelly, mgr.).—28, "Fine Feathers."
—LYRIC (Edward T. Connelly, mgr.).—Opens Labor Day.

JOHNSTOWN, PA.
—GLOBE (J. G. Foley, mgr.; agent, L. C. McLaughlin).—Clarke & Weston; Dick De Lorie; Radcliffe & Ward; Ola Edeburn.

LATROBE, PA.
—TWILIGHT (J. E. Gordon, mgr.; agent, L. C. McLaughlin).—Fred Green's "Sunny South" Co.; Ed Winn; Wilbur Dixon; Sadie Jackson.

LONG BRANCH, N. J.
—BROADWAY (Jerome Rosenberg, mgr.).—24, "Sweethearts and Wives"; 25-26, "The Fight"; 27, "When Claudia Smiles," with Blanche Baird; 28-29, "Lieber Augustine," with De Wolf Hopper.
—GRAND (C. B. Kelly, mgr.).—24-27, pictures; 28-30, "Dolly Dimple Girls."

"Sweethearts and Wives," a farce comedy by F. E. Dumm, opened at the Broadway, Sunday night. The advertising matter claims

this is Charley Grapewin's best effort. It is not doubted that the effort is there, for Mr. Grapewin works hard. The three acts drag along monotonously, the only snap being some smart repartee. The show is a revised edition of "Between Showers," the vehicle used by Grapewin and Mike Donlin last season. It has been rebuilt for the road. The cast includes Charley Grapewin, Mike Donlin, Anna Chance, Rita Rass and Joe Wilson.

LOWELL, MASS.
—KEITH'S (E. Pickett, mgr.; agent, U. B. O.).—"From Coney Island to North Pole," good; That Versatile Trio, hit; Flo & Arlie Waters, pleased; Jas. Grady & Co., good; Jennings & Wilson, funny; Sam Barton, good; Rio & Bowman, good.
—MERRIMACK SQ. (J. H. Carroll, mgr.; agent, John Quigley).—"Get Rich Quick Wallingford."
—LAKEVIEW PARK.—Martine & Genette; H. J. Dunham; Joe Burnes.

MACON, GA.
—PALACE (J. B. Melton, mgr.).—Week 18-22, Lynch Trio, good.
—MAJESTIC (J. B. Melton, mgr.).—Week 18-22, Kennedy & Vincent, musical comedies; pictures.
—LYRIC (H. P. Diggs, mgr.).—Week 18-23, Dorothy Hayes, excellent voice.
—PRINCESS (Angel Soteropoulos, mgr.).—Week 18-22, King & Britt, good.

MEDFORD, MASS.
—BOULEVARD (J. W. Gorman, mgr.).—Musical comedy, "The Aeronaute," by Matt Ott, music, pretty girls and dancing; big audience, liberal applause. In cast are Eddie Stembler, Harry Morris, Marie Dunne, Emilie Park, Joe Daniels, Erminia Earle, Sadie Stembler and Jack Dempsey.
—AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.).—Leonard Kane, dancing, well received; Nello, juggling, took well; Daley's Minstrel Five, headliners; 4 Musical Kings, scored big.

MERIDEN, CONN.
—POLI'S (R. B. Royce, mgr.; agent, Clancy).—25-27, Kendall's Auto Doll, very good; Mattie Lockett, fine; Stevenson & Co. good; Carl Emmy's Fela, hit, 28-30, Cadieux; Williams & Dixon; Lorenz & Gallagher; Four Jugglers Girls. Sept. 4, Aborn Opera Co., "The Chimes of Normandy."

MILFORD, MASS.
—LAKE NIPMUCK PARK (Dan J. Sprague, mgr.; agent, U. B. O.).—Allen & Arnold, excellent; Karl Zeno, clever; Jack Boyce, good; Jack & Mabel Price, excellent; Six Imperial Russian Dancers, interesting; Saldee Rogers, clever.

MILFORD O. H. (W. W. Currier, mgr.; agent, J. J. Quigley).—Leap Year Girls, good; Lily Gaston, clever; The Aspers, good. Yale Stock Co. Sept. 1 and week.

MT. PLEASANT, PA.
—GRAND (H. C. Morrison, mgr.; agent, Royer).—28-30, The Stocktons; Frank Merritt.

MONTREAL.
—HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—"Stop Thief," continued laugh. Sept. 1, Lawrence Brough in "The Lady of Oxford."
—PRINCESS (A. Wright, mgr.).—Raney's African hunt pictures. Sept. 1, "Blindness of Virtue."
—ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Raiph Lynn & Co., in "The Purple

Lady"; Jas. F. Kelley and Anna Pollock; Ismed; Omear Trio; Neff & Starr; Ed. Martin; Wilson & Wilson Loret & Budd.

GAYETY (Fred Crow, mgr.).—Mollie Williams' Burlesquers; pleased large audiences.
—FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Callan & Davis; Valvina & Lemora; Gretchen Spencer; Musical Melody Monarchs; Bijou Russell; Baseball Four; Lieut. Eldridge; Juggling Bannons. Now play to 10-20-30c.
—IMPERIAL (H. W. Conover, mgr.).—Mannetta; Reidy & Currier.

SOHMER PARK (D. Larose, mgr.; agent, U. B. O.).—Three Mori Bros.; Five Musical Lunds; Emmy's Dogs; Sprague & McNeve; Hoffman Duo. Last week of the summer season.

BIOGRAPH (A. Bourget, mgr.; agent, Griffin).—Harmont & Co.; Toledo & Burton; The Belmonts; Great Banks; Moore & Moore; Donat.

MIDWAY (O. McBrien, mgr.; agent, Griffin).—Roehmer & Co.; Zampa; Franties Sisters; E. Edwards.

ALCAZAR (J. Fisher, mgr.; agent, Griffin).—Melrose Hyponotic Co.

MAPLE LEAF (E. Thomas, mgr.; agent, Cleveland).—Bolger Bros.; Edith Dumont; Hoffman Duo. Last week of the summer season.

MOUNDSVILLE, PA.
—ORPHEUM (C. E. McCabe, mgr.; agent, L. C. McLaughlin).—Harry Glenn; Sadie Foster; Lang & May.

NEWARK, N. J.
—PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.).—rehearsal Mon. 9).—Zeda & Hoot, convincing contortions; Merritt & Douglas, comical; Clyde Veaux & Co. amusing skit; Three Kidlets, clever; County Beaumont, mystifying; Ward Brothers, laughs; Cecil Cunningham & Co., classy; Percy Waram & Co., laughable; Henry & Francis, amused; The Harringtons, novel ladder act.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Place, Thompson & Co., amusing; Ennos & Ryan, comedy; Errico, clever; Yoscarr Trio, work hard; Georgia Mitchell, singer of note; Weston & Fields, harmonize sweetly.

MINER'S (Tom Miner, mgr.).—Rose Sydel's "London Belles."

NEWARK (Jos. W. Payton, mgr.).—"The Girl from Rectors" doing nice business. This is the last week of stock at this house by the Payton Co.

ORPHEUM (M. S. Schlesinger, mgr.).—Manager Schlesinger reopened this house with "A Fool There Was" to packed houses. Excellent production, well staged.

BELLEVUE (Samuel Pollak, mgr.).—Frank & Sadie, Harrington & Co., nicely; Chas. H. Osborne, amused; Bellevue Comedy Three, some singers; May Regard, dainty; Havell & Nash, big hit; May Clait, winsome.

JOE O'BRYAN.

NEW KENSINGTON, PA.
—COLUMBUS (M. K. Williams, mgr.; agent, L. C. McLaughlin).—Harrison-West Trio; The Carrys; F. T. Collier; Musical Rosars; Hubbitt & Crouch; Snowie Mabelle.

NEW LONDON, CONN.
—LYCEUM (Walter T. Murphy, mgr.).—25-27, Daniels & Conrad, great; The Throwing Tabor, club throwers, very good; "Trail of the Lonesome Pine," 30. Mr. Murphy has secured women ushers for the Lyceum, adding much to the attractiveness of the house. Business has been capacity all summer.

James O'Neill, Sr. and his son, James, Jr. left 25 for their second season with "Joseph and His Brethren." Geo. C. Spink and his wife (Ella Tate) will open shortly at the Ly-

ceum with their new act. Mr. Spink has been social director at the Griswold Hotel the past summer.

NORFOLK, VA.

—COLONIAL (C. Egan, mgr.; agent, U. B. O.).—rehearsal Mon. 10).—25-30, Sam Mann & Co., "The New Leader" laughing hits; Freeman & Dunham, excellent; Delmore & Lee, startling; Fay, Two Coleys & Fay, excellent; Littlejohn, jugglers, entertaining; Paul Kleist & Co., excellent; Stuart & King, good dancers; pictures, to usual big business.

—ACADEMY OF MUSIC (John S. Elburg, mgr.; agent, U. B. O.).—rehearsal Mon. 10).—25-30, Atlas Trio, excellent; Jennings, Jewell & Barlow, better than that; Prince & Deerie, very good; Three Shalvey Boys, excellent; William Dick, good also; playing to large houses.

—GRANBY (Otto Wells, mgr.; S. & H.; rehearsal Mon. 2).—Coming week of Sept. 1, Estha Williams in "A Woman's Honor."

—NEW WELLS (Otto Wells, mgr.).—Opening night 26, "Merry Countess," exceptional advance sale; 29-30, "Quincy Adams Sawyer"; Sept. 1-3, "Within the Law."

—VICTORIA (Otto Wells, mgr.).—Kinema-color pictures.

OMAHA, NEB.

—EMPRESS (Frank Harris, mgr.; agent, W. V. M. A.).—Week 17, Gordon & Murphy, pleased; Woods-Ralton Trio, pleased; Sam Hood, fair; Three Flying Kays, good; big business.

—BRANDEIS (C. W. Turner, Jr., mgr.).—Eva Lang and stock company.

—BOYD (Ed. Monahan, mgr.).—Pictures.

Ed. Monahan, manager of the Boyd theatre, announces that Florence Stone opens an indefinite run at the Boyd, beginning Aug. 21.

Chas. Stewart, the Gayety advertising agent, is up after spending four weeks in the Clarkston Hospital.

The Krug theatre is being entirely overhauled and opens with Pantages vaudeville Aug. 21. Chas. A. Franke, manager.

Eva Lang and stock company closed at the Brandeis. 23. She opens at the American early in September for a run.

The Orpheum, management Wm. P. Byrne, opened regular season Aug. 24.

KOPALD.

OTTAWA, CAN.

—RUBELL (P. Gorman, mgr.; K. & E. and Shuberts).—25-26, Talking pictures, good houses; 1-3, Wm. Corbett in "The Silver King"; 3-13, "The Chocolate Soldier" (exhibition week).

—DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—LaToy Bros. opened; Cook & Stevens, fair; Moore & Young, very good; Tom Nawn & Co., applause; Muller & Stanley, hit; Herbert & Claribel Farjeon, pleased; Dupre & Dupre, closed.

—AUDITORIUM.—Roma Reade Co. in "Dora Thorne"; close Sept. 5.

—FAMILY (Ken Finley, mgr.; agent, Alos).—21-23, Moore & Nelson; Jay Alos. 25-27, The Austins; Curtis & Dog.

—FRANCAIS (Ken Finley, mgr.; agent, Alos).—21-23, Billy Cook & Fox in "The Silver Habitant," failed. This the second time Drummond's poems in dramatic form have failed. They apparently cannot be understood; Jack Kane.

—CASINO (F. H. Leduc, mgr.; agents, Alos and Griffin).—21-23, Melrose, was held over for a full week and will play return week Sept. 16. The Stricklands, good. 25-27, Jack Alton, good.

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PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—25-27, "Whorl and Schorl" great; Master Edward Tiffany, good; Amphion Four, hit; Burrosky & Knoblock, clever; Phillips & Holden, great; Al. Taylor, very clever; 28-30, P. Nichols; Watson Sisters & Ruby; Ashton & Pink; Root & White; capacity, 1,200.
ORPHEUM (Mr. McCreedy, mgr.).—"Honey-moon Girls," big business.
LYCEUM (E. J. Wilbur, mgr.).—"Sold for Money."
OPERA HOUSE (Mr. Mank, mgr.).—25-27, "Mary's Lamb"; 28-30, "Little Boy Blue."

The Empire theatre, which played burlesque last season, has not as yet opened, but it is announced that it will play stock. This week is old home week at the Majestic, all local talent; capacity.

Mr. McCreedy, now manager of the Orpheum, was formerly of the Star, St. Paul. **DAVID W. LEWIS.**

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—21-23, Chas. & Ada Latham, scored; Stevenon & Nugent, excellent; Dumbell & Galt Circus, pleased; 25-27, Ned Norton & Co. (The Macy Models), scored; Clara May, good; Julius Elpally & Co., very good; Clifford & Douglas, fine; Quintanos Band, excellent.
AUDITORIUM (H. P. Fox, mgr.).—Week 25, Chas. K. Champlin stock. Excellent company and good business. Not having played this city since 1910, he seems to still have the crowd.

The Dittmas theatre to be erected on State and King streets, 1,200 capacity.
 The site of the burned Bijou theatre (Feller & Shea) has been purchased by Lawyer Thomas Brown. Nothing has been done with the building yet.

Starting this week, Proctor's anniversary week, the house will show five acts instead of three, as heretofore. Also have booking for regular shows. 30, "Within the Law."

On account of the serious illness of Jerry Ward, of the well-known Raymond, Ward & Arthur, the troupe are laying off this week. Jerry is down with pneumonia and in serious condition. **M. A. BRAM.**

PHILIPSBURG, PA.
GRAND (H. O. Crain, mgr.; agent, L. C. McLaughlin).—Musical Mack; Ola Edburn; Dick DeLoris; Neesle Hynd.

PORTLAND, ME.
RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal Mon. 1).—Dotty Dimple, pleasing; Barton Trio, excellent; Maple Leaf Quartet, hit; Frances Sisters, clever; capacity, 1,000.

OLD ORCHARD PIER (Duffey, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 10.30).—21-24, Jimmie Greens, excellent; Joe Pino, good; Earl & Bartlett, good; 25-27, Tremont Quartet; Cole & Collins; Beale Fox; 28-31, Roland Traverso; Co.; Selma Waters; Co.; William Stead. The vaudeville is discontinued for the season Sunday.

JEFFERSON (Julius Cahn, mgr.).—Franklyn Munnell & Adelaide Kelm in "The House Next Door."
KEITH'S.—Week 25, "Quo Vadis." The house will resume vaudeville Labor Day, playing six acts. Neptune's Gardens is the feature opening week.

SCENIC (Westbrook) (Rexford Poole, mgr.).—The Moore Musical Comedy Co. presenting the Seminary Girls, to capacity. 15-20 Mgr. Poole intends to book in as many musical comedy shows as possible with open dates coming into the territory.

GREELEY'S.—25-27, Bijou Comedy Trio; Zohinas; Billie Fay; 28-30, Burt Johnson & Burt; Theodore Tenney; Floyd & Russell. **H. C. A.**

PROVIDENCE, R. I.
BULLOCK'S (P. L. Burke, mgr.).—Josephine Tallie Trio, very good; Belle Walton, good; Little & Allen, entertain; Ver Vallien Trio, good.

UNION (C. Allen, mgr.; agent, Quigley).—Seven American Singers, excellent; Kittle Edwards, good; Lewis & Young, pleased; Three Madcaps, very good; Chas. Bradley, encores.
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

KEITH'S (C. Lovenberg, mgr.).—"Checkers."
WESTMINSTER (G. Collier, mgr.).—"The Big Jubilee" (L. P. Homan, mgr.).

OPERA HOUSE (F. Wendelhafer, mgr.).—"Quo Vadis," photo drama. **C. E. HALE.**

READING, PA.
HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 10.30).—Bernard & Lloyd, laughs; May Bushel & Co., liked; Moore & Moore, liked; Les Macagnis, nicely; State Fair Girls, very well; Star Opera, hit, scored.

ORPHEUM (W. J. Vincent, mgr.).—"Fortune Hunter," excellent.
ACADEMY OF MUSIC.—Sept. 1, "Billy, the Kid"; 6, "Polly of the Circus." **G. R. H.**

RICHMOND, VA.
LYRIC (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Willard Simms & Co., featured; Marie Fenton, big hit; Wm. Weston & Co., well received; Dooley & Styles, encores; Herbert's Boys, very good; Ginch Sisters, very clever; Alexander & Scott, scored heavily. A very good bill to packed houses.

COLONIAL (M. A. Wilber, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Von Dell, well liked; Carl and Lillian, good; May, hit; Gable & Co., good; Holm & Person, good; Jack Marshall, encores. Well liked bill; business good.

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ACADEMY (Leo Wise, mgr.).—25, "The Merry Countess." Capable cast, the show went very big.
ORPHEUM (C. A. Hill, mgr.).—"A Winning Girl," playing to packed houses.

M. A. Wilber, the former treasurer of the Colonial, has been made manager. Frank Moran of Albany, N. Y., is the new treasurer.

The Lyric opened Monday with the house packed, and the balance of the week was sold out by Tuesday.

The Bijou opens next Monday. "The Confession" is the first attraction. **WALTER D. NELSON.**

SCHENECTADY, N. Y.
PROCTOR'S (Chas. H. Goulden, mgr.; agents, F. B. O. and K. E.; rehearsal Mon. and Thurs. 9).—21-23, Jack Wilson's "Supposing" Co., 19 people, headlines, pleased; The Fashions, successful; Rice Brothers, liked; Herlow & Pollard, fair; Jarvis & Harrison, a positive hit; Kinemacolor features; capacity business. 25-27, "The Auto Bandit," 8 people, feature, conventional; Lamb's Manikins, scored; J. Wallace Mackey, entertained; Fentelle & Valliere, liked; Maune & Belle, good.

VAN CURLER (Chas. H. McDonald, mgr.; Shuberts & Progressive Wheel).—21-23, Slim Williams "Girls from Joyland," capacity business. 25-28, Paul J. Rainey's African hunt pictures, appreciated, pleasing business. 29, May Irwin in "A Widow by Proxy"; 30, Bernard & Zela's "Honey Girls"; 1, "The Girl of My Dreams"; 4, Louis Mann in "Children of Today"; 6, Doris Keane in "Romance."

PELOHAWK (Jackson J. Gill, mgr.; Stair & Havlin).—1-4, Thomas A. Edison's genuine talking pictures.

John D. Swartout, superintendent of Proctor's, and Miss Kathleen Getman, were married Aug. 25. Mr. Swartout began his career as card boy six years ago. **"HOWY."**

SCOTTDAL, PA.
OPERA HOUSE (E. M. McGivern, mgr.; agent, L. C. McLaughlin).—Hawthorne's Minstrel Maids; Ed. Mailer; Marie Kemp; Billy Hawthorne; Amy Hawthorne.

SOUTH BEND, IND.
ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Sun. and Thurs. 12.30).—24-27, Demard & Chabot, hit; Arthur Deming, good; Whitney Operatic Dolls, novel; Donvan & Arnold, good; Ishikawa Japs, wonderful. 28-30, Swan's Cockatoo; Tivoli Trio; Edwin Keough & Co.; Francis & De Mar; Peimont's Manikins.

ORPHEUM.—Opened Sunday to three capacity houses. The house has been remodeled and redecorated. The price has been raised for all performances.

CLIVER (S. W. Pickering, mgr.; K. & E.).—22, "Ston Thief," big business.
AUDITORIUM (S. W. Pickering, mgr.).—Grace Scott Stock Co. Opening bill will be "A Woman's Way." **W. H. STEIN.**

SPOKANE, WASH.
AUDITORIUM (Chas. York, mgr.; agent, N. W. T. A.).—Week 18, theatre burned, attractions playing AMERICAN (Jesse Gentry, mgr.; dark); "Passing Show of 1912," 18-21, six performances to capacity business; "Ready Money," 22.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 17, "The Little Parisienne," dazzling headliner; Hoey & Lee, chief fun-makers; Blumore & Light, close up; Ethel McDonough, hit; "The Devil's Mate," well done by Wallis Clark & Co.; Three Millers & Welland.

EMPRESS (George Blakelee, mgr.; agent, S. C.).—Week 17, Seven Bracks, admirable symnasts; "When Women Rule," broad comedy hit; Early & Byall, applause; Lee Brothers, novelty, liked; Pringie & Allen, did nicely.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 17, "Summer Girls," usual Menlo Moore success; Mus-Art Three, versatile; DeVon Sisters, stereotyped; James Brockman, liked; King, Thornton & Drum, fairly effective; The Bartlett, exceptional acrobats.

Two of Menlo Moore's "Summer Girls," playing the Pantages circuit, quit the act while at the Empire in Calgary. Amy Patrick and Jean Reed, Spokane girls, were picked up here to fill the vacancies.

An official complaint was made to Mayor W. J. Hindley, theatre censor, about the act presented by the DeVon Sisters at the Pantages, on the ground that the costumes were risque and the dialogue racy. The mayor O. K'd the act. Business boomed.

ST. JOHN, N. B.
OPERA HOUSE (Kieran Kelly, mgr.).—20-23, "The Chocolate Soldier," good business. **NICKEL** (W. H. Golding, mgr.; agent, U. B. O.).—18-23, Trimont Trio, hit; Gertrude Townsend.

LYRIC (Steve Hurley, mgr.).—18-30, La Duce Sisters, fair. 31-23, Braxton-Wiley Trio, pleased.
GEM (Fred Triffa, mgr.).—Arthur P. Cameron. **L. H. CORTRIGHT.**

TERRE HAUTE, IND.
YOUNG'S AIRDOME (Sam Young, mgr.).—Aubrey Stock Co.
LOIS (E. B. Sheets, mgr.).—Vaudeville and pictures.

EMPIRE (Joe Barnes, mgr.).—31, Harry Hastings' Big Show.
 Fourteen picture houses in operation to good business. **MCCURLEY.**

TRENTON, N. J.
STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—25-27, Felix Adler, big hit; Brooks & Harris, fine; The Norrises, good; Mariette Craig & Co., a big laugh; The Elton Troupe, pleased. 28-30, Jane Dawson & Co. in "Behind the Footlights"; Simpson & Dell; Hammond & Forester; Flight; Iva Donetti & Her Dog; Kinemacolor pictures of Balkan war; good business.

BROAD ST. (W. F. McLean, mgr.; agents, Stair & Havlin).—Sept. 1-3, Elsie St. Leon in "Polly of the Circus"; 4-6, George Sidney in "Bunny Izzy." **A. C. W.**

VIRGINIA, MINN.
LYRIC (Henry Segal, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12).—21-24, De Faye & Moore, applauded; Fox & Maxwell, entertained; Lung Fat & Co., hit.
ROYAL (R. A. McLean, mgr.; agent, Webster; rehearsal Mon. and Thurs. 12).—21-24, Marcelle & Clare, clever; Fitz & Jerold, got by.

After Sept. 1 the Royal will be booked by Sullivan & Considine. **"RANGE."**

WILKES-BARRE, PA.
GRAND O. H. (D. M. Cauffman, mgr.).—25, "A Butterfly on the Wheel"; 27, Primrose & Dockstader; 28-29, "The Purple Road"; 30, "Billy, the Kid."

MAJESTIC (J. Kallaki, mgr.).—B. A. Rolfe's "Tower of Melody," pleased; Simpson & Dell, good; Iva Donetti, good; Jane Dawson & Co., went well; Walton & Brandt, entertained.

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ADDRESS DEPARTMENT

Where Players May Be Located Next Week (September 1)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in, or at a permanent or 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
Abeles Edward, Variety N Y
Adams Billy & Edith Shubert Utica N Y
Adonis 64 W 144th St N Y
Alexander Bros. Dominion Ottawa Can
Alexander & Scott Forsythe Atlanta Ga
Ambrose Mary 146 W 43d St N Y
Amoroso Sisters Tausig 104 East 14th St N Y
Anthony & Ross, Variety N Y
Avon 4 Keiths Cincinnati O

B
Bards Four Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 574 Ridge Ave Chicago
Big Jim F Bernstein 1432 Bway N Y
Bowers Walter & Crocker Keiths Philadelphia
Bracks Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Bretton Ted & Corinne Plunkett 1493 Bway N Y
Byan & Langdon Keiths Columbus O

C
Calles Novelty 1534 4th St Philadelphia
Carletta M 527 Manhattan Ave Bklyn N Y
Ce Dora 9 Riverside Ave Newark
Clark & Bergman 121 George St Brooklyn
Corelli & Gillette Variety London
Couch & Welch Variety London
Curson Sisters Third Time Orpheum Circuit

D
D'Arville Jeannette Montreal, Indef
Davis Josephine Variety London
Deely Ben & Co Keiths Philadelphia
Dekota Jack 3 Sheas Buffalo
Dilmore & Lee Lyric Richmond Va
Diamond & Brennan Temple Detroit
Dineke & Fernalda Marinelli 1493 Bway N Y
Divine & Williams Orpheum Salt Lake City
Dorr Marie Nixon Atlantic City
Dressler Marie Keiths Cincinnati O

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E
Ebelling Trio, 18 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y
Elizabeth Mary Variety London
Elliott Sydney A 347 Harvey Ave Detroit
Emmett Gracie Maple Crest North Foxboro
Empire 4 Keiths Toledo O
Ewardes S G Hughes Palace Theatre Bldg New York
Eugene Carl Troupe Sheas Toronto Can

F
Ferry Alcazar Casino Deauville France
Fields W C Coliseum London Eng
Four Regals Variety Chicago
Frevoli Fred Variety N Y
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Reebe Ocean Beach N Y
Frey Twins Vaudeville Comedy Club N Y
Frey Henry 1777 Madison Ave N Y C

G
Gauch Sisters Forsythe Atlanta Ga
Geddy & Henderson 241 W 45th N Y
Golden Claude Majestic St Worth Texas
Golden Morris 104 Syndicate Bldg Pittsburgh
Gram & Dent Variety N Y
Granville Taylor 350 W 55th St N Y
Grimm & Elliott Myers Park Canton Ohio
Guerra & Carmen 2108 North Ave Chicago

H
Halligan & Sykes La Salle Chicago Indef
Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmead House,
Panton St., London, England.

H
Hanson Bros Hippodrome Devonport Eng
Harrish Great White Rats Club N Y
Haywood Harry Co Variety N Y
Heather Josie Sheas Toronto
Hermann Adelaide Hotel Pierrepont N Y
Hines Palmer & Gile Variety N Y
Holman Harry & Co Franklin Chicago & Wil-
son Balot Wis
Houdini Variety London
Hutchinson Willard & Co Hippodrome Liver-
pool Eng

I
Inhoff Conn & Corene Temple Detroit
Inge-Claire Variety N Y
John-Sisters Variety N Y

Ishawaka Japs Variety N Y
Ismed Temple Detroit

J
Jackson Joe Variety N Y
Johnsons Travelogue Keiths Phila
Jones & Sylvester Majestic Dallas Tex
Jordan Girls Keiths Cincinnati O
Jungman Family Empire Edmonton Can

K
Karno Comedy Co S & C Circuit
Kaye Agnes Variety Chicago
Kelly Andrew Orpheum St Paul
Kelly & Pollock Temple Hamilton Can
Kelso & Lighthouse 167 W 145th St N Y C
Kennedy & Rooney Variety N Y
Kenny & Hollis 66 Brainerd Rd Allston Mass
Kent S Miller Chasess Washington
Kinsaton-Worid Mindell Idora Park Oakland
Kiela Bros Empress Portland Ore
Koners Bros Alhambra London Indef
Kramer & Morton Orpheum Bklyn
Kurtis Roosters Brennan-Fuller Sydney

L
Lamberti Variety N Y
Lamba Manikins Proctors Elizabeth N J
Langdon The Orpheum Edmonton Can
Lavelle & Stokes Orpheum Omaha
Lawson & Namon Variety Chicago
Lean Cecil M 8 Bentham Putnam Bldg N Y
Le Dent Frank Variety London
Levy Bert Orpheum Bklyn
Lewis & Dody Lyric Richmond Va
Lille Carls Harris Pittsburgh
Littlejohns Frank & Clara Variety N Y

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Moran Polly Variety London
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Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nash Julia & Co Majestic Milwaukee
Nevis & Erwood Keiths Cincinnati O
Newhoff & Phelps, 540 W 163d St N Y
Nibble & Spencer 323 13th St Bklyn N Y
Nicot Bros 1890 Amsterdam Ave N Y
"Night at Barb." Victoria Baltimore
Norcorne Hale & Co Orpheum Sioux City Ia

O
O'Donnell Chas & Co Orpheum Montreal
O'Mearas Dandling Orpheum Montreal
O'Mear Sisters Variety N Y
O'Neill Nance & Co Variety N Y
Orforda Elephanta Variety N Y

P
Pagliacci 4 care J Levy 1541 Bway N Y
Paka Toots Variety N Y
Parry Charlotte Variety N Y
Peers The Keiths Cincinnati
Peter & Baker American Davenport Ia
Pietro Keiths Philadelphia
"Pinafore Kiddies" Orpheum Montreal
Pla Trio Majestic Dallas Tex
Pollock Milton & Co Variety N Y
Polson Bros Proctors Newark N J
Pope & Uno Variety N Y
Priest Janet Woffolk 36 W Randolph Chicago

R
Rafael Dave 1191 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Rickard Circuit Australia
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
Riesner & Gores Fifth Ave N Y

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Ross & Ashton Unique Minneapolis

S
Sells Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila
Indef
Stanley Walter The Billboard Chicago
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Corinthian Rochester
Sutton McIntyre & Sutton Variety N Y

T
"Telephone Belles" Harris Pittsburgh
Terrill & Foster, Orpheum Jacksonville
Terry & Lambert Friars Club N Y
Thomas Mr & Mrs Bayshore L I
Thurston Howard S & H 1493 Bway N Y
Tina Mile Orpheum Sioux City Ia
Trix Helen Orpheum Sioux City Ia

Trovato Morris & Fell 1493 Broadway N Y
Tuscano Bros Keiths Boston

V
Vail & Vail Variety N Y
Van Billy Forrest Ave Madisonville O
Van Billy H Van Harbor N H
Vollansky Keiths Cincinnati O

W
Walman Cosmos Washington D C
Walker Clifford Majestic Milwaukee
Walsh Lynch Co Nixon Atlantic City
Walton & Vivian Cosmos Washington D C
Wander & Stone Variety New York
Wartenburg Bros Majestic Dallas Tex
White Palmer & White Nixon Atlantic City
Willard & Bond Orpheum Omaha
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Woodwards Dogs Orpheum Montreal
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BURLESQUE ROUTES

WEEKS SEPT. 1 AND SEPT. 8.

American Beauties 1 L O 8 Gayety Omaha
Beauty Parade 1 Columbia New York 8 Star
Brooklyn
Beauty Youth & Folly 1 Lafayette Buffalo 8
Corinthian Rochester
Behman Show 1 Grand St Paul 8 Gayety Mil-
waukee
Belles Beauty Row 1 Standard Cincinnati 8
Buckingham Louisville
Ben Welch Show 1 Columbia Chicago 8 Stand-
ard Cincinnati
Big Gaiety 1 Gayety Baltimore 8 Gayety
Washington
Big Jubilee 1 Casino Boston 8-10 Gilmore
Springfield 11-13 Empire Albany
Billy Watsons Big Show 1-3 L O 4-6 Bridge-
port 8 Westminster Providence
Blanch Baird's Big Show 1 Majestic Indian-
apolis 8 Gayety St Louis
Bon Ton Girls 1 Star & Garter Chicago 8
Gayety St Louis
Bowery Burlesquers 1 Orpheum Paterson 8
Empire Newark
Broadway Girls 1 Star Cleveland 8 Empire
Toledo
College Girls 1 Star Brooklyn 8 Empire
Brooklyn
Columbia Burlesquers 1 Casino Brooklyn 8
Orpheum Paterson
Cracker Jacks 1 Murray Hill New York 8-10
1 O 11-13 Bridgeport
Crusoe Girls 1 Garden Buffalo 8-10 Bender
Utica 11-13 Van Curler O H Schenectady
Dandy Girls 1 Olympic New York 8 Trocadero
Philadelphia
Dolly Dimple Girls 1 L O 8 New Englewood
Chicago
Eva Mullis Big Beauty Show 1-3 L O 4-6 Law-
rence O H 8 Grand O H Boston
Fay Foster Co 1 Empire Cleveland 8 Olympic
Cincinnati
Follies of Day 1 Empire Brooklyn 8 Peoples
New York
Follies of Pleasure 1 Star Toronto 8 Garden
Buffalo
Gay White Way 1 Folly Chicago 8 Gayety
Detroit
Gay White Way 1 Gayety Kansas City 8 L O
15 Gaiety Omaha
Ginger Girls 1 Buckingham Louisville 8 Co-
lumbia Indianapolis
Girls of Follies 1 Olympic Cincinnati 8 Maje-
stic Indianapolis
Girls from Hapsyland 1-3 Gilmore Springfield
4-6 Empire Albany 8 Miners Bronx New
York
Girls from Starland 1 Gayety Minneapolis 8
Grand St Paul
Golden Crook 1 L O (non completion Music
Hall New York) 8 Empire Hoboken
Happy Widows 1 Empire Hoboken 8 Empire
Philadelphia
Hastings Big Show 1 Columbia Indianapolis
8 Star & Garter Chicago
High Life Girls 1 Penn Circuit 8 Empire
Cleveland
Honeymoon Girls 1 Empire Newark 8 Casino
Philadelphia
Honey Girls 1-3 Empire Pittsburgh 4-6 Empire
Hollywood 8 Howard Boston
Howe's Lovemakers Gayety St Louis 8 Gayety
Kansas City
Jack Reids Progressive Girls 1 Willis Wood
Kansas City 8 L O 15 New Englewood Chi-
cago
Liberty Girls 1 Corinthian Rochester 8-10
Bastable Syracuse 11-13 Lumberg Utica
Marlons Dreamlands 1 Westminster Provi-
dence 8 Casino Boston
Marlons Own Show 1 Gayety Boston 8 Co-
lumbia New York
May Howards Girls of All Nations 1 Cadillac
Detroit 8 Star Toronto
Miners Big Frolie 1 Gayety Milwaukee 8
Folly Chicago
Mirth Makers 1 Haymarket Chicago 8 Cad-
illac Detroit
Mischiefs Makers 1 New Englewood Chicago 8
Haymarket Chicago
Mollie Williams Show 1-3 Empire Albany 4-6
Worcester Worcester 8 Gayety Boston
Monte Carlo Girls 1 Gayety St Louis 8 Willis
Wood Kansas City
Panama Pansies 1 Grand O H Boston 8 Goth-
am New York
Parlarian Beauties 1 Howard Boston 8-10 L O
11-13 Lawrence O H Lawrence
Queens of Paris 1 Empire Toledo 8 Columbia
Chicago
Rector Girls 1 Gotham New York 8 Olympic
New York

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Social Maids 1 Gayety Pittsburgh 8 Star Cleveland
Star & Garter 1 Gayety Omaha 8 Gayety Minneapolis
Stars of Burlesque 1 Trocadero Philadelphia 8 Star Scranton
Sunshine Girls 1-3 Bender Utica 4-6 Van Curen OH Schenectady 8-10 Empire Pittsfield 11-13 Empire Holyoke
Tango Girls 1 Star Scranton 8 Penn Circuit
Taxi Girls 1 Gayety Washington 8 Gayety Pittsburgh
Trocadero 1 Gayety Toronto 8 Lafayette Buffalo
Vanity Fair 1 Empire Philadelphia 8 Murray Hill New York
Watson Sisters Show 1 Miners Bronx New York 8 Casino Brooklyn

CIRCUS ROUTES

BARNUM-BAILEY—Sept 1 Quincy, 2 Hannibal, Mo., 3 Mexico, 4 Marshall, 5 Jefferson City, 6 Sedalia, 8 Clinton, 9 Springfield 10 Joplin 11 Pittsburg Kan. 12 Ft Scott, 13 Coffeyville.
ROSENBECK-WALLACE—Sept 1 Paris, Ill., 2 Robinson, 3 Carmi, 4 Harrisburg, 5 Cairo, 6 Fulton, Ky., 7 Memphis, Tenn., 9 Brankley, Ark., 10 Little Rock, 11 Orkadelphia, 12 Nashville, Tenn., 13 Texarkana, Ark.
101 RANCH—Sept 1 Decatur, Ill., 2 Lincoln, 3 Pontiac, 4 Bloomington, 5 Hoopesstown, 6 Muncie, 8 Dayton, 9 Springfield, 10 Columbus, 11 Chillicothe, 12 Norwood, O., 13 Hamilton.
OKLAHOMA RANCH—Sept 1 Salt Lake City, Utah, 2 Ogden, 3 Evanston, Wyo., 4 Rock Spring, 5 Rawlins, 6 Laramie, 8 Colorado Springs, Colo., 9 Pueblo, 10 Rocky Ford, 11 Syracuse, 12 Dodge City, Ia., 13 Great Bend, Kan.

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SELLS-PLATO—Sept 1-2 Detroit, Mich., 3 Port Huron, 4 Flint, 5 Lansing, 6 Battle Creek, 8 South Bend, Ind., 9 Logansport, 10 Marion, 11 Piqua, O., 12 Dayton, 13 Hamilton.

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Remember that you can increase the enjoyment of the performance by being appreciative. You will be surprised to note the difference generous applause will make. The folks back on the stage are only human and if you are cold and indifferent, be sure that it will show in their efforts. Hearty laughter and good ringing applause will spur on the artists to give you the best in their store.

This will do more to cure the "Rough-necks" than the club in the gallery.
Three Cheers, please.

RAGTIME, SIX

3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

Harry Cutler, the little English Comedian, claims to be a second Mathewson. "What kind of balls can you pitch," we asked. "Well," says Harry, "I'm a bear at throwing the expectorated spheroid." Bring the smelling salts please.



Tours the West Indies

GRANT GARDNER

BLACK FACE FUNSTER

Entire Week (Aug. 18) American Roof

Entire Week (Aug. 25) Metropolitan Opera House, Philadelphia

LETTERS

Where C follows name, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known. P following name indicates postal, advertised once only.

A
Abbott Chas A
Adams Fred
Adams Jessie
Adams Marie
Addis Miss M
Adelman Ruth (C)
Al Mr & Mrs H
Anthony & Ross
Ardell Lillian
Armenta Mr Angel
Armstrong Ellis H
Arnold Jules
Aschman Robert

B
Barnes & Robinson (P)
Barry Clara
Bartelmeas The (C)
Bartlett Berenice (C)
BeGar Beatrice (P)
Belmont Bella
Bennett Patsy
Bernard Ben (C)

C
Cameron Gikky (C)
Campbell Edna F
Caine & Odom (C)
Carlton Sam (C)
Carroll & Eller
Carson James B

D
Deerle Helen (C)
DeForest Corinne
Deland Charles
Dingos Viola
Dierick Arthur (C)
Doyle Patsy (P)
Duefree Salvatore
Dunne Lillian
Dunne Thos P (C)

E
Edwards Neely
Eldred Gordon
Ellis Alice
Edward Eugene
English Al (C)

F
Farrell Jos (P)
Farrington Paula
Farrington Rose

G
Gardner Mrs F A
Clark Chas
Clark & Hamilton
Clark Edward
Clarke J J
Clifton Helen
Coakland McBride & M
Collins Clara
Collins Jose
Connolly Dolly
Cooper Maude
Copeland & Payton
Correll Jack
Crane Dixie (C)
Creighton Mary (C)
Creighton Sis (P)

H
Hahn Belle
Hart Bob (C)
Hall Lou
Hamad George
Hansy Felix
Harcourt Daisy (C)
Hayward Harry (C)
Hawkins Frank L (C)
Harrison Bertram
Havelock Bros
Hayes Edmond J
Herman Victor (C)
Henry Jean H
Houdini Harry
Howe Miss N
Hoyer Miss M (P)
Hunter Harry (P)
Hutchings Bert (C)

I
Ingalls Ernest (C)

J
Jackson Blossom (P)
James Edward R
Jensen E B
Jolly & Wild (C)
Julian Miss (P)

K
Kalekoa David
Karrow Mme O (C)
Keese Walter
Kellerman Annette
Kent Anna
Kennedy & Mack (C)
Kennedy & Rooney (C)
Kent Mr & Mrs B (C)
Krug Cecil
Kublick Henri

L
La Crandall
Lafayette Mrs E De
La France & McNabb
Lambert Maude
Lambert Otis (C)
Lander Harry (C)
Lamont Miss U
La Tell Morris
Laurence Chas
Lawless Mae
Lawrence & Peters
Lean Cecil
Leander Happy
Leroy Ethel
Le Roy Evelyn
Leroy Patsy
Lewis Sidney (C)
Lillie Carrie

M
Manning Leonard (C)
McDonald & Geneveau (C)
MacDowell Richard
Mack Chas E
Martin Norman B
Mayo Jack
McCreas Mae
McKeene William
McKeene Mr
McLallen Jack (C)
Merles Cockatoos
Merles Cockatoos (C)
Meyers Louise (C)
Miller E A
Miller Lou
Miller Maude (P)
Miltaire Great
Moffatt James S
Moore Helen J
Moore May
Monty Trio (C)
Morris Leslie
Morris & Clark (C)
Morrison Anna
Murray Elizabeth

N
Nazarro Nat (C)
Neale Ida (C)
Neig T W (C)
Nolan Louise
Norris C I
Norwood Edward
Nunn Miss P (C)

O
Odiva

P
Parkinson Mary (C)
Payne Nina
Perry Al
Picaro Luigi (C)
Poynter Beulah

R
Raymond & Caverly
Rego Harry C
Richmiller Wm H
Richmond McKee
Ritter Grace Foster
Romans Dallas (C)
Rooney Julia
Ross Harry
Rumsey Jack
Russell Robt H
Russell Flo (C)
Russo Nick

S
Sadler Ethel
Scott John
Seminary Girls
Seyfried Dixie (C)
Seymour O G
Seymour O G (C)
Sharp Lew (P)
Sharpless Edward
Shaw Lillian
Shaw T W (C)
Shoemaker Miss
Shone Madelyn
Snider Mrs Edward
Solis Bros 4 (C)
Springer John H
Stone Pauline
Styles Nellie

T
Tanner J J
Tempest Florence
Tendebao
Thomas Hilda
Thompson Catheryne
Thurston G H
Torre Miss M
Townsend Miss B (C)
Tripp A E (C)
Trevor Ethel
Turner Bros
Tyrell James

V
Van Dyke Vincent
Velde Trio (C)

W
Waddell Fred & May (C)
Walton W P (C)
Wardell Harry
Watte & Lucas
West Irene (C)
Willard & Nola
Wheeler Bert (C)
Wilson Alma
Willson Walter S (C)
Wilson Bros
Wilton Belle (C)
Wood Nellie (C)
Wright Miss M (C)

Y
Yates Harold



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