

TEN CENTS

# VARIETY

VOL. XXXII. No. 5.

NEW YORK, FRIDAY, OCTOBER 3, 1913.

PRICE TEN CENTS.



EVELYN NESBIT THAW

Dramatic

Variety

JACK FFORD

EDDIE M. MILLER N.Y.

# 20 WEEKS' WORK

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NEW YORK CITY, FRIDAY, OCTOBER 3, 1913.

PRICE 10 CENTS

## VAUDEVILLE ROAD SHOWS GET OVER \$15,000 ON WEEK

**Held Troupe Gathers in \$16,400 in the South. Hoffmann Show, \$15,000. Lillian Russell's Aggregation Opens at Albany. Alice Lloyd Company Starts Oct. 20 in Brooklyn**

Comstock & Gest, who manage the Hoffmann - Polaire - Lady Richardson road show, expressed themselves as well satisfied with last week's gross. George Mooser, representing John Cort, said the same regarding the opening week in the south of the Anna Held tour.

The Hoffmann show gathered in a little over \$15,000 on the six days, playing three one-nighters where no matinees were given. The Held troupe played to \$16,400 on the week, with matinees. The shows are getting about 80 per cent. of the gross, though that percentage of division is not regularly maintained. The Hoffmann company costs Comstock & Gest around \$10,000 weekly to operate. The Held show expense is between \$8,500 and \$9,000.

Andrew Mack left the Anna Held company this week. In his place were placed Ward and Curran from the Lillian Russell show, Kramer and Bellclair going with the Russell company. Mack did not like his position on the program and amicably agreed with Mr. Cort to leave.

The success of the road shows so far have started lively speculation for other companies. Jake Wells, the southern manager, when getting his statements on the business being drawn by Held, is said to have proposed immediately more road troupes for his houses in the south. It was through Wells that some of the towns containing houses booked by the United Offices were closed to the Held show. The company will not play Atlanta. It gets into Nashville at the Auditorium, although an effort to keep it out of that city was also made.

The Lillian Russell show opening at Albany Monday played Schenectady Tuesday; Ithaca, N. Y., Wednesday; Wilkes-Barre, Oct. 2; Harrisburg, Oct.

3; Altoona, Pa., Oct. 4. It is routed for one-nighters until Oct. 20, when St. Louis will be its first week stand. The Russell show from report is better framed for week stands than for one-nighters. No heavy advance sale was reported through this week of one-nighters, although Ithaca Wednesday was expected to be a real test of the company's drawing powers for an average one-night stop. Good business was reported at Schenectady Tuesday night.

The Alice Lloyd vaudeville road show, under the direction of William Morris, is expected to commence its travels Oct. 20 at the De Kalb, Brooklyn. That date may be set over until the 27th. For the Lloyd show Mr. Morris has engaged Frank Fogarty, The Act Beautiful, Fay, 2 Coleys and Fay and The Woods (English Trio) besides some turns from New York cabarets, including the two Chinese "Tommy" dancers at Shanley's. "Dance Mad," the Cabaret act now at the New York theatre, will also be carried, closing the performance.

Morris will have both foreign and American acts in the show.

The Evelyn Nesbit Thaw troupe, another Comstock & Gest road show, opened its season Monday night at the West End, New York, playing to around \$900, as good as the West End has drawn at any time, but still not capacity. The house and the fact that Miss Nesbit has just finished a run of eight weeks at Hammerstein's were believed to have affected the attendance in the early part of the week. Next week the Thaw show plays the Majestic, Brooklyn, then takes to one-nighters in New England on its way to Canada, where it will spend a week each at Toronto and Montreal, with

(Continued on page 6.)

### MILWAUKEE'S NEW ONE.

Milwaukee, Oct. 1.

The Plankinton Hotel property has been leased to C. W. Somers, the Cleveland baseball magnate, for 99 years. He will immediately wreck the present structure and build a new hotel with theatre included.

Klaw & Erlanger have a 25-year non-assignable lease of the playhouse.

### DRESSLER-RITCHIE SHOW.

There is a report that Marie Dressler and Adele Ritchie are talking over a vaudeville road show with themselves as stars of the troupe.

### WHITNEY HAS NEW STAR.

Fred C. Whitney has placed Dorothy Donnelly under contract for a starring tour, to commence after the holidays, or sooner, if the piece now being written for her is completed before that time.

### W. & F.-KINEMACOLOR.

The final signatures necessary for the Weber & Fields-Kinemacolor Producing Co. were attached Sept. 26. Within 60 days from that date, according to the agreement, the first film picture of the German comedians must be produced. It will be entitled "Weber & Fields' Trip Around the World."

S. A. Barnard, president of the Kinemacolor Co., is president of the new corporation, capitalized at \$500,000. Lew Fields is vice-president; L. Lawrence Weber, secretary and treasurer.

### S.-C. IN SIOUX CITY.

Chicago, Oct. 1.

Harry Holmes, manager of the Beigger theatre, Sioux City, Ia., was in town this week looking up plans for the new Beigger theatre which is soon to be erected in Sioux City by John Beigger.

It will cost in the neighborhood of \$125,000 and will play Sullivan-Considine vaudeville.

### MOROSCO SHOWS ONLY.

Oliver Morosco has entered into an arrangement with John Cort whereby the Cort theatre, New York, will be given over exclusively to the Morosco productions.

### LOEW'S \$50,000 SHOW.

"The Pleasure Seekers" goes into the Winter Garden, New York, Election night or the day before.

This production is the first at that house in which the Shuberts have not figured either as producers or parties in interest. They have no part of the newcomer, excepting as house managers. The gross will be divided on a sliding percentage scale.

Marcus Loew is behind the enterprise, which is said will cost between \$50,000 and \$60,000. Lew Fields has an interest in the venture.

### "LARRY" WEBER PRODUCES.

L. Lawrence Weber, associated with Joe Weber, will figure as producer of his first play, although he has been financially interested in several legitimate enterprises.

The new piece is a dramatic version by James Ritter and Ben Teal of Cynthia Stockney's novel, "Poppy." It will be seen around the holidays.

### MINISTER IN SKETCH.

"The Rector" is the title of a sketch which will detail an event in the life of the Rev. Dr. Alexander Irvine, as the main incident. Besides that, the Rev. Dr. will play in the piece with three actors for assistants.

James Clancy captured the minister and the sketch, the former having been excommunicated from the Episcopalian clergy for "social heresy," which is a near-relative of Socialism. Since then the Doctor has been giving lectures in pulpits. His expulsion occurred in New Haven. He has preached in New York.

### CALL "COUNTRY STORE" GAMBLE.

Cincinnati, Oct. 1.

Harry Hart, manager of the Lyceum theatre, playing Sun vaudeville, was arrested this week for conducting a game of chance, the game consisting of the much worked "country store" racket. Persons entering the theatre are given coupons. Drawings are made after the show and ten prizes given away. Jim Fennessy ran the store for several years at the People's without getting pinched. Hart says he will make a test case of it.

If you don't advertise in VARIETY, don't advertise at all.

# VARIETY'S BIGGEST SCOOP IN ROYAL COMMAND PROGRAM

Show to be Given Oct. 11 Before Their Majesties at Coliseum, London, Reported by Variety in London Before English Dailies Had it. Bill for Special Performance.

(Special Cable to VARIETY.)

London, Oct. 1.

His Majesty has approved of the following artists in the Royal Command program at the Coliseum Oct. 11 in aid of the French hospital in London and the Charing Cross hospital.

No. 1, Ellen Terry, recitation by Owen Seaman; 2, Tabloid Revue, in French, produced by Mme. Rasim and played by well-known Revue artists of Paris; 3, Robert Hale, in the "Hunting" song from "Everybody's Doing It" at the Empire; 4, "Ten Little Nigger Boys All in a Row," written and produced by Harry Grattan, with a cast including George Graves, Alfred Lester, Huntley Wright, Fred Emney, Will Evans,

(Special Cable to VARIETY.)

London, Oct. 1.

VARIETY of Aug. 1 arrived in London nine days after that date containing the story of the Royal Command Performance at the Coliseum for Oct. 11. It was the first news in this town of the event, and VARIETY was on sale here before any of the London dailies had the story. VARIETY was the first paper in the world to publish it.

VARIETY has scored innumerable news "beats" on theatrical trade matters, and some in America that did not strictly pertain to technical theatricals; but the "scoop" in London on a matter of general interest by an American paper is unparalleled in the annals of

George Robey, George Formby, Neil Kenyon, Mark Sheridan; 5, W. C. Fields; 6, Yvette Guilbert; 7, Green and Wood ("Humptsti-Bumpsti"); 8, Harry Tate in "Fishing"; 9, Harry Fragson; 10, Lydia Kyasht; 11, G. P. Huntley; 12, Kirkby Lunn; 13, Billy Merson and James A. Watts in a travesty on Russian ballet dancing; 14, Sarah Bernhardt and Co. in the second act of "Phedre"; 15, musical sketch by Seymour Hicks and Max Pemberton, in which will appear Constance Drever, Ruth Vincent, Ellaline Terriss, Florence Smithson, W. H. Berry, Joseph Coyne, George Grossmith, C. H. Workman and a large chorus.

"The Marseillaise" will be played by the augmented orchestra, at the close of the program, followed by the national anthem, the solo of which will be sung by Ivor Foster, the audience being requested to join in the chorus.

## TITLE LIKE SHOW.

(Special Cable to VARIETY.)

Paris, Oct. 1.

Henri Fursi mounted a revue by Gardel-Herve at the Scala, Sept. 27. The title, which carries little weight (like the production), is "Tanguui, Tango, pan-pan le Tanguinette." It received a good welcome. Ryno acts as com-

pere, Made Andral as commere; the leads are held by Grier, Serjus, Paul Ville, Nina Myral (good), Renee Muller, Yvonne Reynolds.

This is the "autumn production." A winter revue, by the triple chansonniers, Bles, Bonnaud and Fursy, is promised to follow.

## RAIMU FOR FOLIES.

(Special Cable to VARIETY.)

Paris, Oct. 1.

The comic Raimu, who has been playing for some time at the Cigale, is leaving that house and will be found in the forthcoming revue at the Folies Bergere.

trade journalism, especially when it is taken into the consideration that so important an affair as a Royal Command Performance for a charitable purpose was the subject matter of the "scoop."

VARIETY has been at great pains to build up a dependable cable service, and is getting results. Its Paris cable correspondence makes this publication as much in demand on the boulevards of the French capital as it is in Times Square. In the theatres of Paris, and those of the Continent generally, specialty artists read it carefully, going so far in many instances as to have the text translated into their native language when such a course is necessary.

## GOOD ACTING HELPED.

(Special Cable to VARIETY.)

London, Oct. 1.

"Half an Hour," by J. M. Barrie produced at the Hippodrome Monday as a sketch was pulled through by the excellent playing of Irene Van Brugh and Edmund Gwenn.

## BEST ROAD REVUE YET.

(Special Cable to VARIETY.)

London, Oct. 1.

At the Liverpool Hippodrome where Austen Hurgeon's revue, "Very Nice, Too," is being shown for the first time, its reception was tremendous.

It is easily the best road revue yet put on.

## "THIS WAY, MADAM," LIGHT.

(Special Cable to VARIETY.)

London, Oct. 1.

"This Way, Madam," at the Queens is reported as a fine production but a rather light farce.

## PIECE SUCCESSFUL NOW.

(Special Cable to VARIETY.)

London, Oct. 1.

Though there was a wide diversity of opinion over "The Pearl and the Girl" the opening night at the Shaftesbury, the piece now seems successful.

## PARIS' OPENING SHOWS.

(Special Cable to VARIETY.)

Paris, Oct. 1.

The new season promises well at the legitimate houses, and the theatrical atmosphere is thick with productions due within the next three weeks. The opening of the Odeon, with several newcomers from the conservatoire and the vaudeville theatres; the inauguration of the renovated Comedie Francaise; "Roses Rouge" by Romain Coolus at the Renaissance; "Hamlet" with Suzanne Despres at the Theatre Antoine; followed by "Monsieur le Procureur" by H. de Gorsse and Louis Forest; "La Saignee" by L. Descaves and Noziere, at the Ambigu; "Mirrah," adapted by J. Renaud at the Theatre Sarah Bernhardt; "Les Requins" by Dario Niccodemi at the Gymnase; "Coeur de Lilas" by Tristan Bernard and Chas. H. Hirsch at the Athenee; a revival of G. de Porto-Riche's "Amoureux" at the Porte Saint-Martin; Franco-Leoni's "Francesca da Rimini" at the Opera Comique; revival of the opera "Penelope" at the Theatre des Champs Elysees; "Reine de Paris" at the Gaites; "La Phalene" by H. Bataille at the Vaudeville; a new play by Edmond See at the Theatre Regiane; one by Abel Hermant at the Marigny; revival of Offenbach's "Vis Parisienne" at the Varietes; continuation of Bernstein's "Secret" with Mme. Simone at the rejuvenated Bouffes; "La Mascotte" at the Apollo.

Revue are due at several vaudeville houses: Folies Bergere by Michel Carre and Andre Barde (which is hoped will be better than their last at the Marigny), Olympia by Hughes Delorme, Scala by Gardel Herve, Moulin Rouge by Lemarchand and Rouvray, Ba-Ta-Clan by Charley and Celval (to be sent ultimately to London), Cigale, Gaites-Rochecouart, and several other smaller establishments.

## CURRENT FEATURES.

(Special Cable to VARIETY.)

Paris, Oct. 1.

The Folies Bergere is at present making a feature, called "The Living Journal," of engaging any person specially before the public eye. The "famous party" appears on the stage and gives a short lecture—an excuse to be seen.

After a famous airman, Clement Bannel has now engaged M. Juadrastein, the young man who negotiated with the fellows who were able to steal the \$700,000 pearl necklace when being sent through the post from Paris to London.

Juadrastein appeared Sept. 26 and met with a stormy reception. He is an indifferent showman and the attraction will be of short duration.

## HIP DOES IT FIRST.

(Special Cable to VARIETY.)

London, Oct. 1.

The Hippodrome is the first to show "The Capitol Steps" scene as first done at the Winter Garden, New York. The Hip put it on Monday night and the scene did very well, indeed.

Through this fast work the Alhambra must show its "Steps" second, if at all. The London Opera House is also building one.

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Oct. 4, Walter Law, Keith and Kernan, Mrs. Keith, Florence M. Scott (Caledonia); Oct. 4, Mr. and Mrs. Hugh J. Emmett (La Touraine); Oct. 2, George Sinclair (Baltic); Sept. 25, James R Waters (Cedric); Oct. 1, Matt Grau (Mauretania).

(Special Cable to VARIETY.)

London, Oct. 1.

Oct. 2, Luis Hardt (Imperator); Oct. 2, Marie and Billy Hart, Conway and Leland (Celtic); Oct. 1, Howard Bros. (Majestic);

Paris, Sept. 22.

Sept. 22 (For South America-Seguin Tour), Regine Demay, Les Linardins, Anilead and partner, The Sands.

## GEO. FOSTER COMING OVER.

(Special Cable to VARIETY.)

London, Oct. 1.

George Foster, the London agent who handles Harry Lauder, will leave for New York some time this month, it is reported.

Mr. Foster has made no noise about his bookings of late, but it has been understood right along he was putting over many important acts, on this side and in America.

## STANLEY GOES TO PARIS.

(Special Cable to VARIETY.)

Paris, Oct. 1.

It is about settled that A. E. Stanley, the owner of the London Opera House, will take over the Alcazar d'Ete, Champs Elysees, next summer, which he will run as a vaudeville house.

The success of this al fresco establishment depends on the weather.

## "KEEP SMILING" IS TITLE.

(Special Cable to VARIETY.)

London, Oct. 1.

The title of the new revue shortly to be presented at the Alhambra is "Keep Smiling."

## "NEW DUKE" POOR COMEDY.

(Special Cable to VARIETY.)

London, Oct. 1.

The "New Duke" at Comedy is a poor comedy. Weedon Grossmith is very funny in it, but can hardly put the piece over alone.

## DEVAL MAKES REVIVAL.

(Special Cable to VARIETY.)

Paris, Oct. 1.

Manager A. Deval presented at the Athenee Sept. 24 a revival of Tristan Bernard's comedy "Triplepatte," nicely played by Marcelle Praise, Marthe Alex, Leone Devineur, Messrs. Gallet, Lefour, Stephen, etc. Unnecessary to say the work was well received.

Deval is not taking risks with new plays at present.

## LENCLUD FOR LONDON.

(Special Cable to VARIETY.)

Paris, Oct. 1.

Marthe Lenclud is engaged for the London Opera House, to play in the revue shortly.

# GUS SUN CIRCUIT EXPECTED IN LOEW-S-C BOOKING OFFICE

**Middle Western Small Time Manager will Book Houses East of Chicago, Until Agreement Terminates With Western Vaudeville Managers' Association, When Remainder Will Follow. U. B. O. Loss.**

The booking office of the Marcus Loew Circuit expects to have several Gus Sun houses on its sheets from next Monday on. Mr. Sun was in New York this week.

The Family Department of the United Booking Offices has been handling the bookings for Sun heretofore. Several other of the theatres of the Sun Circuit west of the dividing line drawn through Chicago are under contract with the Western Vaudeville Managers' Association to secure acts through it. This agreement has yet a year to run. Sun will continue to get his bills for the excepted theatres from the W. V. M. A., if that organization remains in existence during the life of his agreement.

Sun has been in a quandary for a long time what to do about his booking. He was dissatisfied with the U. B. O., and probably their methods, since it was often reported the U. B. O. officials had attempted to "hold up" Sun for 25 per cent. of his holdings. This rough work didn't get over with the western small time manager, who likewise found out he was paying the U. B. O. too much money for his bills, that being the curse of doing business with the agency.

## CHARLIE BEHLER ILL.

Chicago, Oct. 1.

Charles Bechler, of the Bechler Brother's Agency, left Chicago this week for Tucson, Ariz., where he will spend the winter.

Mr. Bechler has been ailing and decided upon the advice of his physician to seek a warmer climate.

## YORKE AND ADAMS CLOSE.

Following their appearance at Hammerstein's Monday matinee, Yorke and Adams, who were presenting a new act, closed the engagement.

The team declined to accept a spot following Raymond and Caverlay, who are also German comedians.

## KEEPING IT DARK.

St. Louis, Oct. 1.

A local air dome refuses to turn on the house lights Sunday evenings. The excuse—or reason—given the acts requesting a lighted house is that the place is frequented on the Sabbath by couples supposed to be in church and who do not wish to be seen.

## SISTERS INVOKE MANN ACT.

New Orleans, Oct. 1.

B. F. Brennan, a local booking agent, has filed bonds in the sum of \$2,500 to answer a charge of violation of the Mann White Slave act. The case is said to be the outcome of a dispute over money advanced with the Mortimer Sisters, a vaudeville act.

Theatrical Exchange of St. Louis. He secured an engagement for the Mortimer Sisters at a local Cabaret. When they arrived they discovered the place was in the New Orleans White Light district and declined to appear.

The agent then gave them the Hippodrome and three more weeks following, advancing \$40 for transportation. Brennan says he heard the sisters proposed to leave New Orleans. He called off the Hippodrome engagement and arranged with the manager of that house to deduct \$40 from their salary. The sisters kicked and in retaliation filed the complaint with the federal authorities.

## ANXIOUS FOR JAIL.

Cincinnati, Oct. 1.

The grand jury is probing the case of Charles Clark, alias E. B. McCann, a stranded Gotham vaudevillian, charged with complicity in the \$1,000 Sintor jewelry robbery here.

Clark confessed only to trying to sell the loot, and is anxious to begin his sentence immediately. He now accuses a Cuban of the theft.

## ROSS AND FENTON'S 'CLEOPATRA.'

"Cleopatra" will be the title of the travesty Charles J. Ross and Mabel Fenton will present at the Palace, New York, Oct. 13.

## POLI'S AUDITORIUM.

Baltimore, Oct. 1.

Sylvester Z. Poli has taken a five years' lease of the Auditorium here and will conduct it as a stock house, commencing Oct. 13.

For beauty and brightness of tone and snappy general effect, the **MOLLER PIPE-ORCHESTRA** stands alone. Send for booklets and other dope. C. S. Losh, Brooklyn, N. Y.—Phone.

## POOR MR. KEITH.

The Courtney Sisters are off the United Booking Offices books. The girls would not accept a cut to play the dying Bronx theatre, belonging to B. F. Keith.

In consequence of refusing to be "held up" for poor Mr. Keith's benefit, the Courtney Sisters were canceled for 30 weeks on the U. B. O. time. Whether other big time managers wished to play the act doesn't matter; Keith must have the actors cut for him at the Bronx and several other theatres, and E. F. Albee gives the actors a stranglehold for a cut in Providence, so the managers who are booking on the Lay Off and Starve Circuit must take what they get.

The Courtneys were canceled once before for declining the position given them at the Colonial.

## COMEDY CLUB BALL, MARCH 14.

In its latest bulletin the Comedy Club announces March 14 as the date and Terrace Garden as the place of its annual ball. A special clown night was given Thursday evening in honor of Tommy Gray, the Club's own and only librettist.

The Club's funds now amount to \$25,000, and this will be increased by the monster benefit to be given in November. A committee has this in charge.

The next special event will be a Ladies' Clown Night Nov. 1 in the Clown theatre.

## MAY BE VIOLATION.

The lobby of the Palace is occupied by a number of huge easels sustaining mounted lithographs of its performers, "coming" and "now playing."

It has always been the impression that the fire department regarded this as a violation.

## FRISCO HIP ANNOUNCED.

San Francisco, Oct. 1.

The Hippodrome Co. of California, with Morton Cohn, Charles S. Brown, Irving C. Ackerman and Sam Harris, incorporators, announces that it has taken an option on a site here on which it plans the erection of a big Hip.

## MARCELINE TROUPE "BLOWS."

The members of the Marceline Road Show, which disbanded in Washington after playing two weeks, arrived in the city a few days ago. The accounts of events leading up to the "blowoff" vary. Some members of the company declare it was the insistence of two acts for a week back pay that precipitated the smash at the Columbia.

Marceline declares he had expressed his willingness to go on, believing business was coming their way, but the insurgents declined to appear Tuesday. Salaries had not been paid for the previous week in Baltimore, when business was poor but an improvement on the preceding series of one-nights through New York and Pennsylvania. The managers, Jed Shaw and Zach Harris, had agreed to leave all the money that came into the box office for division among the performers, but some declined to take part on this basis of temporary settlement.

Z. M. Harris, who acted as manager, declared that he would provide transportation back to New York, but failed to do so. The following notice appeared on the call board:

Owing to the fact that all members of this organization have violated all agreements, claims and demands against the H. & S. Producing Co., by their refusal to appear at scheduled matinee.

The said H. & S. Producing Co. absolutely refuses to recognize any and all claims by performers of above organization.

So the performers have taken matters into their own hands.

Charles A. Shaw, Manager.

The performers declare that failure to pay the previous week's salary constituted a breach of contract on the part of the managers.

These acts made up the company, booked by Jack Kline; Pierno's Italian Band; Seabert Family; E. F. Stafford (Torrellie's Circus); The Martins; Lawrence and Bonnell; Sadie Fondelier; Dan O'Brien; Miss Togo; M. and Mme. Sunbers, and the Olympic Trio.

The Seaberts and Stafford are said to have been the acts that insisted upon an immediate settlement.

The stage crew returned to New York without salaries, but carrying a promise of the management to make good. The employes will put their claims with the I. A. T. S. E. officials.

## ARLINGTON AND ROBINSON.

It is reported Eddie Arlington has "hooked up" with John Robinson to take the former Robinson show for a tour of the south.

## BUT ONLY WITH ACROBATS.

In Franklin P. Adams' column in the Evening Mail last Monday there appeared the following:

"At Keith's, Boston, a sign in the lobby tells of the Carl Eugene Trio, Nine Marvelous Acrobats. Everything is so crowded nowadays."

## 5,000 SEE FREE SHOW.

Indianapolis, Oct. 1.

The Gayety opened with Sullivan-Considine vaudeville Sunday. The house was thrown open and 5,000 persons witnessed the free show.



"QUEERING HIS ACT"  
(From the Detroit Free-Press.)

# NOTHING MUCH LOOKED FOR FROM BIG W. V. M. A. MEETING

**Conference Oct. 6 by Western Vaudeville Managers' Association Managers not Due to Start Anything, From Reports. The Davenport "Franchise" Most Important Matter.**

Chicago, Oct. 1.

The usual unnecessary excitement prevailing on the eve of the Western Vaudeville Managers' Association directorate meeting is at high tide here now, the vaudeville colony predicting all sorts of moves, changes, appointments and reappointments, etc., but the cold facts upon investigation reveal only an intent to adjust that troublesome Davenport, Ia., franchise and the matter now in abeyance between the United Booking Offices and the "Association" among the 19 franchises east of the marginal line established with the creation of the Duma. Those towns, including Lafayette, Terre Haute, Evansville, South Bend, Gary, Michigan City, Hammond, Danville, Fort Wayne, Kalamazoo, Battle Creek, Jackson, Lansing, Flint, Bay City, Saginaw, Port Huron, Pontiac and Ann Arbor, will probably be the chief bone of argument at the meeting.

It is understood that J. J. Murdock will insist upon an immediate and complete transfer of the franchises to the eastern booking office on the ground of their location. The other side feels that Murdock is taking advantage of a technicality, inasmuch as the Duma allowed all existing franchises to remain untouched until their expiration.

A large number of franchises included in the protested group have several years to run, and it hardly seems sensible to opine that the "Association" protectors (not directors) will stand for the shift. Should any opposition assert itself, the meeting may become interesting, otherwise it will probably revolve around a fireside discussion of conditions and a dinner, the usual outcome of such affairs. The Davenport matter will be settled, and it is not thought this tangle will require anything beyond a spoonful of diplomacy diluted with a strong argument to close the matter up.

The 10 per cent. question may create a loud-voiced debate, particularly because of the recent eviction of the Beehler Brothers, who have several friends among the representative managers, and the John Simons Agency may come in for a settlement; but beyond the stereotyped complaints of favoritism there is little to discuss on this matter.

Unless present signs are in error, or the powers existing have prepared some kind of a coup, the Oct. 6th meeting should develop into a great little social assembly; but, as a tonic for bettering conditions, well—hardly; or, to be more explicit—not even hardly.

## TABS GOING OUT.

Chicago, Oct. 1.

Among the tabloids listed for an early opening in the middle-west are

"Little Miss Mix-Up" opening at McVicker's Oct. 13; "Uncle Josh," the week following at Waukegan, and the Jolly-Wild show "Over Night in Boston," Nov. 3 at Waukegan.

The tabloids booked over the Jones, Linick & Schaeffer time will have a ten-week consecutive route.

"The Girl Question" began its second season Sept. 25 at Gary, "The Petticoat Minstrels" opening two weeks previous in the same town. "The Tenderfoot" will also start off at Gary Oct. 12, the same week "The Wizard of Oz" opens its season.

"The Three Twins" begins its run Oct. 26 and Hammond, Ind., will witness the opening of "The Queen of Sahara" Oct. 12. Terre Haute and Evansville will get "Buster Brown" next week.

Aside from those mentioned, some 12 or 15 have already started hereabouts, the general report being big business, considering the elements and circumstances.

## GREENWALD FORCED TO CLOSE.

New Orleans, Oct. 1.

Pantages theatre here, formerly the Greenwald, closes this Sunday through unsatisfactory business and inability to secure acts desired.

The house was renamed upon Henry Greenwald contracting with Alexander Pantages to furnish a vaudeville bill weekly. At the last moment J. C. Matthews, representing Pantages in Chicago, notified Sol Myers, local manager, that he would not be able to book the theatre. Myers was obliged to secure acts for opening week as best he could, show having been advertised.

Greenwald says he will hold Pantages for damages and has notified him to that effect.

## S.-C.-HUGH MCINTOSH DEAL.

Aldro and Mitchell, aerial gymnasts at the Empress, Cincinnati, this week, have signed a contract to appear in Australia under an agreement between Sullivan & Considine and Hugh McIntosh, who operates 27 vaudeville houses over there. Mary Dorr, character comedian, who was at the Empress last week, is also about to sign the papers.

## ROSENBERG'S OWN ACT.

One Walter L. Rosenberg (suspected to be our own little Walter) has an act called "The Rose of the Harem" on the road, and is willing to play the vaudeville number on Broadway, if his price is paid.

The turn carries seven women, three men and a special drop.

If you don't advertise in VARIETY, don't advertise at all.

## "PAID SINGERS" DON'T SING.

"Even the worm will turn." In this instance it is the music publisher, who has been having things "handed" to him for so long that he is compelled to call a halt or go into bankruptcy.

After having built up by his own efforts his greatest and most expensive bugaboo—the paying of singers—he finds himself swamped by that altogether unnecessary expenditure, and in addition has discovered he is being constantly "double-crossed." The paying publishers (and they take in all those having the price) have discovered what almost everybody else knew for a long time, that many singers have been taking their money and not always singing their songs.

It is said the music publishers have determined to establish a secret service to keep "tab." Hereafter all the paid performers are to be reported on by the employes of out-of-town music stores, vaudeville stage managers, musical directors, and the like.

## CAN'T STOP RICE BROS.

The police have declared against dancing acts in the Sunday concerts. Several theatres were warned last Sunday to be careful in this respect.

Rice Bros., German comedians, went on at Miner's Bronx without make-up, but the authorities did not invoke the Sunday law against "comic sketches" in their case.

## SHEA TAKES ON TWO.

Harry A. Shea added two houses to his booking sheets this week, giving the independent agent five theatres in all to look after.

The two new ones are the Broadway, Long Branch, and Savoy, Asbury Park. Each uses four acts. His other three houses are the Orpheum, Jersey City, 14th Street, New York, and Hackensack, N. J.

## JONES' UNION HILL HOUSE.

The Hudson, Union Hill, N. J., has opposition now. Charles Jones, formerly treasurer at Hammerstein's, opened Monday his new 1,600-capacity theatre over there. It is called the Pastime, and may play pictures until a booking agent for its vaudeville has been selected.

## BAMBERG PROMISED TO QUIT.

The appearance of Houang Yuen and Co. at the Union Square in a copy of some of Ching Ling Foo's magical act, had a sequel this week.

W. J. Nixon the illusionist stated to VARIETY that the Houang owner was Theo. Bamberg and that he had agreed to quit the act. "You stated incorrectly that the Houang act," said he, "is the old Nixon Okito offering. The act at the Union Square is a rank copy by Theo. Bamberg, who a short time ago tried out a shadowgraph act at the Union Square. Bamberg is under agreement with me, made in 1909, not to appear in Chinese or similar character without my consent. Hence the closing of the act if he keeps his word given Saturday (Sept. 27)."

The Young Buffalo Wild West closes at Marion, Ill., Oct. 4. Manager Seaver denies that the show will go through the south this winter.

## VAUDEVILLE ROAD SHOWS.

(Continued from page 3.)

a week of Canadian one-nighters in between.

Albany, Oct. 1.

The Lillian Russell Big Feature Festival, or vaudeville road show, had its premiere at Harmanus Bleeker Hall Monday. The show played two performances, but business was far from capacity, for several reasons. The main reason was that there are too many attractions booked in for the week. The Russell show's two performances had Maude Adams following for three performances, "Officer 666" succeeding her with three more, and three shows by McIntyre & Heath. It is more than the town can stand. As a consequence the advance notices, billing and seat sale were all muddled, with every likelihood of all the attractions suffering.

The appearance of Rush Ling Toy at the Grand last week may also have served to take the edge off Ching Ling Foo, second feature with the Russell aggregation.

The original frame-up of the show has been altered by the taking out of Ward and Curran, who were shifted to the Anna Held company. This interfered seriously with the comedy of the first half, now made up of Kramer and Belclair, physical culture, Rose and Arthur Boylan, Tango and Tommy dancers, Marguerite Farrell, sou-bret, and William Farnum and Co., in the last two scenes of "Vigginus." Farnum is assisted by a competent company of six and his interpretation of the mad scenes from Sheridan Knowles' classic was realistic enough to give the audience the "shivers."

Miss Russell opens the second half with Kinemacolor pictures of her daily pursuits, a lecture on health, and two songs, "Island of Roses and Dreams" and "Come Down, My Evening Star." Fields and Lewis were the big laughing hit of the show with their "Misery of a Hansom Cab." As there were no laughs up to that section of the program their act stood out exceptionally well.

Ching Ling Foo and his company of 14 Orientals had the closing position. In addition to the tricks performed by himself and assistants in New York, the children are given more leeway and show some wonderful acrobatic, juggling and comedy exhibits.

With the strengthening of the "comedy" in the first half and the quickening of the running of the show, which will come after a few performances, the Russell road show gives promise of being one of the biggest attractions ever put together.

## PANTAGES PAPERS PREPARED.

Chicago, Oct. 1.

The agreement taking the Pantages Circuit into the Nixon-Nirdlinger-Prudential-Consolidated Agency in New York, for bookings from that point is said to have been drawn up here by S. L. & Fred Lowenthal, and forwarded to Pantages in the west.

Upon its return executed, the New York Pantages office will move into the new agency there. The Pantages office here, presided over by James C. Matthews, will continue as heretofore.

# LONDON'S SHOW SEASON HAS VERY GOOD START

**Music Halls With Two Exceptions Doing Very Well. Many Current Plays Drawing. Holiday Productions Will Revive Interest in Drooping Houses.**

(Special Cable to VARIETY.)

London, Oct. 1.

Since the fall season opened in London most of the West End music halls have been fortunate with business. But two have felt a slump, Hippodrome and Tivoli. The Hippodrome closed its "Hello, Ragtime" revue last week and followed it in with an Italian opera chorus which did not do anything.

The slump, however, is only temporary, as a new production around Christmas is bound to bring the business back. The Tivoli, on account of closing at some near date, has been going easy in the way of bookings, and business has not been up to the mark in consequence. The Palace has Gaby, and though some parts of the audience show disapproval the French artiste is packing the hall nightly. The Alhambra is on the last week of its revue, "Eightpence a Mile." Business is only fair, but the revue was a popular one and must have netted a big profit. The Empire follows a revue with a short musical comedy that is attracting fair business. The Coliseum with Bernhardt did big at the opening, but not the business of former years.

This week, however, with a few added features, like Arthur Boucher and Florence Smithson, the house has taken a turn for the better. The Pavillion up to now has done big business for eight weeks with the short revue, "Step This Way." The Oxford has been doing average business these past four weeks. The London Opera House has been filling the cheaper parts, doing fairly in the downstairs section. The Palladium has not looked back since the beginning of August, when Harry Lauder started things there.

The press and public of London have not been exactly kind to most of the new productions this fall. Only about half the new ones can be voted successful. The most successful current plays are: "Joseph and His Brethren" at His Majesty's, "Never Say Die" at the Apollo, "Sealed Orders" at the Drury Lane, "The Marriage Market" at Daly's, "Within the Law" at the Haymarket, "The Great Adventure" at the Kingsway, "The Typhoon" at the Newcastle and "Diplomacy" at Wyndham's. Two melodramas doing well are "The Ever Open Door" at the Aldwych and "The Beggar Girls' Wedding" at the Lyceum.

**"WINKED AT A GUY," \$100.**

Kansas City, Oct. 1.

Fifteen-year-old Ethel Hogue picked up too much worldly wisdom in her vocation of moving picture singer. She kept a diary of her experiences. It was read in the North Side Municipal Court a few days ago when Ethel had

to tell why she ought not be put under control of the welfare board.

"I sang 'Have You Got a Room to Rent, Dear, in Your Heart for Me' last night," read one entry in the diary. "I winked at one guy and sang the whole chorus to him. When I went out he and the Jane that was with him were waiting for me. She tried to bawl me out."

"You should be put over a barrel and spanked," said Justice Burney, and fined her \$100 in order to bring her under control of the welfare board. The girl's parents had asked the police to find her.

## THE J., L. & S. TIME.

Chicago, Oct. 1.

Announcements from the press department of the Jones, Linick & Schaeffer offices state that their vaudeville agency is now booking the following Chicago houses exclusively: McVicker's, Colonial, Wilson Avenue, Crown, Willard, Star, Hippodrome, Plaza, Schindler's, Franklin, Columbia, Virginia, New Oak Park theatre, Iris, Palace, Bijou Dream and Premier.

This firm also provides attractions for theatres in the following towns outside of Chicago: Cincinnati, St. Louis, Indianapolis, Louisville and Detroit, in conjunction with houses in Springfield, Ill., Kankakee, Ill., Centralia, Ill., Lincoln, Ill., Terre Haute, Ind., Gary, Ind., Logansport, Ind., La Porte, Ind., Hammond, Ind., Findlay, O., Norwood, O., Beloit, Wis., and Janesville, Wis.

## EVELYN NESBIT THAW.

Evelyn Nesbit Thaw has the centre oval on VARIETY's front page this week. She commenced this week a starring tour under the management of Comstock & Gest, opening at the West End theatre, New York.

While urged into theatrical prominence through her family connections, Mrs. Thaw has shown quite some ability for the stage, and is at present featured in "Marianne," her starring piece, in a difficult pantomimic role which she handles extraordinarily well, considering it is very unlikely any previous stage training prepared her for the part.

In the dancing act presented by Mrs. Thaw and Jack Clifford at Hammerstein's for eight weeks, Mrs. Thaw created a favorable impression, both as to the actual work in the turn and her appearance. Mr. Clifford's picture is also on the front cover.

Mrs. Thaw has proven to be a phenomenal drawing card, holding the record for a long run and receipts at Hammerstein's, besides receiving the largest salary ever paid to any one in American vaudeville, excepting Sarah Bernhardt and Harry Lauder.

If you don't advertise in VARIETY, don't advertise at all.

## POLICE QUIZ AGENT.

The New York Marinelli office has received a cable from Berlin, bringing news of the seizure by the police of that city of the books and correspondence of the Passport office, which acts as an agency abroad for the Orpheum and United Booking Office circuits.

The authorities wanted to know, said the Marinelli cable, whether the agency was violating the law, which prohibits a person acting as agent and manager or theatre owner at the same time and receiving commissions from artists for his services in booking. An inquiry will be made along these lines by the German authorities, said the Marinelli cable.

(Special Cable to VARIETY.)

Paris, Oct. 1.

It is reported here the Berlin police seizing the books of the William Passpart agency in that city created a sensation among the vaudeville theatrical people there.

H. B. Marinelli in an interview says he has no animosity against Passpart, but only protected himself against the attacks made on him by the United Booking Offices of America.

(Special Cable to VARIETY.)

Berlin, Oct. 1.

The action or complaint by H. B. Marinelli against William Passpart as an agent here is not looked upon as a serious matter.

Passpart books for the Orpheum Circuit in America. Contracts made through him for that time are usually executed or completed in London.

It's a question if the Berlin authorities have jurisdiction over Passpart as an agent.

## SWAPPED FARM FOR THEATRE.

South Bend, Oct. 1.

T. C. Whitehead, of Albion, Mich., has complained to the prosecuting attorney that he was bilked by Arthur G. Hull, who operated the Columbia theatre here. Whitehead says he agreed with Hull to take over the Columbia for \$5,000, which he paid partly by the transfer of a farm. Then Whitehead says he learned when he came to take possession, that Hull did not own the theatre which he had agreed to turn over.

Hull was in Chicago this week, and action was put over until his return. The Columbia has been a hoodoo house for a year.

## OKLA. RANCH CLOSING.

The closing date of the Oklahoma Ranch has been set for Oct. 20 at Springfield, Mo. The wild west winds up its Texas dates the 17th, and after playing a Saturday date at Hugo, Okla., pulls into Springfield for the windup.

Part of the outfit is expected to be taken to South America by Edward Arlington on his recent agreement with Roy Chandler.

Olga Nethersole arrived in New York Tuesday.

"High Jinks," Arthur Hammerstein's new production, is due to open Oct. 23 at New Haven.

## JACK LEWIS' OFF-STAGE WORK.

Albany, Oct. 1.

The Lillian Russell road show, which played here Monday, has, among other acts, Fields and Lewis. Jack Lewis enjoys the reputation of knowing more people than any other performer in the country—and when he doesn't know a person, feels it his first duty to rectify the omission.

After the matinee Monday Lewis called on Governor Sulzer, approached 'the man of troubles,' shook his hand and wished him luck. Sulzer thanked him nervously and walked away.

Nothing daunted, Jack transferred his proffer of friendliness to Mrs. Sulzer, who showed him about the grounds and graciously acknowledged the visitor's friendly conversation.

When Fields and Lewis played a middle-western city some months ago the house manager told them he could not get the "nice people" in town started to his theatre. Lewis asked who the local leading light was. He was informed the president of a bank sat at the head of the "400."

Next morning Lewis called on the banker in his office, said he was surprised he hadn't been to the vaudeville theatre—the banker must have heard of Fields and Lewis, and if not he wanted the banker and his family to be there that evening, for Fields and Lewis had come especially from New York to show them what real vaudeville was. Jack "bulled" the banker into accepting a box. The family was there in the evening, and the theatre has not complained about the neglect of the society people attending since the Fields and Lewis engagement.

## "AT SWITCHBOARD" COMES IN.

"At the Switchboard," the "surprise" sketch which made up part of the initial bill at the Princess, is being put into shape for a tour of the vaudeville houses. The playlet discloses only one person on the stage, an operator at the switchboard, and the dialog comes to the ears of the audience as conversation on the wires.

"At the Switchboard" was used in an unauthorized version in "The Follies."

## JEROME HAS LEVI BAND.

Chicago, Oct. 1.

Ben Jerome has bought Maurice Levi's "Invisible Band." He will rearrange the act and offer it for the vaudeville circuits under the name of Ben Jerome's Invisible Band.

Jerome is now leading the orchestra at the La Salle. He wrote the music of "A Trip to Washington," the current attraction at that house.

## INCREASE COST OF BILLS.

Chicago, Oct. 1.

Beginning next week the Wilson and the Willard will play bigger and more costly bills. They have been playing five acts and pictures. Under the new policy they will frame their bills to include seven acts at a cost of \$1,500. Straight vaudeville will be the entertainment. McVicker's, also a Jones, Linick & Schaeffer house, will add two acts to its seven-number program.

## PROGRESSIVE MAKES GAINS; COLUMBIA OFF IN PLACES

**"Burlesque Opposition Has More Than a Fighting Chance," Says a Competitor. Merged Wheel Weak in South, Strong in Northwest.**

Reports of business on the burlesque Wheel this week developed that the new Progressive Wheel, the opposition to the merged Wheel (Columbia Circuit) has kept up the good pace it started at the beginning of the season.

An opposition manager to the Progressive and one of the prominent people in the Columbia Amusement Co. group informed a VARIETY representative the Progressive had no really bad houses nor towns excepting the "Penn Circuit" (a circuit of one-nighters in Pennsylvania to fill a lay-off and which has always been admittedly precarious travelling even when played by the former Western Wheel shows).

But one other doubtful point existed on the Progressive Wheel, said the Columbia man. This is Boston where the two Lothrop houses are played, one on a guarantee (Howard), which might possibly repay for probable losses at the Grand Opera House, the other.

In St. Louis and Indianapolis, the Columbian said, the Progressives were going ahead of their competitors in business. Detroit, Toronto, Cleveland and Buffalo were excellent stands for the Progressives, according to this information, with Chicago fair. Two Progressive houses are in Chicago (Haymarket and Englewood theatres).

The Columbia manager took occasion to observe he considered the Progressives had much more than a fighting chance with the circuit.

Regarding his own Wheel, VARIETY's informant stated business was big at many points, but notably bad at St. Louis, Louisville, Indianapolis, Paterson, Hoboken and the Empire, Philadelphia.

Providence is a loser for the shows on the Columbia Circuit, according to the statement, but not a loser for the house, which costs about \$900 weekly to operate including a cheap rental, while the shows go in loaded down with a weekly expense up to \$1,600. This is unfair, claims the manager, to the travelling shows, and should be altered by a change in terms.

Louisville could have been made a winner after the merger, he continued, had the Whallen Brothers swallowed their pride. The Columbia shows now play the Buckingham there, the Whallen's former Western Wheel house. The Columbia gave up the Gayety, shifting to the Buck. While the Buckingham clientele or most of it would have been drawn over to the Gayety, none of the Gayety people will go to the Buckingham to see the shows.

In St. Louis a similar condition exists, the manager said, through the Columbia shows playing the Standard, which held the Western Wheel attractions before the merger.

The Murray Hill, New York, is not up to its normal business so far this

season, from report, while the north-western houses, taken over from the Western people and now playing the Columbia shows, have been doing uncommonly well, much better than had been looked for under any circumstances.

Miner's Bronx and People's theatres, New York both on the Western Wheel last year, are now doing good business for the Columbia managers, the People's especially turning out a good sized weekly profit.

### PROGRESSIVE GETS PITTSBURGH.

Pittsburgh, Oct. 1.

Four men, whose combined holdings in moving picture properties are estimated as among the largest in the country, will erect a theatre for burlesque in Penn avenue, two doors from Barker's Way.

They are James B. Clark, film manufacturer; his partner, Richard A. Rowland, proprietor of a Wilkinsburg theatre; Albert S. Davis, general manager of the Independent Film Exchange, and Hunt B. Miller, manager of the Pittsburg Photoplay Company. The house will be in the Progressive Wheel, it is announced.

### PROGRESS REFUSES TRENTON.

The Progressive Burlesque Circuit has declined 40 stands offered to it since the opening of the season. Trenton is in this number.

"We are in no hurry," declares an announcement from its president, F. W. Stair. "We want only live ones, and where we can't get what we do want we propose to build."

The Progressive likewise denies that it was ever party to a contract to play Joe Barnes' house in Terre Haute, which has been tied up by the state building commissioner.

### NEW ORLEANS OFFERED.

New Orleans, Oct. 1.

An effort is being made to bring the shows of the Progressive Circuit into the south. Negotiations between Charles Barton, of the new Wheel, and Henry Greenwall, of this city, have been in process for several days, but as yet nothing definite has been arrived at.

If the deal goes through the shows will play the Greenwall theatre.

### FAREWELL, CANDY BUTCHER.

The directors of the Columbia Amusement Co. have sounded the deathknell of the candy butcher. At the meeting last week they voted to stop the sale of candy by boys walking in the aisles.

The candy and cigar stands will be continued in the lobby.

If you don't advertise in VARIETY, don't advertise at all.

### GOING TO TELL WESLEY.

When VARIETY appeared on the streets last Friday and Louis Wesley saw the story in it of his "lost" United Booking Offices "franchise" for the Savoy, Atlantic City, Mr. Wesley went directly into the big room of the United Booking Offices for a heart-to-heart confab with John J. Murdock, et al.

According to the story of it, Mr. Wesley refused to be "bulled" or "stalled." He wanted to know what the U. B. O. intended doing in Atlantic City. Murdock is said to have pooh-poohed the story as "only in VARIETY," but Wesley, from the account, retorted that VARIETY's story with what he personally knew of the matter seemed to make a complete case.

The outcome was said to have been Murdock's promise to inform Wesley some day this week just what the situation would be in Atlantic City, where Wesley has the Savoy and B. F. Keith is represented as having obtained the new Pier theatre, soon to open, for big time vaudeville.

No one appears to have positive knowledge that Keith has the house, but there is no doubt that an attempt has been made in the usual way by E. F. Albee, Murdock and the "bunch up there" to double-cross Wesley, after the latter has been paying \$150 weekly for the "protection" of the U. B. O.

Albee and Co. schemed to trim the Hammersteins on the Times Square U. B. O. "franchise" but failed to get away with it. From all accounts the Keith people will find Wesley as hard to handle. Despite the fact that the U. B. O. has failed to return Wesley's "lost" "franchise," it might still be compelled to tell a court what the charge of \$150 has been made for, and although perjury is not an uncommon thing in big time vaudeville's best circles, there are too many in on this particular affair for any to give someone else "anything on them" by denial of the facts on the witness stand.

### 8TH AVE. LEASED.

The Miner's leased the 8th Avenue theatre Tuesday to Leo Gerechter of Pittsburgh, who will place pictures in the theatre after alterations have been completed. Pop vaudeville may be the eventual entertainment.

Through the merger agreement between the Eastern and Western Wheels by which the 8th Avenue was lopped off the circuits, the house can not again be used for burlesque without consent.

### JOY RIDE LEADS TO COURT.

Toronto, Oct. 1.

Stella and Elsie Agnes, chorus girls with "The Mischief Makers," Progressive Wheel, at the Star, are complainants against H. J. Kitchener and F. H. Wyatt, who will be tried by a jury tomorrow on a charge of assault, the case being the outcome of a joy ride.

The girls say their companions steered the auto into the open country in spite of their protests. Then they began to scream and struggle and the chauffeur turned back and took them to their hotel. The defendants were admitted to \$500 bail. They are employees of the Ontario Motor Car Co.

### SCHENCK PINCHED IN PHILLY.

Philadelphia, Sept. 29.

This was a quiet week in vaudeville circles. Maybe a slump in business which most of the houses felt was responsible. So far as the vaudeville war is concerned the atmosphere was quite clear except for the smoke left over from the fuming of Joe Schenck after he was "pinched" while passing through this city from Washington to New York. Schenck was held in bail for a further hearing and the Nirdlinger scouts are on the watch for more of the game.

When Mr. Schenck returned to New York he said that while on the train from Washington, waiting at the Broad Street station, Philadelphia, a messenger boy came through the car calling "Telegram for Mr. Schenck." Joe did not notice it. Later the messenger who was accompanied by an officer approached Schenck, saying "Are you Jos. M. Schenck?" "No, I am Mike Donlin," replied Schenck. This seemed to convince the officer, and Joe was immediately taken into custody.

Mr. Schenck said he made no attempt to be secretive about his Washington trip. As Nixon-Nirdlinger has connections in the Capital, he was probably "tipped off" regarding Schenck's departure from that city.

### HEUCK STANDS PAT.

Cincinnati, Oct. 1.

The Gayety, Cincinnati's newest burlesque house, will not be open until November or December, if then. Original plans were to open it in October and close the Standard. But the Standard is doing so well that it will be kept running all season, it is said.

The Gayety is slated to have smutless burlesque. Work on the Gayety is being rushed. Owing to strikes the contractors have encountered delay.

### PRODUCER ARRESTED.

Milwaukee, Oct. 1.

D. Watson Crombarger, owner of a number of vaudeville sketches which are playing on the road, is under arrest here charged with fraud. He was formerly a New York man, and, the police say, used his acquaintance with theatrical men to further dishonest schemes.

He was arrested on a warrant sworn out by Henry Trinz, a theatrical man from whom Crombarger had just leased the Juneau theatre here, announcing a stock enterprise.

The warrant specifies that Crombarger had raised a stock certificate of the Merchants & Manufacturers' Bank giving it as security for two loans of \$5,000 each. The stock certificates secured notes given to Trinz in payment for the theatre lease.

It is charged Crombarger also attempted to borrow \$4,500 from the First National bank on another Merchants' & Manufacturers' bank certificate raised from one to 84 shares. He gave Trinz a check for \$2,500, which the latter has been unable to cash. The police declare that Crombarger secured \$10,000 from eastern theatrical men.

The Juneau stock company will open Oct. 4, with Trinz in charge.

# VARIETY

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Vol. XXXII. October 3, 1913. No. 5.

A boy was born to Mr. and Mrs. Jack Anthony in Chicago, Sept. 22.

Thurston, the magician, may go to South America next spring.

Lora Rogers, character woman of the Albee stock company, Providence, has sailed for an extended trip abroad.

Herbert Sleeth is playing the Earl of Brancaster in the "No. 2" "Whip" company over here.

The Gayety, Brooklyn, is playing Sunday vaudeville, booked for that day each week by Feiber & Shea.

"On School Playgrounds" is a new act from Philadelphia, appearing around New York.

Henry Clive may return to New York from London within a week or so.

Fatima gave a rehearsal Monday-morning at Hammerstein's. They are still talking about it.

Edward Sheldon will make a stage version in English of Sudermann's novel "The Song of Songs" for Charles Frohman.

Tyrone Powers' proposed vaudeville debut has been set back, owing to the injuries he received in the boat accident on the Hudson. He was to have been at the Fifth Avenue this week.

Edith Warwick, of the "Mischievous Makers" (Progressive Burlesque Wheel) is in the hospital, Toronto, after an operation for appendicitis.

Wilmothe Merkle, the English baritone, has moved from "Lieber Augustin" at the Casino, New York, to "Her Little Highness" in Boston.

Charles J. Freeman and Amelia Caire (formerly of Felix and Caire) were married in New York City last Sunday.

Maude Odell, who appeared in "Little Boy Blue," has an act for vaudeville she is now "breaking in" around New York.

The George Winnett production of "Maud Muller" got started on its road travels Monday night at Haverstraw, N. Y.

Announcement is made that Reno & Symonds' repertoire show under canvas will open Oct. 6 at Dublin, Ga., presenting dramatic and comedy pieces.

"Today," the George Broadhurst rewritten "Yiddish" piece ("Style"), was to have opened last night at Poughkeepsie, coming to the 48th Street, New York Oct. 6.

Mollie King continues with "The Passing Show of 1913" at the Winter Garden, New York. Mabel Hill replaced her for one performance last week.

Frank Gersten now has Sunday concerts at both the Prospect and the Royal. Bruce Duffus, of the James Clancy agency, is providing the talent for the Royal show of eight acts.

The Dancing Kennedys have been booked until November, 1914, including a return engagement over the Sullivan-Considine Circuit after playing eastern time.

Matt Grau, dramatic and musical agent, sailed Wednesday morning on the Mauretania for a vacation in Europe in search of health. He is suffering from neuritis and prosperity.

Louis M. Boas has tendered his resignation as manager here of his Savoy theatre, Fall River, Mass. Boas will remain in charge until Julius Cahn appoints a successor.

The Winifred St. Clare stock, after a long western engagement, has invaded the east, opening at Greensburg, Pa., where all house records for stock were broken, the company getting more than \$2,300 on the week there.

"A Trip to the Seashore," one of Solly Fields' vaudeville acts, closed Saturday night, with several of the members at loggerheads with the management. The last date was the Grand, Philadelphia, last week.

Frank Clifford, an English "single," did a trial show at the New York last Thursday and was engaged for this week. When over here some years ago he was known as Nat Clifford.

Mrs. Fannie Marston, a saleswoman of Cincinnati, was ordered last week by Insolvency Court Judge Warner to pay \$3 a week alimony to her husband, James M. Marston, aged 75, a former scenery painter. Marston is paralyzed.

Margarite Von Keese and Betty Martin are a new "sister" combination for vaudeville Abe Thalheimer has located. Miss Martin is a sister to Skeets Martin, the jockey. The girls were in the Fritzi Scheff show last season.

The Wilner-Edelstein Amusement Co. and the People's Theatre Co., were brought into the bankruptcy court Tuesday through petitions registered against them by Kamber & Dubenstein, attorneys for three creditors. Two Yiddish east side playhouses are involved in the proceedings.

Two more snits resulting from the motorcycle accident, at the Lagoon, recently, in which Odin Johnson, a rider, and nine spectators were killed, were filed in the Kenton County Court at Covington this week. Charlton B. Thompson, administrator for J. R. Carter, demands \$25,000 and Anna Freeze wants \$1,054 for injuries.

The nominating committee of the Lambs' Club placed this ticket in the field Tuesday for the coming election which takes three weeks hence: William Courtleigh for shepherd, Bruce McRae, Holbrook Blinn, Hazen Hoyt, Nathaniel Baruch, Robert Mackey George V. Hobart, S. B. V. Hamberger, Joseph R. Grismer.

Clarence Horton, theatrical and excursion agent of the Big Four Railroad, known by thousands of performers, is reported dying of cancer of the throat at his home in Cincinnati. He has been confined to his home for several months. He is best remembered around Cincinnati for having sung Ko Ko in "The Mikado."

Derby Lodge, B. P. O. E., called on Bronx Lodge Sunday evening to talk over the baseball game of last summer, when the Bronxites beat the boys from Connecticut 9-8. The uptown Elks had Alice Lloyd, Amelia Bingham, Evelyn Nesbit Thaw, Frank Fogarty and others to tell their brother B. P. O. E.'s all about it, which, of course, reflected some credit on one Harry Mock, who lives in the Bronx—when he's home.

It was erroneously stated that the new Montclair theatre, Montclair, N. J. is controlled by Michelfelder Bros., Charles H. Berryman, manager. The house opened Sept. 13 with pop vaudeville and has a seating capacity of 1,350. It is owned by Carl F. Michelfelder individually and is part of the Michelfelder Circuit, which operates five other houses in New England. The resident manager is John R. Starck.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

If you haven't booked the week after next, don't expect to get it. Your agent has a world series to attend to next week—that's very important.

As we are anxious to know the outcome of said World's Series, we asked some opinions as to the result. Here they are:

Johnny Stanley: The new act looks so good I'm afraid I'll have to keep right on working.

George McKay: Yes, I'm working with my wife.

Ted Snyder: They all look like hits. Franklyn Ardell: Have you caught me in "The Family Cupboard"?

Felix Adler: Give me the title; I'll make up the song as I go along.

Joe Wood: I'm playing a return date in the Putnam Building.

Now there is no doubt as to the result.

Jan Kubelik, the violinist, had his hands insured for \$200,000. Can you imagine what "Hello George" Scott's feet should be insured for?

Don't lose sight of the fact that old Doc Cook is still collecting money for trying to convince the public he did something he didn't do. (And regular acts are laying off.)

If they keep on building theatres in the Bronx every family will have one of its own.

What you hear in the lobby after the show:

"I never wait for the acrobats as a rule."

"I thought the funny fellow with the little hat took off his part good."

"Do you think those fellows are really brothers?"

"The show was much better last week."

"I think our Lizzie can sing as good as that one did."

"There's the pictures of that fellow who recited. He don't look as good as that."

"I hate those sketches where somebody dies."

"The moving pictures were the best part of the show."

"I saw that guy put those cards up his sleeve."

A fellow has a plan to have one hundred people get together and write one play. Nothing new about that. We know vaudeville acts that have the material of one hundred authors and the authors knew nothing about it.

A juggler who holds a fork in his mouth and catches apples thrown by the audience was just finishing his act in a small time house when the manager came in and saw all the apples hitting the stage. He rushed to the telephone, called up his booking agent and said, "For Heaven's sake, send me another act; this juggler is so rotten they're throwing things at him."

Hear the roar of shot and shell,  
 See over there six men just fell,  
 Hear that brave captain give commands,  
 And see how fearless than man stands,  
 War's fierce horrors in a picture  
 Fear not 'tis a Moving Picture.

## 250 MANAGERS SUBSCRIBE TO FEATURE SERVICE OF FILM CO.'S

See Opportunity to Attract Business Now Going to the Big Movie Specials. Dearth of Good Legitimate Road Shows Causes Much Open Time. Gen. Co. Joins Kinemacolor in Race for One-Nighters.

The race of film manufacturers to take advantage of the season's scarcity of theatrical attractions throughout the country runs apace. The recent announcement of Kinemacolor's capture of a long string of inland playhouses did not reveal an important ally equally interested with Kin in a plan to fill the open time of empty theatres with film programs covering a whole evening's show.

Behind Kin, and working with it, in the proposed ready relief for blank booking sheets, is the General Film Co., with its ten producing companies. And working hand in hand with both is George W. Lederer. The connection explains the latter's resignation from the Mutual, Oct. 1.

With Lederer as the intelligence of the booking department, because of his familiarity with the approximate audience values of most of the show towns of the country, the General Film and Kin firms plan to sew up theatres everywhere to a General Film and Kin program at a weekly charge running as high as \$100. Through Lederer the theatres of the different circuits are being brought into a combination.

The plan provides for the delivery to the theatres intact of their films, and descriptive matter and posters. Also the plan insures first runs and guarantees exclusive service. Managers subscribing will have a voice in the selection of films making up their programs. Certain classes of programs will be arranged and announced in advance. House managers will have shipped to them the selections desired. The plan already has 250 subscribers. Its eventual summary is expected to run to several thousands. The consolidated program, it is conceded, will go after the business now sought by the big feature films. Six, seven and eight-reel subjects will be stuck in as often as exhibitors in bulk desire.

### J. J. GETS "BATTLE CRY."

Arthur Gillespie has closed with J. J. Rosenthal for the Anderson Gaiety Co. to produce "The Battle Cry of Freedom," a two-act musical farce.

The production may occur in New York and travel west. Gillespie is co-author of the book and lyrics, his collaborator being Harold Ward, a young western newspaper man. The music is by a foreign composer.

### DOING THREE-A-DAY

Chicago, Oct. 1.

Margaret Illington closed her engagement at the Olympic in "Within the Law" last Saturday. She played two matinees, one at 11 o'clock in the morning and the other at 2, and the house was sold out for all three performances. It is estimated the show did over \$3,000 on the day.

The piece was booked in for eight

weeks, and one week that should have been given to Milwaukee was played here. Other bookings would have been cancelled if possible. The show played to between \$90,000 and \$95,000 during its engagement at \$1 top prices.

### CHASE HIS OWN "ANGEL."

The versatile William Parker Chase, author, lyricist and composer of "The Innocent Sinner," it now develops, is a wealthy man in the chemical business and now blossoms forth as his own "angel" for the enterprise, which will be produced under the direction of Fred. C. Whitney.

### FOLLOWING WILLIAM COLLIER.

John Mason in Augustus Thomas' play, "Indian Summer," is believed to be the next attraction scheduled to follow William Collier at the Criterion—and at no very distant date.

### SHOWS SHIFTING ABOUT.

The premiere of "Little Cafe," to have occurred at Atlantic City next Monday, has been postponed. Instead it opens a week from Monday and remains out of town until the completion of the engagement of "Sweethearts" at the New Amsterdam. "Sweethearts" may be moved to a smaller theatre in New York.

Two shows will leave New York Saturday night owing to lack of paying patronage. They are "Rob Roy" at the Liberty, and "The Escape" at the Lyric. The Mizzi Hajos piece, "Her Little Highness," is shortly to appear at the Liberty.

Saturday night "Believe Me Xantippe" will move from the 39th Street theatre to the Comedy. "Her Own Money," now at the latter house, will go to the Lyric, opening Oct. 5, for two weeks, after which (Oct. 20) "Fair Play" (the Christy Matthewson piece) will start on a run there.

"At Bay," the Chrystal Herne show, opens at the 39th Street Oct. 7, for its first New York showing.

### HART PUTTING ON "CARROTS."

Joseph Hart has secured from Charles Frohman the rights for vaudeville of "Carrots," a one-act playlet presented by Ethel Barrymore several seasons ago as a curtain raiser.

Hart will place Minnie Dupree in it.

### WARFIELD BETTER THAN EVER.

"Warfield is better than ever" was the verdict passed upon the performance of David Warfield in the revival of "The Auctioneer" at the Belasco Tuesday night, by those who saw him in the original production ten years ago.

Warfield's reception Tuesday evening was tumultuous. He responded with a speech, and introduced David Belasco as "an old friend."

### DAVENPORT LEASED.

The Davenport theatre in West 63d street has been leased by the People's Pulpit Association and International Bible Students' Association, and will be devoted to religious meetings, biblical plays in moving pictures and religious services.

Butler Davenport was the original owner and builder, but the place got into financial difficulties before completion and the plan to establish there a permanent stock company, headed by Mary Shaw, went by the board.

### "HAMLET" SKIT PLEASES.

(Special Cable to VARIETY.)

Paris, Oct. 1.

Another French version of "Hamlet" was produced at the Theatre Antoine to-day (Oct. 1.), Mme. Suzanne Despres holding the title role. This travesty pleased the critics. The public gave a good reception to it.

Mme. Despres is younger, but does not equal Bernhardt in the part of the mournful prince. Mlle. J. Fusier is a charming Ophelia.

### GABY SHOW PREPARED.

The Gaby Deslys show may open at the Garrick, Chicago, Nov. 18. It will be called "The Little Parisienne," under which name Roy Attridge has written a new book and S. A. Romberg a new score from "Mme. Troubadore."

Besides Gaby the company will include Forrest Huff, Fritz Von Dusey and Harry Pilcer.

It is understood Attridge and Romberg are the authors of the piece which will succeed "The Pleasure Seekers" at the New York Winter Garden. "The Seekers" follows "The Passing Show" at that house around Election day.

### BERLIN'S SHOW AT XMAS.

About Christmas time will see the new Charles B. Dillingham musical piece that will have the first production numbers Irving Berlin has written for that purpose.

Mr. Berlin has already finished about six songs, while Harry B. Smith has sketched out the scenario.

### SOLD OUT IN TWO HOURS.

Syracuse, N. Y., Oct. 1.

The box office rack for the Maude Adams engagement here Friday was completely sold out within two hours after the sale opened.

A special matinee will be given that day by Miss Adams. It will also be a sell out.

### "FROLICS" IS OFF.

With the money going out and nothing coming in, the "Frolics of 1913" called all bets off in Pennsylvania last week. George J. Riddell was in McKeesport several days ahead when the news reached him. He had been ill and went to Roosevelt hospital, New York, for treatment.

The show had been traveling under the joint management of Charles H. Burke and Lou Stark. It's real title was "The Frolics of 1913."

Twenty people were on the payroll, but no salaries were forthcoming when the company reached Corry, Pa., where the show disbanded. Some of the people were transported to Buffalo.

### DIDN'T BLUFF BELASCO.

"When David Belasco moved his Belasco theatre production, "A Temperamental Journey," to the Republic, Monday night, to make way for David Warfield in "The Auctioneer," the New York Theatrical Protective Union No. 1 sought to force Belasco to place a road crew with the show in addition to its regular house crew, saying that the transfer brought the play under the "road show" union agreement.

The New York Local waited until moving time before showing its hand. The upshot was that not only Belasco appeared on the scene in person, but the police reserves were called out to quell disorder in Times Square. Belasco had Philip Kelly and William E. Monroe, officials of No. 1, placed under arrest on a charge of disorderly conduct. The prisoners were paroled until Wednesday night, when the case was dismissed.

The matter was amicably settled at that time, when Belasco's general manager, B. Roeder, met a committee comprising Thomas Burke and John Ellis, representing No. 1; Harold Williams, Local No. 35, and Clyde Spencer, who appeared for the I. A. T. S. E. (Spencer is in the adjusting department of the Alliance.) The show signed three men, carpenter, electrician and property master, who are now working with the regular Republic house crew.

Messrs. Kelly and Monroe, in making a street scene and forcing the matter into court, did not arouse any outside sympathy, and it is conceded that the union should have used different methods in handling the matter.

The whole affair could have easily been averted. While the trouble gave the removal first page attention of the dailies, it also gave the union some unpleasant publicity. Mr. Belasco declared his intention to press his charge against the men arrested at first.

Theatrical managers who agreed with the I. A. T. S. E. in July on a settlement of the then pending differences are wondering why the union is holding back the ratification of that agreement, obtained by a referendum vote of its locals. The vote was completed a month ago.

Nothing bearing on the exact situation of the Belasco matter is in the new agreement. At the most the union could only have claimed that the producer should put on another crew after "The Temperamental Journey" had been at the Republic for four weeks, and that would not have held water in this case. Not all of the crew walked out on the order, and the show was given, opening 15 minutes late.

### NEW PIECE FAIR.

(Special Cable to VARIETY.)

Paris, Oct. 1.

A new piece by Romain Coolus, entitled "Les Roses Rouges," was produced at the Theatre de la Renaissance, Sept. 30. It did only fairly. Undramatic but nicely written.

Cora Laparcerie-Richepin, Cecile Guyon, Huguette, Dastry, Messrs. Dumény, Jean Worms and Arquilliere, hold the principal roles.

# SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Variety's First Report for New Season Doesn't Show Abnormal Business in the Theatres. But Two New Plays Getting Capacity in New York. A Couple of Hold-Over Hits Still Drawing Large Receipts. Big Time Vaudeville Not Over-Healthy.**

The theatrical business, while in the main somewhat off in the Broadway theatres, is in a condition not unusual in the legitimate houses of the big town just at this season of the year.

With the many theatres in New York catering to the \$2 crowd, the plays produced in a flood at the start of the theatrical year will have to be weeded out before the show business for '13-'14 will settle down.

VARIETY's estimate of the business being done by the New York and Chicago theatres (mostly based on last week's returns) is as follows:

**"Adele"** (Longacre) (6th Week). One of the two capacity drawers among current New York plays. Longacre playing to a little over \$11,000 weekly. "Adele" brought out a candidate for stellar honors in the future, Natalie Alt.

**"Believe Me Xantippe"** (39th Street) (7th Week). Got good notices and started off well, but was passed in the rush. Doing fairly, probably \$5,000 weekly.

**Century Opera House** (Grand Opera) (3d Week). The City Club people behind this attempt to give grand opera in English are paying losses of from \$5,000 to \$8,000 weekly on the proposition. Century doing about \$14,000 to \$16,000 weekly. Expenses running around \$22,000. A policy of economy in the management is making show people laugh. Century represents a million dollars or more as investment. It is on Central Park West, a well traversed highway. Nightly while opera is being presented the front lights on the house are out, giving the block front building an appearance of emptiness. Ten minutes before show is over lights are thrown on.

**"Her Own Money"** (Comedy) (5th Week). Not much heard of piece, doing perhaps \$6,000 weekly. Received excellent notices and was thought a hit.

**"America"** (Hippodrome) (5th Week). New York's biggest playhouse drawing very well, better than at this same time last season. Doing between \$30,000 and \$40,000 weekly.

**"Lieber Augustin"** (re-titled "Miss Caprice") (De Wolf Hopper) (Casino) (5th Week). Not up to expectations at the box office. Running around \$10,000 weekly. May be under that "Adonis" and David Warfield in "The Auctioneer" both enjoyed two seasons at the Bijou, but laid off during the hot weather.

**"Within the Law,"** before opening in New York, played Chicago for 16 weeks to an average of \$2,800. Margaret Illington opened there at the Olympic July 27 last and averaged \$10,650 per week at \$1 top price. Her first week

**"Nearly Married"** (Gaiety) (4th Week). Received fine notices and is being heavily advertised. Doing about \$7,000.

**"Peg o' My Heart"** (Laurette Taylor) (Cort) (42d Week). One of the two holdover hits. Drawing nearly full capacity. Did \$10,800 last week.

**"Potash and Perlmutter"** (Cohan) (8th Week). The other new show in New York playing to utmost capacity. House can hold \$14,000. But two tickets given away last week for "paper." Those were box seats.

**Princess** (repertoire of sketches). Opening this Saturday night, after postponement through change of two pieces.

**"Rob Roy"** (Bessie Abott) (Liberty) (3d Week). This revival hasn't been doing business. Reported receipts around \$5,000 weekly. Leaves for the road Saturday.

**"Seven Keys to Baldpate"** (Astor) (2d Week). New George M. Cohan piece will take its place among New York's biggest hits from indications. Opened last week. Second night sale off, but since full capacity. Cohan and play lauded in notices.

**"Sweethearts"** (Christie MacDonald) (New Amsterdam) (4th Week). Playing to around \$13,000. Some say less. Claim made Amsterdam too big for this musical piece. Opened Monday after "Lieber Augustin" had had its premiere two nights before at the Casino. Both on similar lines. "Sweethearts" would have had better chance if opening on original date set, Labor Day. Was held out for a week to let "Follies" remain.

**"The Auctioneer"** (David Warfield) (Belasco) (1st Week). Opened Tuesday night, this week. Heaviest advance sale in the history of any David Belasco play. Revival seems opportune. Did \$20,000 last week at Baltimore.

**"The Doll Girl"** (Richard Carle and Hattie Williams) (Globe) (56th Week). Show looked upon as New York failure. Not playing to over \$7,000 a week.

**"The Escape"** (Lyric) (2d Week). Has done nothing. Leaves this week. Notices' against it.

**"The Family Cupboard"** (Playhouse) (7th Week). Piece well spoken of but not drawing in proportion. Doing about \$6,000.

**"The Fight"** (Hudson). One of the two pieces that received police and newspaper attention. With second act removed, business fell down and hasn't gotten up. Now drawing between \$5,000 and \$6,000.

**"The Lure"** (Elliott). The other no-toriety play. Proceeded after revision,

with business continuing big. Doing about \$9,000-\$10,000.

**"The Marriage Market"** (Donald Brian) (Knickerbocker) (2d Week). Did good business last week, its first, getting between \$15,000 and \$16,000. Should have vogue for a few more weeks. Brian credited with drawing. Piece not receiving favorable comment. A Frohman show that doesn't approach the original at Daly's, London, in people or production. Receipts rapidly diminishing.

**"The Passing Show of 1913"** (Winter Garden) (11th Week). Not doing nearly as well as other Winter Garden productions. Show recently made better by introduction of performers who can put over songs in this big place. Matinees have been steadily light, nights fairly good but varying. Leaves around Election, succeeded by "Pleasure Seekers."

**"To-Day"** (48th Street). Opens Oct. 6.

**"The Temperamental Journey"** (Republic) (5th Week). Doing steady big business.

**"The Will"** (John Drew) (Empire). Opened Monday night in two pieces, after disastrous season's start at same house in "Much Ado About Nothing." "The Will" received excellent notices and will probably draw well.

**"The Young Generation"** (Grace George) (Lyceum) (2d Week). Reviews favorable. Started off nicely. Opened last week.

**"When Dreams Come True"** (Joseph Santley) (44th Street) (7th Week). Not doing much, even at reduced prices up to \$1.50. Moved over from Lyric. Will go out on the road next week.

**"Within the Law"** (Eltinge) (56th Week). The second hold over hit, playing to around \$10,000 continuously. Could make money on \$6,000.

**"Who's Who"** (William Collier) (Criterion) (4th Week). Not a hit. Doing between \$5,000 and \$6,000, a goodly portion of it on Saturday nights.

**Palace** (Vaudeville). Good night business, but considerable paper. Matinees light. Saturday and Sunday nights money capacity.

**Hammerstein's** (Vaudeville). Doing consistently big business but not capacity all the time. Had excellent run of eight weeks with Evelyn Nesbit Thaw as feature. This week back to former "16-act bill."

**Colonial** (Vaudeville). Averaging a half a house on the 14 performances a week. Not considered good.

**Alhambra** (Vaudeville). Bad, but has spurts.

**Union Square** (vaudeville). Almost a certain loser. Programs arranged cheaply "to show," but house has dropped out of big time run.

**Fifth Avenue** (Vaudeville). Struggling against blow from summer programs, which were poor and seemed to have injured the early season's business. Would have been more profitable to have closed for summer term.

**Bronx** (Vaudeville). While the Bronx is admittedly overcrowded theatrically and anything would have a hard time pulling paying business, the Bronx seems to be through as a big timer. It is still giving vaudeville

If you don't advertise in VARIETY, don't advertise at all.

shows and getting a little patronage—very little.

Chicago, Oct. 1.

**Business** in Chicago has fluctuated from week to week since the opening of the season owing to variable weather. There have been two or three flutters, and two or three big successes. All of the big houses are now open, and indications are for good brisk business after the weather gets settled.

**"The Whip"** (Auditorium). Playing to business that topped even that done by "The Garden of Allah" which had a record breaking run last year. The receipts are hovering around \$22,000 weekly.

**"The Lady of the Slipper"** (Illinois). Playing at top price of \$2.50 on the lower floor and a good share of the balcony and the gallery is selling out. Figured the box office takings around the \$20,000 mark with possibility it is doing not more than \$18,000 to \$19,000. Otis Skinner played to about \$15,000 in that house last season in "Kismet" at \$2 prices.

**"A Trip to Washington"** (La Salle) began rather tamely as to business, but with the advent of Adele Rowland in the cast receipts took a big jump, and the box office takings have been growing each week. The house seats under 1,000 and at \$1.50 scale must do capacity a good share of the time to make money.

**"The Road to Happiness"** (Garrick). William Hodge has found another drawing play. Opened rather quietly but has been gaining since he opened. Doing \$12,000 to \$14,000 on the week. His popularity helping.

**"Stop Thief"** (Cohan's). Good houses and a success. Around \$11,000 with indications of a continued run.

**"The Double Cross"** (Cort). This show has found hard sledding. Not popular. Receipts have been hovering around \$4,500 to \$5,000.

**"The Governor's Lady"** (Powers'). This house now trying the \$1.50 pop price and finding the experiment a paying one. The show has been growing in favor each week and is taking in about \$8,000.

**"The Winning of Barbara Worth"** (Studebaker). Not going to be a big box office winner in Chicago, although it may hit things up on the road. The first week the show did over \$5,000, and will go over that this week.

## "THE COURTIN'" QUILTS.

Boston, Oct. 1.

"The Courtin'" has gone up the flue. This is the second theatrical project of Charles P. Atkinson's to go to pieces this season. Earlier in the season he put out a company in "Quincy Adams Sawyer" and the people were stranded in Norfolk.

His new production was put on at the Boston Opera House here. Business failed to show much life from the start. The engagement caused some hullabaloo here when unpaid bills deluged the box office and the company had I. O. U.'s for their several weeks' work.

Grace Freeman, leading woman of "The Courtin'", was given a check, which she has failed to realize on so far.

## WITH THE PRESS AGENTS

Arthur Hopkins production of "Evangeline" will be seen at the Park, New York, tomorrow night. The company is made up of the people. Among the principals, in addition to Edna Goodrich, the star, are Richard Hubler, John Harrington, David Torrance, Frank Andrews, George Ganton, Robert Forsyth, William W. Crumans, Mabel Mortimer and Lillian King-bury. The advance agent declares that not a scene or a person of the Longfellow poem has been omitted in the stage version.

Ben Greet has turned the direction of the Her Great Players over to L. M. Goodstadt of the General Producing Co. A tour will be arranged. Many of the original company will be included in the organization.

A company of American notables gathered Monday afternoon on the stage of the Sam B. Shubert theatre, West 44th street, to welcome Sir Johnston Forbes-Robertson and Lady Forbes-Robertson (Gertrude Hillott). The Englishman opened the new playhouse at "Hamlet" last night. The guests of the Shubert firm occupied the stage, set as a parlor in pale green, while A. Toxen Worm flitted about in the background. The theatre was occupied by the public. Visitors were later permitted on the stage. Among those present were Richard Harding Davis, J. Hartley Manners and Mrs. Manners (Laurette Taylor), DeWolf Hopper, Julia Marlowe, Professor Brander Matthews, of Columbia University, Winthrop Ames, Daniel Frohman and his daughters.

The New York Times printed a column about the clash between David Belasco and the stage hands of his theatre Monday night, playing the story on its story page. "The Times has been featuring the important current theatrical news of late.

"A Romance of the Underworld," the former Paul Armstrong vaudeville piece, will make its first appearance in New York in its full play form next week at the Prospect theatre.

The complete cast for John Cort's forthcoming production of "The Marriage Game" embraces Alexander Carlisle, Allison Skipworth, Josephine Lovett, Vivian Martin, Orrin Johnson, William Sampson, George T. Howard and Charles Frohbridge. It has a New York showing planned for the last of October.

"To-Day" at the 48th Street Oct. 6 will have in its cast Edwin Arden, Emily Stevens, Marie Walenburg, Gus O. Weinberg, Theresa Maxwell Conover, Alice Gale, Marguerite Robinson, Chas. S. Pitt. When presented at "Style" this piece had one "warm" scene. There is much guessing a long Broadway whether that scene has been eliminated or modified.

When Hollis E. Cooley, who lived in Kansas City when independence avenue was the main residential thoroughfare, went back a few days ago, the Times snared him for an interview in which Hollis E. and not show business was the burning topic. The Times went over the Cooley career from the day in '85 when he started out a young hopeful as excursion agent for the judicious panorama of Gettysburg and Missionary Ridge to the present. "Cooley used to weigh 311 pounds. He returns with only 167," mourns the Times.

At a meeting of the proprietors of resorts a few days ago, the principal people of the Barbary Coast voted to retain lawyers to fight the effort to close the old district up. They may even decide to run without liquor licenses to circumvent the law.

Mrs. Addie Grinnell, a member of Forrest's company 50 years ago, appeared in a New York police court a few days ago to answer to a summons charging her with vagrancy. She is 83 years old. She told the court she was the mother of the Grinnell Twins, once famous on the stage. She protested against going to the poor house and was released.

May De Sousa (it's Mrs. May De Sousa Haines in the petition) has pulled a new one. She made application for a discharge in bankruptcy, naming among other creditors "King of the United Kingdom of Great Britain and Ireland" and "The fact that she still owes George, Rex, \$150 for income tax she didn't pay when she lived in London in 1909, 1910, 1911 and 1912. She gives assets as \$400 and liabilities as \$11,698.90.

The Cleveland Plaindealer hung up a new record for a list of theatrical specials in one issue. Last Sunday it devoted six pages to things theatrical: a big layout of Gaby Deslys and her troupe, a display of Bill of Nazimova and her arsy frocks, a boy of New York Winter Garden Peantles, Lillian Russell's beauty hints, the regular stage department and special page about the movies.

The novel of "Seven Keys to Baldpate" is being run as a serial in scores of newspapers throughout the country under arrangement with the holders of the copyright, Bobbs-Merrill Co., publishers.

David Belasco will produce a play by Roland B. Molineux this autumn.

New York is stirred up over a crusade started by advocates of the city beautiful, which aims to make the sidewalks and paper displayed thereon more artistic. The crusaders haven't got any action yet.

Glen Davis is writing a series of short circus stories for a magazine. They will appear in book form about the holidays. The Bobbs-Merrill Co. has purchased a new edition of the notice has purchased a new stick, and takes it along Broadway with him every now and then.

Has Anthony Comstock a press agent? He must have. How else could the Kansas City Star have gotten hold of two columns of laudatory matter about him, together with a picture of the very Anthony himself, chin foliage and all? The article starts, "Like the good fairy who appears in the nick of time, wavers her hand, and conquers the powers of evil—St. Anthony. It was Anthony who broke up the polly game in New York, according to the Star's information. The late Capt. F. Norton Goddard was a grim but modest citizen. He employed no press agents, but he brought back the wit and the wit, including the seal of St. Anthony, the polly king. Independent billboard illustrations, immoral postcards and a dozen other vicious practices were run down when Comstock, clad in the armor of purity, charged. No knight was ever more unrelenting. Anthony's press agent must love his work!"

W. R. Hearst has paid \$6,500 for the publishing rights to "Evelyn Nesbit Thaw's Own Story." The first installment appeared last Sunday in the New York American. They will give it two pages. The publishing rights include book form also. Miss Nesbit got \$4,500 as her share. It is said the story could have been made to bring \$20,000 at least. Hearst got a bargain according to that.

Polaire, the Frenchwoman, is getting the notices over her two co-stars in the Hoffman-Richardson road show. Lady Richardson runs second with the reviewers. But Gertie Hoffmann is getting the money, so she won't worry greatly, although Polaire is pulling down a healthy chunk of regular currency every week through an old contract with Comstock & Gest. Richardson is the cheapest in the trio, \$1,100 a week.

Joe Bernard was at the Lafayette, New Orleans, last week in a sketch. The press agent announced Joe's wife appeared with him. Joe's wife lives here. She went to court immediately. Joe told the just justice that his stage partner was a business partner and not a life partner. Said she was just the Co. The Co. was witnessed and admitted she had a better better-half in Chicago. Joe's wife forgave the Co. but she did not forgive the star. The next day she filed charges of non-support.

William G. Stiegler, secretary to Mayor Hunt and a party of friends were eating in the Orpheum theatre cafe in Cincinnati, the other night, when one Shrim, a vaudeville singer, whose specialty is female impersonation, tripped up. Without further ado, the beautiful Jean Imprinted a fairy like kiss on Stiegler's brow. Stiegler unleashed his sturdy right and Jean went down for the bell. The press agent told Jean to do it.

The dearth of attractions for the one-night stands is engaging the attention of the dramatic writers all over the country. One editor in Des Moines has this to say on the burning question: "One reason for the shortage in productions is that the New York offices are sending fewer companies out than heretofore. Musical comedy companies in particular are surplus in chorus girls, caused by this condition, is being taken up by the 'tabloids.' Of course, the movies are being blamed. They have already killed off the cheap melodramas entirely. Now the bigger shows are suffering. However, the writer takes comfort in the thought that, whatever may be the condition elsewhere, Des Moines is supplied with a musical stock comedy, two vaudeville houses, and movies by the dozen.

Alice Lloyd fared exceedingly well at the hands of the newspapers when she arrived in New York. Most of them gave her tempestuous arrival a fitting escort to that of Sir Johnston Forbes-Robertson. At the request of the moving picture camera man Miss Lloyd slid down the balustrade of the companion way, and the New York World seized upon this opportunity for a display head, while an interview with Sir Johnston was hidden away. The Times devoted a column to high-brow discussion of things dramatic with the titled Englishman. Of daring plays, he said "they will not last."

Sir Johnston likes us. "I ought to feel grateful to America, for it is the Times reporter at the dock. I had been as a stranger and the same day may be put up at half a dozen of the best clubs. If an American friend of mine comes to London, unless I have been advised in advance, I will not see him for three weeks to get him put up at my club."

London has answered the question of the area. "When is an actor?" by driving from the stage of a music hall one Quadraticin,

who leaped into fame by aiding in the recovery of the stolen \$475,000 pearl necklace. The British music hallers apparently know what they don't want.

A New York Sun cable reports Isadora Duncan in Rome as the guest of Eleonora Duse. She has been at the front in the Bulgarian war in an effort to overcome the grief she suffered in the loss of her children in Paris.

The Cleveland Plaindealer bends one over the plate that is a picture of Lillian La Vone, a member of "The Passing Show of 1912." This goes with a typical press agent item about the actress' difficulty in getting a bath in Cleveland. But the final paragraph of the article observes, "This woman, however, is none other than one of Cleveland's daughters, known to her friends here by her real name of Lillian Malone."

"Lieber Augustin" is now "Miss Caprice." The name was changed this week. Frieda Tenner, 828 Southern Boulevard, got \$30 for publishing over the best title out of 3,000 suggestions.

Wilkie Bard Leaves London Oct. 9 on the Cedric and opens at Hammerstein's Oct. 20. With him comes George Arthurs, writer of his songs.

Severin Dedy, who installs his own stock company next week at the Mohawk, Schenectady, N. Y., last Saturday received notice he had been appointed a member of the Republican county committee of the fourth district, third ward of New York (West New York).

Joe R. Beemer is doing the advance work for the F. C. Whitney production of "A Chocolate Soldier."

Clint Wilson will take out Gus Hill's "Happy Hooligan" over the Star & Havlin time.

"The Moon Maiden" Co., now in rehearsal at the Holy Cross Lyceum, which opens out of town next month, is not to be outdone by the stars. He and Lillian Russell show in point of advance representation. Three men have been engaged to handle the "Maiden" show on the road. Two weeks ahead will be Arthur E. McHugh. Ten days in advance will go George A. Florida, who intends to bill the show like a circus. After Florida will travel Frank Lea, special agent.

What is the status of a dramatic critic who attends a special performance at the invitation of the producer when that performance is not public, and the production is withdrawn without a public showing? The point is raised in connection with the change of plan at the Princess. An invitation performance was given by F. Ray Comstock last Friday night. The theatre was not to open until Saturday. After the private showing at which the critics were present, Mr. Comstock decided to postpone talking to his friends, to withdraw "The Eternal Mystery" and "Russia," as being too "strong" even for the "theatre of thrills." To all intents the play had never been given, but one of the New York daily newspapers devoted half a column of print Sunday to "slamming" them. The other papers gave the gist of the plots, but engaged in no comment.

The Sunday World is making a feature in its magazine section of a double series. A page is given over each week to "Almost Confessions" by stage stars and another page to a condensed version of a current dramatic offering by the author of the play. These features are in addition to the World's Metropolitan Section, which treats of things theatrical in a humorous way, and to its routine dramatic department. Last Sunday the author of the contract of his "The Family Cupboard" and Hattie Williams confessed that she was born in the Boston Back Bay, among other things humorously personal.

William Oviatt, managing the Hoffman-Polair-Richardson road show, has had his salary twice heaved up since going out with the Comstock & Gest attraction. Mr. Oviatt has some task, handling the three stars, all women, but appears to be doing it very well. The home office has a wire from William Oviatt since the show started out. Bill had charge of the bunch at Weber & Field's old music hall and that must have been some little crowd for a real diplomat to keep running around. The passengers were well served and shifted from the three-star advance to ahead of the Thaw show. This leaves Nate Spinkold and Abe Levy as the guard in front of Oviatt's trio.

Tox Worm let Bill Morris slip one over on him when the "Mauretania" docked on Friday. Morris had a Klemmcolor camera man there to "get" Alice Lloyd for a Kin release. Miss Lloyd is going to head a vaudeville road show around Morris' direction. Worm was around looking after Sir Johnston Forbes-Robertson and Gertrude Elliott. In fact Worm has had entire, if not exclusive, charge of the preliminaries to the Englishman's appearance last night at the new Shubert. While the "Mauretania" passengers were waiting on the pier to clear their baggage, Morris asked Worm if he would like to have the titled actor cameraged in colors. Worm thought it all right and when he saw the picture being taken of his star, started away to look after something else. Miss Lloyd walked over to Sir Johnston and his wife, entering into an earnest conversation while the camera kept right on reeling out the film by feet. When Tox heard about the part he missed he wanted the camera man to destroy the negative, but he wasn't that kind of a camera man.

## PRESS OPINIONS.

### YOUNGER GENERATION AND HALF AN HOUR.

No higher praise of the two performances can be given than to state without reservation that theatreging in New York has once more become an intellectual pastime and that there is now contemporary drama available which makes its appeal to discriminating tastes.—World.

The two plays make an uncommonly delightful entertainment.—Herald.

It is an attractive double bill, finely contrasted and wonderfully well acted. But chief honors go to "Half an Hour," which is a gripping, tense playlet with a "punch"—if one may use so homely a word to describe a work by a titled author.—Sun.

Younger Generation amuses. Barrie playlet disappoints.—Times.

**THE WILL AND TYRANNY OF TEARS.** "The Will" shows Barrie in one of his most effective moods, except that it shows a degree of bitterness and cynicism which has not appeared in any other of his works.—Eve. Sun.

The performance at the Empire Theatre last night provided a threefold delight—the kind of plays, in fact, which once made theatreging a pleasure for the cultivated.—Times.

It entails no exaggeration to declare that Mr. Drew has not in years done so magnificent a bit of acting as in the role of the successful English oil merchant, Philip Ross, who is shown in the stages of his life, each ten years apart.—Herald.

Twice within a single week Sir James Barrie has shown an audience to what lengths of inclusive and profoundly moving drama it is possible to go within the restricted limits of the one-act play.—World.

This play is all "will" and no power.—Eve. World.

**SON'S WINDHUND.** The first season (Irving Place) of the directorate of Rudolf Christies may be said to have started auspiciously.—Times.

The offering "Son Windhund," a farce, has met with considerable favor in Berlin. The piece has a pleasing story and many clever lines.—Herald.

**SHADOWED.** The play, which is compounded of familiar elements, is lacking both in clarity and in exciting episodes of the kind that alone could give it any theatrical value.—Times.

"Shadowed" is neither shocking nor thrilling. American authors can do manufacture better "crook" plays right on the premises.—Herald.

A flimsy thing.—American.

### SONG HITS IN "BEAUTY SHOP."

Detroit, Oct. 1.

Raymond Hitchcock and "The Beauty Shop" were seen at the Detroit theatre Monday night. The hook is by Channing Pollock and Rennold Wolf and the music by Charles J. Gebest. R. H. Burnside staged the piece.

The premiere went off without a hitch and the opinion is generally expressed that the piece is a winner. It is richly provided with laughing incidents and two of its numbers are scheduled for extraordinary popularity. They are "I Want to Look Like Lillian Russell," and "When You Hear the Um-pah, Um-pah in the Band." Mr. Hitchcock scored with his number "All Dressed Up and No Place to Go."

Mrs. Hitchcock (Flora Zahelle) witnessed the first performance. "The Beauty Shop" goes into Cl...

# PLAYHOUSE HISTORY BEING MADE WITH NEW YORK HITS

**"Peg-O' My Heart" at Cort and "Within the Law" at Eltinge Establishing Records for Long Runs and Money Receipts. Two Remarkable Attractions**

Two very remarkable attractions are now running in New York. Some facts in connection with them are unprecedented in theatrical history. They are "Peg o' My Heart" at the Cort and "Within the Law" at the Eltinge.

"Peg" opened Dec. 20, 1912, and is now in its 42d week. Throughout that time, including the summer months, it has averaged more than \$9,000 a week. This is the longest consecutive run by a woman star in the metropolis, beating Maude Adams' record run of 299 performances of "The Little Minister." Throughout that time Laurette Taylor has never missed a single performance, and none of the original cast has taken a vacation nor been absent. The expectation of the management is that "Peg" will remain at the Cort until spring. Two "Peg" companies are now on the road, and two more will be launched shortly.

"Within the Law," during its 56 weeks to date, has done an average business of \$10,841. Its average throughout 436 consecutive performances has been \$1,342.25. The Eltinge has 902 seats, so that the average per seat has been \$1.44½.

Just a year ago, before coming to New York, the show, with Jane Cowl in it, played Buffalo for a week to \$5,721. Last week, without Miss Cowl, one of the road organizations returned to the same theatre and drew \$9,450.

The show opened in London May 30 last, and the first week's takings were \$3,450; second week, \$4,500. It is running along in the English metropolis at present to receipts that vary from \$7,800 to \$8,400 per week, at the Haymarket. It is playing in Australia (at the Princess, Sydney) to capacity since its premiere last April, with every indication of a year's run. Eight companies will shortly be playing "The Law."

The piece will remain at the Eltinge until next January or longer, thereby filling two solid years in New York, a thing never before known in the history of theatricals, with such business. "The Lion and the Mouse" played 660 consecutive performances at the Hudson, and that is the record to date. "The Lion and the Mouse" went as low as \$1,800 on some weeks in the summer, but "The Law" never even in the hottest weather played to less than \$5,900 any one week, and went as high as \$14,500. Henry E. Dixey in "Adonis" and David Warfield in "The Auctioneer" both enjoyed two seasons at the Bijou, but laid off during the hot weather.

"Within the Law," before opening in New York, played Chicago for 16 weeks to an average of \$2,800. Margaret Illington opened there at the Olympic July 27 last and averaged \$10,650 per week at \$1 top price. Her first week

was \$8,223, and last week, the closing one, the show did \$11,500.

"Peg" was not greeted with special enthusiasm by the metropolitan critics upon its premiere. Later, when the show commenced to do business, Miss Taylor was given credit for the success. The reviewers had praised Miss Taylor's work to a degree. It remained a momentous question with the "Peg" management for some time whether a "No. 2" "Peg" could draw on the road through the prominent identification of a woman star with its New York success. The "No. 2" "Peg" in Toronto a week or so ago played to \$9,000 gross, giving the show more profit than the original company netted in New York for the same six days.

"Within the Law" when in Chicago was variously looked upon by its owners. William A. Brady, then interested, was not very confident of its future success and sold out his share before the show opened in New York.

The Eltinge, where "The Law" piece is appearing, holds more money gross than the Cort.

## "PURPLE ROAD" CLOSING.

Boston, Oct. 1.

"The Purple Road" will likely close at the conclusion of its engagement at the Shubert. It has been doing only about \$500 a night.

The Orange Manufacturing Co. of New York, which holds a \$12,000 mortgage on the costumes, has been keeping it alive, having put up about \$15,000 additional to protect its original investment in the enterprise. They have indicated a disinclination to dig any deeper.

## GERSON AT AMERICAN, CHICAGO.

Chicago, Oct. 1.

Sam Gerson has been appointed manager of the American Music Hall, succeeding Frank Buck. Gerson was manager at the American last year.

## "UNCLE ZEB" DISAPPOINTS.

Fall River, Mass., Sept. 29.

"Uncle Zeb," the dramatic work of Rupert Hughes, was produced here last week by the Malley-Denison stock company, with Willis P. Sweatnam of the Henry W. Savage's forces, and who has been announced to star in the piece, playing with the local stock.

The piece was a disappointment even to the stock following, and they found in it little genuine entertainment.

## BISPHAM PIECE NEXT MONTH.

"The Jolly Pésant," with David Bispham as the star, will be produced next month, according to present plans in the Werba & Luescher office.

If you don't advertise in VARIETY, don't advertise at all.

## GOING OVER FOR WAYBURN.

Philadelphia, Oct. 1.

"The Honeymoon Express" at the Lyric loses its stage manager, Arthur Evans, this week. He sails Saturday, having been sent for by Ned Wayburn, who is now in London.

Harry Hall, assistant stage manager of "The Passing Show of 1913" at the Winter Garden, New York, will come on here to take Evans' place with the "Honeymoon" show.

Edgar Begley retires from "The Passing Show" at the Winter Garden this week, returning to his original role in "Excuse Me."

Monday night Mae Dealey assumed the principal part formerly held by Grace Kimball, who has left the "Passing Show" company. Miss Dealey's main work in the promotion is to deliver one line.

Harry Norman stepped into the part vacated by Hairy Gilfoil.

## SHOWS IN BOSTON.

Boston, Oct. 1.

Again the booking arrangement between Klaw & Erlanger and the Shuberts which was to bring an opening or two every week with as little cross-bucking as possible because of the dire results of last year, when every Boston manager suffered, was evident this week. Five openings came Monday night out of eight first class houses in Boston, and the public was running around in circles and tossing up coins to find where to spend the money.

The Boston with "Joseph and His Brethren" suffered because of this and the lack of proper press agenting and played to a three-quarter house when it should have been packed on general principles to convince the public it was a stupendous production. But no paper was out.

The Plymouth was not filled. "The Five Frankforters" at the Majestic suffered bitterly because of the multitude of openings. George Cohan at the Colonial and "The Follies" at the Tremont both did big.

Julia Sanderson, who opened the Hollis last week, did practically \$15,000, making it paired for second place of all road shows in the country with "Damaged Goods" in Cleveland, the Montgomery and Stone in Chicago beating this by a thousand or two.

## SHOWS IN CHICAGO.

Chicago, Oct. 1.

The run of "The Lady of the Slipper" (Montgomery and Stone and Elsie Janis) has been extended three weeks beyond the original six weeks booked at the Illinois.

"The Double Cross" production goes to storage at the conclusion of its engagement at the Cort.

Raymond Hitchcock in "The Beauty Shop" is the next attraction at the Cohan, following "Stop Thief."

## OPENING NEW CORT THEATRE.

"The Tik Tok Man" opens at the new Cort, Boston, Nov. 30.

Sydney Grant and Charlotte Greenwood join the show Oct. 5 at Kansas City. Gypsy Dale replaces Miss Bergere and George E. Lask is the new stage director in place of Frank Stammers, who retires owing to illness.

## SHOWS IN PHILLY.

Philadelphia, Sept. 29.

There was a general slump in business Monday night. "The Honeymoon Express" at the Lyric had the biggest house and is holding up to fine business in its second week. The show is booked for another week.

Next door "At Bay" had very few people in the house. There does not seem much chance for the George Scarborough play, although the papers treated it kindly on the opening night last Thursday.

"The Merry Martyr" opened to only fair business at the Forrest and was lightly received. The piece received the worst press criticisms given a production here in a long time. The general opinion is that the book by Glen Macdonough is weak and despite some good music by Hugo Riesenfeld and a capable cast headed by Maelyn Arbuckle, there is nothing merry about the martyr and it will not do in its present form.

"Fine Feathers" opened nicely at the Garrick, but business fell off from what was enjoyed by "The Master Mind." The play was warmly received and the press comments very favorable. It's a splendid cast and the show is expected to do business here.

"The Common Law" opened well at the Walnut and the piece received warm recognition from the audience.

"The Yellow Jacket" is causing a lot of talk and is doing big business at the Little theatre.

## SHOWS IN FRISCO.

San Francisco, Oct. 1.

"The Lure" failed to get big money here. Business slumped off markedly this week and the passing up of the piece by the local theatre going public is taken as an apparent rebuke to an overdose of underworld stuff. "The Lure" moves out this week after a fortnight's stay and will be followed by Kitty Gordon. The incoming attraction is already receiving much interest.

Business is comparatively light at the Columbia, where Margaret Anglin is presenting Shakespearian revival, although there was a perceptible increase during the last week. Considerable advance interest in Charlotte Walker's opening here next week in "The Trail of the Lonesome Pine."

The Alcazar continues to do a fairly healthy business, while the Tivoli also is good.

## BUFFALO SEES "INDIAN SUMMER"

Buffalo, Oct. 1.

"Indian Summer," Augustus Thomas's new play in which John Mason is starred, opened here Monday night at the Star. "Indian Summer" has turned the trick and will flash in the electric of Broadway for a long time," is the comment of one reviewer.

The interesting plot is developed with the utmost skill until it works out into a mosaic picture.

## GRAPEWIN COMPANY BACK.

Charles Grapewin and the "Sweethearts and Wives" show brought their proposed season's tour to an abrupt end Saturday in Port Jervis, N. Y.

Manager Charles Strum had provided Grapewin with a good show, but the people would not turn out en route.

# HICKEY, OF KINEMACOLOR, LOCATES PLANT UP-STATE

**Elected Vice-President of American Kinemacolor Concern This Week. Is General Manager of the London Kin Company. N. Y. State Enterprise Involves \$500,000. First Picture Will Be Weber & Fields Feature Film**

William H. Hickey, general manager of the London Kinemacolor company, was this week elected vice-president of the Kinemacolor Co. of America. He has been in this country for some weeks, but his mission was not made public.

Mr. Hickey has completed the details for the establishment at Lowville, N. Y., of a large plant for the eastern business of Kinemacolor. It calls for the expenditure of \$500,000. The plans call for the erection of a glass covered studio 300 feet long, built directly back of what is now Lowville town hall, and a theatre seating 1,200. These will be connected with the productions re-

De Vonde over and stepped on him for good measure.

Some of the other horses became unmanageable and caused a panic among the movie players.

The picture managers did a general Red Cross stunt in clearing the field of the "lame, the halt and the blind," as one participant put it. The Mittenhals say all the excitement was cameraed and should prove more interesting than planned.

De Vonde is the former stock actor who almost lost his eyesight a few seasons ago while playing in Hoboken, N. J. In one scene where make-believe poison was supposed to be used, carbolic acid almost gave the show a fatal ending.

## GOVERNMENT \$100,000 FEATURE.

Chicago, Oct. 1.

Lieut. Gen. Nelson A. Miles, Brig. Gen. Charles King and numerous other distinguished soldiers passed through this city Monday morning on their way to the Pine Ridge Indian agency near Rushville, Neb., where they will pose before picture cameras in scenes of the Custer campaign.

A large number of Indians will be used and a detachment of regular soldiers sent to Rushville to take part.

Buffalo Bill will also be on hand. He was a scout in the Indian wars.

It is said the government will spend about \$100,000 in efforts to preserve these scenes for future generations.

## G. F. EXCLUSIVE SERVICE.

The General Film is out, beginning Oct. 13, with one exclusive proposition for film theatre managers and theatre managers open for occasional film service.

Three special programs per week, consisting of 3 multiple and 6 single reels each will be delivered to exhibitors and their territory absolutely guaranteed against duplicates. The charges for the new service will depend upon the section protected. An exhibitor given a radius of, say, 20 square blocks by 20, will have to pay more than one asking protection for say only a 10 by 10 acreage. Similarly, smaller sections will cost less. Particular stress is being laid by the General Film upon an angle of the new service that precludes contracts. The company takes the point of view that the film business is in an ever changing state, and particularly susceptible to important changes at the present time. Anticipating the apprehension of exhibitors against sewing themselves up to any particular way of doing business at this time, the General offers the new exclusive service practically without agreement as to the period of exhibition, the only stipulation being a mutual two weeks' notice of contemplated discontinuance.



WILLIAM H. HICKEY

hearsed in the theatre and played on the five stages of the studio or in the open air, according to the demands of the scenarios.

Lowville is situated in northern New York on the Black River Road from Utica. It is close to the St. Lawrence River. The local Board of Trade has made special inducements to the Kinemacolor Co. to locate in the town, offering building sites and other concessions in order to secure the boom that would naturally accrue from so large an enterprise.

One of the first big productions to be made at the new Lowville studios will be the Weber and Fields series, written by Roy L. McCardell. A special \$500,000 company has been formed for this series of feature films, as exclusively forecasted in VARIETY some weeks ago. Its directors include Jos. M. Weber, Lew Fields, William Klein, Morris Ely, A. P. Barnard and A. H. Sawyer.

## THE HALT, LAME AND BLIND.

The Mittenhals Brothers were making a picture last week in which 26 horses were being used, when one of the animals bowled Director Chester

## EDISON COMPANIES GOING ON.

The Edison Kinetophone Co. (Inc.) through its New York offices makes emphatic denial of the report from the west that all the western companies of the talkers were about to close. Since the Chicago wire in last week's VARIETY General Booking Manager Jos. A. Daly has had the middlewest managers writing and wiring in asking whether the Edison Co. intended to book any further time. Daly replied in the affirmative. Some of the talkers changed territory and several of the managers are to take up new time which is said to have caused the closing impression to gain circulation.

## ALICE LLOYD RELEASE.

A regular release in the Kinemacolor service will be an Alice Lloyd picture, taken aboard the Mauretania on her arrival last Friday.

Miss Lloyd was posed in several parts of the boat by J. F. Hughes, who directed the film. Harold Miller had the camera.

The Lloyd picture is one of a series Kinemacolor is putting out, with theatrical stars as the principals.

## RELIANCE LOSES MISS HOLLAND.

Mildred Holland, the former dramatic actress, with the Reliance picture concern for some time, left the engagement this week.

## WANTED GIRAFFE TYPE.

A picture concern wanted an actor to play the role of a banker in a forthcoming movie production. Among the applicants was one man who looked every inch a banker as far as some bankers go. He didn't go far enough. The company wanted a "banker" six feet tall. As he quit the office he remarked: "They want a giraffe, not a 'banker'."

## TAKES TIMES SQUARE.

The Times Square, a picture house on Broadway opposite the Broadway theatre, has been taken over by Samuel Clair. He is showing independent films.

The Broadway is a Marcus Loew house, playing Licensed pictures.

## BIDDLE BROS. IN FOUR REELS.

The Mittenhals Bros. have in contemplation a special moving picture production in four reels of the escape of the Biddle Brothers from jail.

## LOCK-OUT IS OVER.

Cincinnati, Oct. 1.

The union operators locked out by the moving picture house owners returned to work to-day. The employers have signed a year's agreement to recognize the union. No wage increase was asked.

## RELEASED NEXT WEEK (Oct. 6 to Oct. 11, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph	V Gaumont	I	A
Biograph	B G. N. S. F.	Gen	Key
Kalem	K Ramo	B 101	Rel
Lubin	L Solax	C	Maj
Pathes	Pthe Eclectic	N	T
Selig	S F. R. A.	P	Kay-Bee
Edison	E Lewis Penanta	Eclair	Br
Essanay	S A Great Northern	Rx	Dom
Kleins	K Dragon	Frontier	Mutual
Melies	Mel Italia	Vicor	M
	G. N. X. X.	Blache Features	B:

## OCT. 6—MONDAY

GENERAL F—His Secret, drama, 998, B: End of the Run, drama, 1000, K: Counterfeiter's Fate, drama, 1000, L: Pathe's Weekly, No. 56, news, Pthe: Conscience Fund, drama, 2000, S: Ann of the Trails, drama, 1000, V: Birds of the Southern Sea Coast, descriptive, 300, E: Short Life and a Merry One, comedy, 90, E.

UNIVERSAL F—Trail of the Lonesome Mine, drama, 1 reel, N: Stolen Love, drama, 2 reels, I: Motor Bug—and—Our Baby, comedy, split reel, Gem:

EXCLUSIVE F—Prisoner of the Harem, B: MUTUAL F—Pitfall of the Installment Plan, drama, 2 reels, A: Across the Alley—and—Abelone Industry, split reel, Key: Butler, Rel:

## OCT. 7—TUESDAY

GENERAL F—Willful Colleen's Way, drama, 1000, E: Matter of Dress, com. dr., 1000, S & A: Flower of Destiny, drama, 2000, KL: Plants Which Eat, botany, 374, Pthe: How Mountains Grow, science, 354, Pthe: Journey Through Crimea, travel, 300, Pthe: Missionary and the Actress, drama, 1000, B: Home-spun Tragedy, drama, 1000, V: Two Cowards, drama, 1000, L:

UNIVERSAL F—Girl and the Tiger, drama, 3 reels, B 101: Dress Reform—and—Baldy Belmont Wanted a Wife, comedy, split reel, C:

EXCLUSIVE F—Not Announced, G. N.: Ballet Girl's Romance, 1000, G:

MUTUAL F—Heritage, 1 reel, Maj: Louis, the Life Saver, drama, 2 reels, T:

## OCT. 8—WEDNESDAY

GENERAL F—Pink Granite Industry at Milford, Mass., descriptive, 400, E: Boy Wanted, comedy, 500, E: Riddle of the Tin Soldier, drama, 2000, K: Doc's Insanity, comedy, 1000, S & A: Smuggler, drama, 1000, Pthe: When Friendship Ceases, comedy, 1000, V: Dream of Dan McGuire, comedy, 1000, B:

UNIVERSAL F—Love Trail, drama, 1 reel, N: Chivalry Days, com. dr., 1 reel, P: One of the Rabbis, drama, 2 reels, Eclair:

EXCLUSIVE F—Not Announced, D: Weekly News, 82, news, 1000, G:

MUTUAL F—Forgotten Melody, drama, 2 reel, Br: Once Upon a Time, 1 reel, Rel:

## OCT. 9—THURSDAY

GENERAL F—Never Known to Smile, comedy, 450, B: Scenting a Terrible Crime, comedy, 649, B: Love and the Law, com. dr., 1000, S & A: Breed of the North, drama, 2000, L: Cast Amid Boomerang Throwers, drama, 1000, Mel: Two Mothers, drama, 2000, Pthe: Saved from the Vigilantes, dr., 1000, E: Heartbroken Sheep, drama, 1000, V: Pathe's Weekly, No. 57, news, 1000, Pthe:

UNIVERSAL F: Their Parents, drama, 1 reel, I: Shadows of Life, drama, 3 reel, Rel: When Father Goes to Church, comedy, 1 reel, Frnt:

EXCLUSIVE F: Leap of Despair, It: Not Announced, 1000, G:

MUTUAL F—Taming a Cowboy, 1 reel, A: Not Announced, Dom: Schnitz, the Tailor, 1 reel, Key:

## OCT. 10—FRIDAY

GENERAL F—In the Shadow of the Mountains, drama, 2000, E: Dear Old Girls, drama, 2000, S & A: Pete's Insurance Policy, comedy, 500, K: Sea Scouts of America, educ., 500, K: Millionaire's Ward, com. dr., 1000, Pthe: Payton Tex Estate, educational, 500, S: Only Five Years Old, drama, 500, S: Cate's Waterloo, comedy, 1000, V: Drummer's Narrow Escape, comedy, 500, L: Going Home to Mother, comedy, 500, L:

UNIVERSAL F—Simple Life, 1 reel, N: Pilgrimage—Messengers of Love, split reel, P: Winner, drama, 2 reels, Vic:

EXCLUSIVE F—Not Announced, F: Loving Water, 2000, Sol:

MUTUAL F—Revelation, drama, 1 reel, K: Br: Girl Worth While, 1 reel, T:

## OCT. 11—SATURDAY

GENERAL F—Girl and the Outlaw, drama, 1000, E: Broncho Billy's Oath, drama, 1000, S & A: Higher Law, drama, 1000, L: Talkative Toss, comedy, 1000, Pthe: Test, drama, 2000, V: Influence of a Child, drama, 1000, K: See Run the Way, drama, 998, E:

UNIVERSAL F: Thou Shalt Not Rubber—and—Hilarities by Hy. Mayer, comedy, split reel, I: Harmon and Discord, com. dr., 1 reel, Frnt: Fighter of the Plains, drama, 2 reel, B 101:

EXCLUSIVE F—Not Announced, 1000, G. N.:

MUTUAL F—Calamity Anne's Sacrifice, farce, 1 reel, A: Ice-man, 1 reel, Maj: Rebellious Pupil, 1 reel, Rel:

# FILM FLASHES

Henry Mayer, the N. Y. Times cartoonist, has just staged a scenario of his own for the imp.

William Shay of the "Imp" party touring the continent, writing from Berlin, says the company will take in St. Petersburg before coming home.

King Baggot and his imp associates now in Louisville, Ky., filming are expected back in New York Oct. 10.

Charley Greene of the Imp is carrying around a badly bruised shoulder acquired acting as a mattress for George Loan Tucker, who fell from the roof of a 6-story Union Hill, N. J., tenement, Sept. 30 while taking an imp picture, landing on Greene and Matt Moore, who was on a fire escape ten feet below.

Clara Kimball Young is the featured feminine of "The Test," a Vitagraph release listed for Oct. 12. Harry Northrup is in the cast.

"Wild Beasts at Large" and "Two Aristocratic Penitents" are announced for early circulation as a General Film subject. Florence Dyer and Arthur Ashley are the principals of the last named.

"Protos" is the title of a new 5-reel feature shown for the first time privately at the Eclair projection studio Oct. 1. It will be released immediately.

"The Two Spies," a Balkan war drama, will be released by the Gaumont Oct. 21.

The Essanay announce a new 2-reel melodrama, "The Old Girl," for release Oct. 10.

The Kleine-Eclipse circulate, "The Last Minute," a new Arizona Bill feature in 2 parts, Oct. 14.

Selig sends out "The Bridge of Shadows," a from-riches-to-poverty story Oct. 13. "The Abduction of Plinkie," a film dog tale, will be issued Oct. 16 on a reel with "The Golden Cloud," a stock market drama.

John D. Rockefeller has been forced to hire a special strong arm man to keep the movies from ketching him.

Anna Laughlin, the Reliance's new ingenue, will be featured in picture releases Oct. 11, entitled "The Rebellious Pupil," "The Flirt," another Reliance, with Miss Laughlin and Charles Dickson, will be circulated beginning Oct. 15.

The Jack London suit to restrain the San Francisco Balboa Amusement Co. from reproducing effects from the London stories is calendared for a hearing Oct. 20.

Public clamor in Juarez against photographing for the movies the forthcoming hanging of the rebel leader, Francisco Villa, promises to make a government promoter of the plan to back down.

"His Neighbor's Wife" is the title of the feature to be released Oct. 10, presenting Lily Langtry in the same part.

The suit of Texas to enjoin the Southern Feature Film Co. from operating on the ground it violates the Sherman Anti-trust law comes up for preliminary hearing this morning at 10:30, in Beaumont, Tex.

Elmer J. McGovern has succeeded to the publicity berth left vacant with the N. Y. Motion Picture Co., when Bert Ennis went over to Eclair.

The Film Releases of America company report sales to the Golden Gate Film Exchange of Los Angeles and San Francisco; Northwestern Film Exchange of Portland and Seattle; Famous Players Film Co. of Boston; Wetland Film Co. of Pittsburgh, and the Electric Theatre Supply Co. of Philadelphia.

Arthur Leslie now has 150 papers taking his special film trade news service.

"In the Watches of the Night" will be the initial feature in which Warners' Features will present Marlon Leonard.

Lubin presents "The Taming of Rattlesnake Bill" Oct. 16, and "The Evil Eye" Oct. 23, both melodrama in 2 reels.

A. Blinkhorn reports active inquiries for "David Copperfield," a 7-reeler among the features he recently brought from abroad.

The Ruby Feature Film Co. advertise State Rights for "The Hound of the Underwood."

Fred Gunning has struck his old Eclair gait in his new job as publicity generator for Warners' Features.

Wilfred North, Vitagraph director, is expected back to work Oct. 10, when he will finish the 2-reeler, "Miss Tomboy," on which he was at work when injured by the premature explosion of a yacht cannon.

A North Carolina mountain story planned by the Vitagraph will take away from here soon Ned Finley, James Morrison, Harry Northrup, Edith Storey, Arthur Ashley, Mrs. Storey, Mrs. B. F. Clinton, Temple Carr, Logan Paul, Florence Klotz and Jack Harvey.

The newly appointed Lubin studio at Jacksonville now includes in its roster A. D. Hotelling, Mae Hotelling, Hazel Smith, Margaret and Francis McMoyle, Julia Calhoun, Jessie Milton, Leola May, Peggy Anderson,

Dorothy Bell, Jerry Hevener, Raymond McKee, Garry Hotelling, Frank Griffin, James Levine, William Bell, Walter Keires, William Bowers, Nell Morton and Henry Bard. Every Monday is demonstration day for the World's Tower Building Gaumont annex, starting at 10 a. m.

Anthony Flala, the explorer, will photograph the new jungle hunts of Theodor Roosevelt and party in South America, sailing to-morrow.

Jack Bonavita's jungle hunts for the Tampa Film Co. will be written by Jack Byrne, who will work in Tampa, having left the Universal scenario department.

2% farce comedy, 50% melodrama, and 30% news, history and educational items about sums the qualities of the current week's aggregate native film programs.

Alec. Lorimore, publicity dynamo for the Gaumont, is installed in his new office in the World's Tower building.

Courtenay Poote's present mail address is Low's Exchange, New York. He will make a vacation tour of the country, beginning about Nov. 1.

Thomas Ince, general manager of the N. Y. Motion Picture Co. has engaged Walter Belasco, brother of David, for future stage productions.

Variety is in receipt of a post card photo of Joe Brandt standing in the shadows of the Trafalgar Square monument, London, bearing a request to "Give my regards to all the boys."

Fred Mace of "One Round O'Brien" discovery has just turned out a film farce, "Ketchum and Killum."

"The Tomboys Race" a coming New Majestic film has the recent Corona, California, auto road race for a background.

"Through the Sluce Gates" showing one of the players carried along by a race tide through a western waterway, is an announced novelty of the New Majestic. Phillip Lobergan wrote it. "The Ice Man's Revenge," a film comic, has also been bought by the New Majestic from the same author.

Klennacolor's "Robin Hood" will have a black-and-white "Robin Hood" rival from the Thanhouser studios, released Oct. 15. Lloyd Lonergan is the adapter.

The World Special Film Co. announce the opening of new offices in Boston and Detroit. Charles Stern, formerly of the Universal will be at the Hub headquarters, and A. Dickerson, recently of the International Film in Detroit.

The Progressive Motion Picture Co. of Los Angeles will handle the films of the World Special Co. in California, Oregon, Utah, Nevada, Arizona, New Mexico, Colorado, Wyoming and Montana beginning with "The Two Sergeants." The connection has been made to centralize deliveries.

W. A. Sherman will manage the Cleveland offices of the World Special Films. George Stockton will assist.

"The Fruits of Vengeance" is a new Vitagraph drama listed for mid-October delivery.

## POMPEII

The movies are great levelers. "Youse wanta wait for the oitquake!" exclaimed a patron of Wallack's on the opening night of the newly imported six-reel feature, "The Last Days of Pompeii," after the Bulwer Lytton novel. "You've seen the picture before?" the seat mate of the man of the argot asked. "Naw, hut I read the book, an' besides the San Francisco t'ing an' the red fire, there ought t' be a smashin' scrap due about here between the hero an' a lion in the arena!" A woman in silk, wearing a Y-shaped back and a lognette, at this stage of the show turned a moment from the Pompeii pageantry to survey her erudite neighbor through her gold mounted lens. Then the reel clicked on. The man of the Patricia O'Brien lingo expressed the expectancy of most folk present, perhaps, who had read the novel. The picture had reached its final climatic periods, and up to this point had been a beautiful and complete selection and compression. But your interest the duel of love between its five principals, and were ready to sit back and gasp at the closing strokes of what you were free to admit up to this point had been a masterpiece of selection and compression. But your dream didn't materialize. The end of the show fell down. There wa'nt no "oitquake," although there was a fair reproduction of a fire, with hurrying Egyptians and Athenians, rushing pell-mell down long sweeps of marble stairways on through chanking labyrinth of the arena. But it didn't satisfy you. You expected the fall and crash of riven temples, with fire and brimstone. What you got was a picture of a staged Vesuvius in eruption, the panic of flight from the temples and arena, and—finis.

But if the bulk of the people present suffered disappointment in the failure of this

## FIELDS' BIG OPENING.

Chicago, Oct. 1.

The American Music Hall opened Sunday night with Lew Fields and his big company in "All Aboard." The house was packed to the doors and the show was received with great enthusiasm.

The American has been newly decorated and it presents a handsome appearance. The ceiling has been brightened with huge banners and many more lights have been put in. Tables have been placed in the rear where food is served, and a dancing floor has been arranged in the balcony. A band is stationed there. After the show those who desire may dance.

These innovations appeared to please the audience Sunday night. A large number remained after the show.

The opening was one of the biggest and most enthusiastic of any this season with the exception of "The Whip" at the Auditorium.

Following the issuance of an injunction in the United States Court Monday, Mr. Fields eliminated the moving picture scene from the piece, shortening the show by three minutes without damaging the effect.

The injunction was granted upon application of Charles Frohman, who alleged the bit was an infringement upon the foreign play, "The Girl on the Film," for which Frohman has the American rights.

## COMEDIE FRANCAISE OPENS.

(Special Cable to VARIETY.)

Paris, Oct. 1.

The Comedie Francaise reopened tonight (Oct. 1) after the fixing of the new painted ceiling and other alterations upstairs (already detailed in these columns). It took the form of an official inauguration. The program consisted of Moliere's "Malade Imaginaire," and a patriotic ceremony. The splendid soiree which will be long remembered.

If you don't advertise in VARIETY, don't advertise at all.

## PARIS ALHAMBRA BILL.

(Special Cable to VARIETY.)

Paris, Oct. 1.

Annette Kellermann, billed as the most perfect woman, opened with her diving act, assisted by Frank Parker, at the Alhambra, Oct. 1, and made good.

The present bill is the biggest this season, comprising La Pia (accompanied by Percy Boggis, who has recovered his health); Leslie Brothers, Oswald Wilson, Hartley Wonders, the Aeros, Leonard Gautier, etc. All the acts went splendidly. This is something like a vaudeville program.

## HERE, TOO!

(Special Cable to VARIETY.)

Paris, Oct. 1.

The weather is wet after a beautiful week. Business is excellent.

## "DREAM MAIDEN" DELAYED.

After ten weeks of intermittent rehearsals "The Dream Maiden" company was booked to open Monday in Syracuse. The cast were notified to be at the Grand Central depot, New York, to depart Sunday, which was afterward changed, on arrival at the station, to Monday. Tuesday they left town, minus the three principal male players, their trunks following on a later train, but with borrowed scenery, Joseph Physioc refusing to deliver his scenic equipment without being paid.

Syracuse, Oct. 1.

"The Dream Maiden" opens here tonight. Scenery and costumes arrived this morning, but no management is in evidence. Harry Gribben, Joseph Miron and Parent are out of the cast, their places being filled by choristers. Gribben is part author and has had some trouble with his collaborator, Allan Lowe, who also sponsored the enterprise.

## NO OPERA IN MANHATTAN.

Several stories were out during the past week that Oscar Hammerstein intended playing grand opera in the Manhattan.

Arthur Hammerstein says that would be impossible, as a clause in the agreement made by his father and the Metropolitan Opera Co. especially prohibits the Manhattan from again entertaining the divas.

## "LOVE VALE" SPICY.

Cincinnati, Oct. 1.

If Abe Erlanger is thinking seriously of putting on "Das Thal der Liebe" ("The Vale of Love"), a new Oscar Strauss operetta, he had better watch developments here. "The Vale of Love" will be given its American premiere at the Grand Opera House in this city during the latter part of next week. It is the common story of an old husband, a young wife and a youth, and spills the tobacco, say those who are in the know.

House Manager Aylward, of the Grand, has been notified that Erlanger will either come himself or send a representative to see the operetta, which will be done by Otto Ernst Schmid's German players. The Teutons introduced "The Count of Luxembourg" to the American stage several years ago, and Klaw & Erlanger snapped it up.

(PASQUALI-AM. CO.)

IF YOU DON'T ADVERTISE IN BILLS NEXT WEEK (October 6) VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (October 6)

In Vaudeville Theatres, Playing 13 or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.) Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Consolidated Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (P) following name.

Agencies booking the houses are noted 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-Consolidated Circuit; "P." Pantage Circuit; "L.W." Marcus Low Circuit; "Int." Interstate Circuit (booking through W. V. A.); "M." James C. Matthews (Chicago); "Pr." Proctor's Circuit (New York); "P-N," Nixon-Nirdinger; "Prudential-Consolidated Agency (New York); "J-J-A," Jones, Link & Schaefer (Chicago).

New York. HAMMERS' ELN'S (ubo) Mlle Fatima Elizabeth Murray Four Fords Hele Baker Murphy Nichols Co Yvonne Bergere Co James Thornton "When Women Rule" Laura Guerin & Lyle Kitamura Japs Gordon & Rica (Others to fill) COLONIAL (ubo) Ed Foy & Family Jack Wilson 3 Betty Cahill "Switch Board" Howard's Animals Morton & Glass Barber Girls Ramsdell 3 Nick's Girls BRONX (ubo) Besie Wynn Deep "Beauty Skin Deep" "Beauty Garden" Larry & Wolford Walter Van Brunt Billy Hill Co Miner & Mack Sprague & McNeese Gaston Sisters ALHAMBRA (ubo) Valaska Suratt Co Dooley & Sayles Edmund Hays Co Powers Walters & Co Linda Morris Hussey & Leely Samped & Reilly 3 Bartos Flynn Russell 5TH AVE (ubo) Clayton Crawford Willa Hilt Wakefield Yvette Frances Stevens Co Chadwick Trio Co Morris & Allen Kramer & Morton Work & Play Victorine & Zolar (One to fill) UNION SQ. (ubo) "Auto Bandit" First Hatley Co Wm Weston Co Eleanor St Clair Mlle Ernaette Asorla Doc O'Neil Weber Beck & Frazer The Stanley's PROCTOR'S 125TH Le Roy's Key & Walter Whites Comedy 5 Marion & Moore Chas Terris Co Rose Tiffany Co Austin Princess Orchestra Jack McAuliffe Les Monfrets 2d half Bounding Pattersons O K Sato Kerah & Ivies Helen Stevens Ed De Corsia Co "Leading Lady" Ned Dandy 3 Hailstons Flo & Ollie Walters Smirl & Keeley PROCTOR'S 23D Conroy & Wilson "Leading Lady" Ed De Corsia Co Havana 3 Tessick Co Helen Stevens 2d half Inez Clough Stanley & Frank Baker Lynn Co Jack McAuliffe Electric Fair Girls Axtalus Larabee & Belle Harris & Mack 2d half Hickman Bros Co Saunders & Cameron Rose Tiffany Co Hawsno 3 John West & Wolfe AMERICAN (loew) DeLuca Sisters Bruce Moran & B Ann Walters Co Fox-Wolfe Circus "Xmas Carol" Marie Feuton Bragard Bros (Two to fill) 2d half Douglas Flint Co Marie Feuton Frances Newcome Browne-Lewis Co. "Xmas Carol" Harry Cutler La Velle & Grant (Two to fill) TTH AVE (loew) Fred Smith Ella Nowlan Troupe Toomer & Hewins Knowles & White Altus Bros (One to fill) 2d half Piano Bugs Moffet LaReine Co Dancing Macks LeRoy & Paul (Two to fill) GRAND (loew) Flying Mitchell's Nellie Shayne Clara & Martin "Case of Divorc" William & Hawley Lavelle & Grant (One to fill) 2d half Grace Donnelly Truce Moran & B Abe Marks Co Dotson & Gordon LaVine Cimerou 3 Ward & Hayes Tossing Austins GREELY (loew) Christensen Sanders & VonKuntz "Fun in House" Broadway Trio Lutz Bros (Three to fill) 2d half Clara & Martin Hendricks & Lawrence Eckhoff & Gordon Walter Brower Wm Lampe Co Brown & Warner Flying Mitchell's NATIONAL (loew) Grace Donnelly Princess Newcome The Skatellies Ryan Richard Co. Brown & Warner Moffet LaReine Co. (One to fill) 2d half Cowans' Sutters Richards & Montrose Ryan Richard Co. Viola Duval "Tip Yaps" (Two to fill) LINCOLN (loew) Cowans' Sutters The McCarvers Douglas Flint Co Onap Browing Lewis Co (One to fill) 2d half Knowles & White Onap Hines & Fuller Florence Trio Bragard Bros (One to fill) YORKVILLE (loew) Lee Barth Dancing Macks Snyder & Buckley Robt II Hodge Co Florence 3 Levering Troupe

Demarest & Doll "Between Trains" Billy Van Demacous Troupe Brockton, Mass. CITY (loew) El Miles Eddy Raymond "Door Johnnies" 2d half Page & Newton Lawrence Piccanni Troupe 2d half EMPRESS (ac) Orville & Frank Kelso & Leighton Franconis Opera Co Ross & Abton Dunedin Troupe Calgary, Can. ORPHEUM (Same bill as at Edmonton this issue) EMPRESS (ac) Lucia Amadio Co Corrie Ordway Marian Munson Co Francis LeMoire Belzer & Baker Calumet, Mich. GRAND (ubo) Walter Whipple Co Turner & De Tennis Canton, O. LYCEUM (ubo) Pelham Fox Ward Von Tiltzer & Duval (Two to fill) Champaign, Ill. WALKER O H (wva) Two Zolas Ulise & Rose Davis "High Life in Jail" Warner & White Mr. Chic Sale Chic Sale (One to fill) Charleston, VICTORIA (ubo) "Jolly Mixup" "Festive Songs" MAJESTIC (ubo) "Funny Moon" Chicago MAJESTIC (orph) Thos Wise Co Sophie Bernard "The Girl" Harris Bond & H Dunn & Nelson Lou Anger Coombs & Aldwell Leo Zarell 3 Ben Deyer & Bro "PALACE ORPH" Billy B Van Co Hermine Shone Co "Chief Capaulican" Ball & Rocco Louis McMillen Co Gladling O'Neares Nevada & Erwood Billie Seaton La Toys EMPRESS (ac) MAJESTIC ST (Open Sun Mat) John Healy Bernard & Lloyd Aldro & Mitchell Meria & Chappell "Night in Station" Webster & Warde CROWN (J-I-S) Dill & Ward Loos & Van Alstyne Schrodes & Chappel What Truppe Walter McCullough 2d half Bessie LeCount Loos & Van Alstyne "Night in Station" (Three to fill) WILLARD (J-I-S) Alpha 6 Lamb & Clayton Bessie LeCount Felix Weston & Raymond Harry LeClair Jack Correll Co Balalaika Orchestra Adele Oswald Dill & Ward McVICKERS (J-I-S) Marquette & Lewis Wallace & Girls Mod-disky Troupe "Little Miss Mix-Up" Josephine Sabel "Sweet Maria" (One to fill) COLONIAL (J-I-S) McPhee & Hill Brooks & Carlsle Jack Correll Co Kubick Collins & Hart Bessie's Cockatoos Exposition 4 2d half Schrodes & Chappel Tetsuwaris Japs What Truppe Exposition 4 (Three to fill) WILSON (J-I-S) Dixon Lowers & D Tetsuwaris Japs Harry LeClair Winona Winters Bessie Le Count 2d half Felix George Evers Weston & Raymond Winona Winters (One to fill) Cincinnati, KEITH'S (ubo) David Blomham Hane Skating Bear John & Mae Burge Frederick Siemens Canheld & Ashley Sam Mann (Three to fill) EMPRESS (ac) "Snap Shots" James & McDonald Whyte Feizer & W 3 Youcars Herman & Shirley Neary & Miller Cleveland KEITH'S (ubo) Julia Nash Co Dr Carl Herman Moore & Young Lewis & Dody Chris Richards 4 Hervey's Dogs The Be Anos Colorado Springs (8-D) EMPRESS (ac) (Same bill as at Pueblo this issue) Empress (wva) KEITH'S (ubo) Francis McGinn Co Diamond & Brennan Delmore & Lee Fred Dupres Kellan & Moore Felix & Berry Six The Vivians El Roy Sisters Deline MAJESTIC Homer Lind Co Bob Abright Alfred Latell Co Montrose Troupe Raymond & Main Warren & Frances Devitt & Devitt Denver, ORPHEUM Wm Thompson Co Eric Blomfield Co Alma Youllin Rube Dickinson Les Yost Fels Trio The Remesses EMPRESS (ac) (Open Sun Mat) 4 Readings B Kelly Forrest Manning & Ford Mort Sharp Max's Circus PANTAGES (m) Howard & McCane Velde Trio Lopes & Lopes Dixie Southern Courtney & Jeanette Des Moines, ORPHEUM Frederick Allen Co Orford's Elephants Rooney & Bent McIntyre & Harty 2 Carltons Victor Arenara Detroit, TEMPLE (ubo) Master Gabriel Co Morgan Hatley & M Mabel Berra Webb & Picken Duffy & Picken Carl Gress Chas O'Donnell Co BROADWAY (ac) (Open Sun Mat) Arthur Goodall Postick Humes & T Chas Drew Co Maurice Freeman Co Williams & Warner Hughes & Mace Gurnore & La Tour Major O'Laughlin Dixon, Ill. FAMILY (m) Laz Weatherford Leslie & Burns Wilson & Wilson Imhof Conn & Cor Meredith & Swooser Le Roy Wilson & Tom Martin & Fabrial Hoboken, N. J. LYRIC (loew) Hall & Francis Mr & Mrs S Reynolds Mints & Wertz 2d half Ted & Clara Stelle Harry Brown Co (One to fill) Maurice, Wis. TEMPLE (ubo) The Engdors Ned Harmon Bob Sperry Novelty Dancing 4 Indianapolis, KEITH'S (ubo) Homer Miles Co Greater City 4 Ruby Conlin Seiball & Grovinal Holmes & Buchanan Indianapolis, Mich. ISH-FEMING (ubo) Greater City 4 4 Temple Girls Jackson, Mich. BIJOU (ubo) "The Runaways" Jacksonville, ORPHEUM (inter) (Open Sun Mat) Old Soldier Fiddlers Van & Schenck Dale & Boye Brown & Turner (One to fill) "DUVAL K & E" "The 'Wife' (6-11) "Little Boy Blue" (8) Davi G Fields (10-11) Ann Arbor, Mich. MAJESTIC (ubo) "Heartbreakers" Kansas City, ORPHEUM Frankin & Green Levine & Williams Rider & Shelton Fred Hamli Go Bartholomew's Birds The Cromwells EMARKASS (ac) (Open Sun Mat) Beth Stone Co Harry Antrun Mitchell & Lightner Whippe Houston Co Matt & Mabel Lozano Troupe Knoxville, Tenn. GRAND (ubo) John Reiley Wilton Sisters Isabelle Miller Co Alvin & Nevins 4 Solla Bros Llanagan, Mich. BIJOU (ubo) "The Creightons" "Mayor & Mayor" "The Merry Men" Renauc & Riley Llanagan, ORPHEUM Bell Fuller 3 Gene Muller 3 Dave Ferguson "The Fair Code" Grand Rapids, Mich. COLUMBIA (ubo) Searl Allen Co Steep Goodrich & K Kelly & Pollock Thos P Jackson Co Georgealls Bros Juggling Cromwells Curtis & Everett Green Bay, Wis. ORPHEUM (wva) 2d half Te Kay & Bonnie Heulsh Bahr 4 Loretta Dancy & Lamons Marena & Dilton Hancock, Mich. ORPHEUM (ubo) Turner & De Tennis Greater City 4 Hamilton, Can. THE-PIE (ubo) Empire Comedy 4 Herbert Goldsmith Anita Bartling Golden & De Winters Max Leube 2d half The Labakans Hartford, Conn. POLI'S (ubo) Fred V Hovers Co

**Marquette, Mich.**  
**MARQUETTE** (ubo)  
 Temple Girls  
 Jackson & Bard

**Memphis**  
**ORPHEUM**  
 Henry Woodruff Co  
 De Leon & Davis  
 Norton & Nicholson  
 Edna Showalter  
 Romano Bros  
 The Four Barbets  
 (Others to fill)

**Missoula, Mont.**  
 (U-7)  
**EMPRESS** (sc)  
 Adeline Lowe Co  
 Leo Beers  
 "Behind Footlights"  
 Edna Aug  
 Houghton Morris & H

**Milwaukee**  
**MAJESTIC** (orph)  
 Florence Holbrook  
 Clark & Bergman  
 Bert Fitzgerald  
 6 Sisters  
 3 Bohemians  
 The Brads  
 Barry & Mortimer  
**EMPRESS** (sc)  
 (Open Sun Mat)

**Marysville, Ore.**  
 Prisca Floro  
 Arthur Geary  
 "Night at Bath"  
 The Morandins

**Minneapolis**  
**ORPHEUM**  
 "Beaux Arts"  
 Arthur Alridge  
 Conroy & Models  
 Jack Hazzard  
 Edna Munnsey  
 Prisca Floro  
 Arthur Geary  
 "Night at Bath"  
 The Morandins

**Melrose, Ill.**  
**FAMILY** (m)  
 Lalla Seibell Co  
 Hager & Goodwin  
 R F Hutchins Co  
 Baker & O'Neil  
 La Tours

**2d half**  
 O'Rilla Harbee Co  
 Flying Fishers  
 Leslie & Berna  
 Tex Weatherford  
 De Stefano Bros

**Montreal, Can.**  
**ORPHEUM**  
 Stone & Kalina  
 Headway & Avery  
 Joie Heather  
 Moore & Littlefield Co  
 Kramer & Kennedy  
 Jimmy Lucas  
 Claude Ruff  
 Apple's Circus

**Monroeville, Mich.**  
**EMPRESS** (ubo)  
 Teddy Osborn's Pets  
 George Crotty  
 Barrett & Earle  
 Paragon Trio

**Nashville**  
**PRINCESS** (ubo)  
 "Colonial Maids"  
 (One to fill)

**Newark, N. J.**  
**PROCTOR'S** (ubo)  
 Olive Bliscoe  
 Laddie Cliff  
 The Hennings  
 Silvers  
 Grant & Hoag  
 Painter Duo  
 Florette

**LYRIC** (pr)  
 Carlton & Clifford  
 Harry Dare  
 Wm McKay Co  
 Mildred Jewell Co  
 The Moore & St. Claire  
 State Fair Girls  
 2d half

**Great Tokio**  
 Faust & Williams  
 Frankly Gale Co  
 Dorothy Curtis  
 Acme Comedy 3  
 Perry's Minstrel

**Newburgh, N. Y.**  
**COHEN O. H.** (toew)  
 3 Bands & Stewart  
 Love & Haight  
 "King for Night"  
 Sadie Ott  
 LaVine-Cameron 3  
 2d half

**Christy**  
 Geo Randall Co  
 Williams & Hawley  
 Levering Troupe  
 (One to fill)

**New Orleans**  
**ORPHEUM**  
 Zaida Sears Co  
 "Detective Keen"  
 Kathleen Clifford  
 Moran & Wiser  
 Matthews & Shayne  
 Mike Herkin  
 Valveno & Lamore

**New Rochelle, N. Y.**  
**LOEW**  
 Leon Roberts  
 Gracie Emmett Co  
 (One to fill)  
 2d half  
 Reta Redmond  
 Sallie Staumber  
 Portar J White Co

**Norfolk**  
**COLONIAL** (ubo)  
 Avon Comedy &  
 McCormick & Wallace  
 The Hassamans  
 Myrtle & Daisy  
 "Three Types"  
 Leo Carliolo

**Oakland, Cal.**  
**ORPHEUM**  
 "Song Birds"  
 Rosal Co  
 Robbie Gordone  
 Darrell & Conway  
 Mullien & Coogart  
 McCallan & Carson  
 Frozini

**PANTAGES** (m)  
 (Open Sun Mat)  
 Moore's Girls  
 Musart Trio  
 James Brockman  
 King Thornton Co  
 De Von Sisters  
 Aerial Ballets

**Oak Park, Ill.**  
**WARRINGTON** (wva)  
 Daisy Simons  
 Smith & Pullman  
 Percy Warram Co  
 Bell Boy Trio  
 Eugene Trio

**2d half**  
 Deerfoot  
 Great Howard  
 Weston & Leon  
 Ergott & Lilliputians  
 (One to fill)

**Ogden, Utah**  
**PANTAGES** (m)  
 (Open Sun Mat)  
 Lottie Mayer Girls  
 Clayton & Lennie  
 Tojetti & Bennett  
 Billy Mann  
 Singers Marion & D  
 Alfredo Marshall

**Omaha**  
**ORPHEUM**  
 Hazel Weston  
 Bollinger & Reynolds  
 Bogart & Wilson  
 Fhiga & Picka  
 (One to fill)

**Ottawa, Ont.**  
**DOMINION** (ubo)  
 Geo B Reno Co  
 Wood's Amateurs  
 Golumith & Hoppe  
 Jordan Sisters  
 Harry B Lester  
 (Two to fill)

**Pawnee, Neb.**  
**EMPRESS** (sc)  
 Daryl Lord Co  
 Lydia Leomans  
 Kvaen Baker & Prey  
 Kraemer & Rosa  
 Baker Lyon Co  
 Barrett & Earle  
 Rube Welch Co  
 Chas Terris Co  
 Zeno & Mandell  
 Browns & Hodge  
 (One to fill)

**Philadelphia**  
**KEITH'S** (ubo)  
 Marie Dressler  
 Gardner Trio  
 Frank Fogarty  
 Carl Eugene Troupe  
 Madeline & Higgins  
 Arthur Sullivan Co  
 Paul Kleist  
 Sisters Emile  
 Hillman & Roberts  
 Wm J Broun Co  
 Mannings Twins  
 Nellie O'Connor  
 Braham & Co  
 Irving Jones

**Musette Minstrel**  
**ALLEGHENY** (ubo)  
 Lancton Lueler Co  
 DeWitt Burns & T  
 Frank Morrill  
 Wood's Amateurs  
 Rosch & McCurdy  
 Kelly & Laferty  
**OPERA HOUSE**  
 Porter J White Co  
 Felix Adler  
 Bankoff & Girl  
 (Four to fill)

**2d half**  
 Bankoff & Girl  
 Ann Walters Co  
 Bennett Sisters  
 (Four to fill)

**Plainfield, N. J.**  
**PROCTOR'S**  
 Harry Webber  
 Zeno & Mandell  
 Aard Bros Co  
 Faust & Williams  
 Rube Welch Co  
 2d half  
 Klein Baker & Prey  
 Lydia Leomans  
 beyond & Julian  
 Parlan 6  
 Maxford Troupe

**Portland, Me.**  
**KEITH'S** (ubo)  
 Odiva  
 Knickerbocker &  
 Holden & Barker

**Chaik Saunders**  
 (Two to fill)  
**Portland, Ore.**  
**ORPHEUM**  
 "Dance Dramas"  
 Nellie Nichols  
 Mack & Orth  
 Rosalind Coghlan  
 4 Athletes  
 Brown & Newman  
 Heuman Trio  
**EMPRESS** (sc)  
 Schreck & Percival  
 Nina Payne  
 "Village Choir"  
 "Who Was He?"  
 Kelly & Galvin  
 Gerard

**PANTAGES** (m)  
 Allison & Truesco  
 Abou Hamid Troupe  
 Anderson & Goinos  
 Jose Meleno Co  
 Moore & Davcy  
 De Vole Trio

**Providence, R. I.**  
**KEITH'S** (ubo)  
 Robt L Dailey Co  
 Billy & Edith Adams  
 Florentine singers  
 Kaufman Bros  
 Le Roy Talma & Bos  
 Klesner & Gore  
 Watson & Santos  
 Moore & Elliott  
 Helen Trux  
 Carson Bros

**St. Paul**  
**ORPHEUM**  
 Taylor Grayville Co  
 Marzani Montgomery  
 Bert Levy  
 Lyons & Yosco  
 Wash & Bentley  
 Gallagher & Carlin  
 Austin Webb Co  
**EMPRESS** (sc)  
 (Open Sun Mat)  
 Livingston 3  
 "Concealed Bed"  
 Mayo & Allman  
 Brooks & Harris  
 Bruce Dunst Co

**St. Louis**  
**ORPHEUM** (wva)  
 "Oh Look Who's  
 Here"  
 2d half  
 Redwood & Gordon  
 Lottie Williams Co  
 Leo Boy Trio  
 Billy Chase  
 La Fucina

**Sacramento**  
**ORPHEUM**  
 1st half  
 "Little Parisiens"  
 Huey & Lee  
 Carl McCullough  
 Lane & O'Donnell  
 Deimore & Light  
 J C Nugent Co  
**EMPRESS** (sc)  
 (Open Sun Mat)  
 La France Bros  
 hurst wats & H  
 Joan P Wade Co  
 Society Girls  
 Chas Gibbs  
 7 Bracks

**Saginaw, Mich.**  
**JEFFERS** (ubo)  
 "District Leader"  
 (One to fill)

**Salem, Mass.**  
**SALEM** (loew)  
 Page & Newton  
 Al Lawrence  
 Piccanni troupe  
 2d half  
 El Mino Eady  
 Maynard & Higgins  
 Arthur Sullivan Co  
 Paul Kleist  
 Sisters Emile  
 Hillman & Roberts  
 Wm J Broun Co  
 Mannings Twins  
 Nellie O'Connor  
 Braham & Co  
 Irving Jones

**San Diego**  
**EMPRESS** (sc)  
 (Open Sun Mat)  
 Daning Kennedy's  
 Klein Bros  
 "His Nerve"  
 Clark & McCullough  
 May Ward  
 Miriam Melids  
**SAVOY** (m)  
 Musical Lasses  
 Tilford  
 Verga & Dorothy  
 Rondan Trio  
 Becker & Adams  
 4 Victors

**San Francisco**  
**ORPHEUM**  
 Kathryn Kiddie Co  
 James J Morton  
 Chung Iwa 4  
 3 Ellisons

**Ed Wynn & Co**  
 Lorraine & Burke  
 Eugene Family  
 banded **EMPRESS** (sc)  
 Milton & Delong Sis  
 Frozini  
**EMPRESS** (sc)  
 Lee Bros  
 Freddie Allen  
 Meurin Fisher & T  
 "When Women Rule"  
 Byal & Early  
 Karno Co  
 PANTAGES (m)  
 (Open Sun Mat)  
 Riley & Gira  
 "Ibros of City"  
 Al Abbott  
 Isipoli  
 Connelly Sis  
 Allen & Lewis

**Savannah, Ga.**  
**BIJU** (ubo)  
 Atlas Trio  
 Otu Town 4  
 Al & Fanny Steadman  
 Neverwell Monkeys

**St. Louis**  
**ORPHEUM** (ubo)  
 Lillian Lorraine  
 Ed F Reynolds  
 Five Suijts  
 The Castellans  
 Watson & Santos  
 Moore & Elliott  
 Helen Trux  
 Carson Bros

**St. Paul**  
**ORPHEUM**  
 Taylor Grayville Co  
 Marzani Montgomery  
 Bert Levy  
 Lyons & Yosco  
 Wash & Bentley  
 Gallagher & Carlin  
 Austin Webb Co  
**EMPRESS** (sc)  
 (Open Sun Mat)  
 Livingston 3  
 "Concealed Bed"  
 Mayo & Allman  
 Brooks & Harris  
 Bruce Dunst Co

**St. Paul**  
**PROCTOR'S**  
 M & A vail  
 O'Brien & Cole  
 4 seasons  
 beyon & Julian  
 "Faisce Arts"  
 2d half  
 Lambert Bros  
 Margaret Winton Co  
 "Night of Weaving"  
 Weston & Fieldu  
 3 Oulans

**Scranton, Pa.**  
**ORPHEUM**  
 "Spring Girl"  
 Howard Hatcliffe Co  
 Daniew & Conrad  
 Henry & Francis  
 English & Johnson  
 Faucolt Troupe

**Seattle**  
**ORPHEUM**  
 Chip & Marlowe  
 Scott & Keane  
 Collin Steele & C  
 Paulson & Goldie  
 Andrew F Kelly  
 Anka Bros  
 La Vier  
**EMPRESS** (sc)  
 W J Du Bois  
 Smith Voick & C  
 Anthony & Ross  
 Squire & Robinson  
 Lowrie & Gardner  
 Derkin's Dugs  
 "Winning Miss"  
 Keith & Mont  
 Gordon & Day  
 Povol  
 Collette 3

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**Rosa & Marcello**  
 Ridge Sully & Scott  
 Love & De Mar  
 Belmont & Harl  
 "Spirit Paintings"  
 "In 1000"  
 Wm Cahill  
 "Cupid's Syndicate"  
**PANTAGES** (m)  
 Bothwell Browne Co  
 Santucci  
 Ed Armstrong Co  
 Gene & Arthur  
 Two Lows  
 Victoria, B. C.  
**EMPRESS** (sc)  
 Snyder & Hall  
 Gruet & Gruet  
 Clayton Drew Co  
 Clarence Oliver  
 O'Brien & Lear

**Washington**  
**KEITH'S** (ubo)  
 Bessie Wynn  
 Florence Roberts Co  
 Chas & Fannie Van  
 Dainty Marie  
 Wm S Gill Co  
 Lightner & Jordan  
 Roehms Girls  
 2d half  
 Newport & Strik  
 Fred & Albersons  
 Wm Edmonds  
 Joe Lanigan  
 Whiteside & Picks  
**NEW AMSTERDAM**  
 (loew)  
 Coy DeTrivie  
 Harry Waiman  
 Lyson & Brown  
 Carletta  
 (One to fill)  
 2d half  
 Harry Victor  
 Mack & Atkinson  
 Edith Clifford  
 Love & Haight  
 (One to fill)

**Waterloo, Ia.**  
**MAJESTIC** (wva)  
 Chas Edenberg  
 Joe Magee  
 Wm S Gill Co  
 Lightner & Jordan  
 Roehms Girls  
 2d half  
 Newport & Strik  
 Fred & Albersons  
 Wm Edmonds  
 Joe Lanigan  
 Whiteside & Picks  
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 Joe Magee  
 Wm S Gill Co  
 Lightner & Jordan  
 Roehms Girls  
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 Newport & Strik  
 Fred & Albersons  
 Wm Edmonds  
 Joe Lanigan  
 Whiteside & Picks  
**NEW AMSTERDAM**  
 (loew)  
 Coy DeTrivie  
 Harry Waiman  
 Lyson & Brown  
 Carletta  
 (One to fill)  
 2d half  
 Harry Victor

**NEW ACTS NEXT WEEK**

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

Frances Stevens and Co., Fifth Ave. Chadwick Trio and Co., Fifth Ave. First-Hadley Co., Union Sq. Mlle. Ernette Asoria, Union Sq. Weber, Beck and Frazer, Union Sq. Mlle. Fatima, Hammerstein's. Betty Callish, Colonial. "At the Switchboard," Colonial.

Schwarz and Co. (3).

(Also known as Schwarz Brothers.) "The Broken Mirror" (Comedy). 19 Mins.; Five (Parlor). Evelyn Nesbit Thaw Show.

The Schwarz Brothers, or Schwarz and Co., in "The Broken Mirror," presented the turn in American vaudeville for the first time Monday at the West End theatre, New York, and lived up to all previous reports heard of this truly remarkable act of its kind. In "mirror work," where two people dressed alike give the illusion of a reflection in the glass, the Schwarzes have no equal. Not alone that their intricate and difficult performance is highly finished in every way, the act is hinged upon a complete story that carries a large quantity of comedy, adding laughter to surprise. The mirror business is continued for the greater part of the 19 minutes the act runs. It is timed to a nicety, almost delicately spaced, so exact are the simultaneous movements of the two men involved. No attempt is made to keep secret that two are engaged in the illusion. The tale of the sketch prevents that, for the story is of a valet, having broken an expensive plate glass framed mirror, who seeks to hide the accident from his master by appearing behind the mirror himself, half dressed as the head of the house is, and making the master believe the mirror is still intact. The finish is a strong laugh through which the valet escapes blame for the breakage. A servant girl is employed, making a company of three. The Schwarzes walked away with the hit of the Evelyn Nesbit Thaw show at the West End. It is a big novelty comedy act. *Sime.*

Three Ampler Brothers. Equilibrists. 9 Mins.; Three (Interior). American.

Two Amplers do the equilibristic work right well. The third "brother," a tall, ganky-shanked individual, flits in and out in a bell hop's livery, acting solely as assistant. With those legs and arms he looks like part of the act but he isn't. The other men keep your eyes open and one doesn't mind the tall boy. The Amplers have an act that would fit in nicely on any vaudeville bill in the bigger houses. The piece de resistance is the work on a ladder and a nickelplated frame supported on the feet of the understander. The men maintain their balances well and hold them without any unnecessary steaming and puffing. The Amplers must be seen to be appreciated. As equilibrists they belong in the front rank. *Mark.*

Florence Holbrook. Songs. 24 Mins.; One. Majestic, Chicago.

Chicago, Oct. 1.

After a four-weeks' postponement, Florence Holbrook, one of Chicago's home-made professional favorites, finally got around to her Majestic engagement with a 24-minute routine of songs, some startling gowns, a novel opening and Harry Marshall. The program announcing merely that Harry was at the piano, but in this instance the program formed a faulty opinion of one Harry. Harry propelled himself into the limelight every second of the 24 minutes and managed to make Miss Holbrook assume the appearance of a first-class assistant. Professionally, it may have been considered rude of Harry, but it certainly was a good thing for the act. Debutting may not be Miss Holbrook's idea of the essence of bliss, for she worked throughout with a nervous fear of everything. And when her ballad, "I'll Be There," performed a graceful dive, she went to pieces. The turn opens with Marshall in the orchestra pit. The number is interrupted and succeeded with an argument which brings Marshall to the stage. This bit (formerly in an act by Marshall and Penfold) and one other number constitute the two redeeming sections of an otherwise weak vehicle. Then follows a succession of pianologs, ballads, solos and duets, closing with a novel song-plugging system. Marshall sings through a chorus, advising the audience that anyone guessing the last line of the song can step to the box office and get a copy of the piece. Jules Von Tilzer originated this by announcing that he would give gloves to the lady singing the loudest, but then Marshall can sing and Jules had to do something to get away with it. The new lamp-shade gown was introduced by Miss Holbrook, a stunning creation in blue that pleased the feminine portion of the audience. A pink affair was worn at the opening. Miss Holbrook has clothes, her usual store of magnetism and a clever "assistant." With a little pruning, the pair should qualify for a route, but hardly as a headline attraction, unless in such towns like Chicago, where the principal has established a favorable reputation. At least half the act can be discarded. It runs to the draggy period now. *Wynn.*

Cantwell and Walker. Singing, Dancing, Talk. 17 Mins.; One (Special Drop). Fifth Avenue.

The "new act" of Johnny Cantwell and Rita Walker is a sort of "home made" affair, including some very ancient jokes, published songs, the former double dance of McKay and Cantwell done singly by Cantwell, and a lot of "nut" stuff done along familiar lines. Cantwell seems to be so thoroughly satisfied with himself as to give the impression that he feels that he doesn't need an act. Miss Walker is a pretty girl, but with no especial talent. They might call in some competent vaudeville writer before going any further. *Jolo.*

If you don't advertise in VARIETY, don't advertise at all.

John Bunny. Monolog. 15 Mins.; One. Hammerstein's.

John Bunny still has the same face, but returns to vaudeville with a different act. Mr. Bunny seems to depend upon his face only for these vaudeville engagements, according to the program matter, which says, "The best known face in the world." Maybe, and maybe not; but once you see the Bunny phiz you will never forget it. In this latest thing Bunny probably believes is an act, the moving picture actor starts off with a film of himself, in bed, having forgotten about the theatre engagement. An announcer first appears about before the curtain informing the audience Mr. Bunny cannot be found, but not to become impatient. Then the picture starts. It shows the announcer racing to the Bunny home and getting Bunny out of bed, bringing him back to the theatre with Bunny dressing in a taxi en route. As the film ends, Bunny slips through the sheet. It is necessarily a large slit, since Bunny is stout. When talking about himself, and that is about all he does do in the "monolog," Bunny remarks that the Vitagraph Co. doesn't dare put him in many "chase" pictures through fear he might grow thin, losing his value. Since his fortune seems to be in his face, one can't altogether accept that piece of confidential information; but yet, in vaudeville Bunny must talk through his face, and that stands it off some. For John hasn't much of anything to say. He winds up the talkfest with a "cissy" story, and returns for an unearned encore with his sneezing bit. The trouble with Bunny as a monologist is that he can't get 'em over, and another slight fault with the present act is that he has nothing worth getting over. But the act summed up is the moving picture, which was not worth while in the first place, though it is better than the remainder of the act. Willie Hammerstein should have allowed John to have his rest. If that announcer had not awakened Bunny! Ah! *Sime.*

William V. Mong and Co. (2). "The Dyspeptic" (Dramatic). 16 Mins.; Three (Interior). Royal (Sept. 28).

William V. Mong is a character actor who has done both legitimate and vaudeville service. In his new vaudeville offering he portrays a crusty old codger whose stomach is tricky. He mistrusts the young physician he has called in to live under his roof and administer treatment. His mistrust goes further when discovering the Doc is smitten with his daughter. Old Man Dyspepsia then takes medicinal instructions from the stable hand with direful results. When Doc would take away his daughter on his refusal to take his medicine he storms around and orders the young folks from his roof. Then a pain grips him amidsthip, and he finally permits daughter to hand him the relief stuff. The Royal audience seemed to enjoy the act very much, and there were three or four curtains at the finish. Mong is a capable actor and handles his character splendidly. He is beyond the material at hand. With the proper vehicle Mong could reach the top of vaudeville. *Mark.*

**NEW SHOWS NEXT WEEK**

Initial Presentation of Legitimate Attractions in New York Theatres

"Today," 48th Street (Oct. 6). "At Bay," 39th Street (Oct. 7). "The Great Adventure," Booth (Oct. 10).

Rogers and Davenport.

Singing and Talk.

20 Mins.; One.

Miner's Bronx (Sept. 28).

Nice looking light singing comedian and pretty girl. They sing very well together and show unusual enterprise in the arrangement of their numbers. They have caught a highly effective trick, that of doing only one verse of a song and then hurrying on the next number, or slipping easily into a short bit of talk. What the turn lacks in brightness of dialog it easily makes up in speed of running under this excellent arrangement. The man has a really exceptional voice for rag songs and ballads and makes the most of it. They have chosen their songs well from the current catalogs. They use only one mushy ballad and "kid" that. The girl wears three pretty frocks, the last a real creation. The finale was a quarrel song, uncommonly well handled. It let them away to a life-sized riot. The pair ought to be in line for the parade of the regulars. *Rush.*

LeRoy, Talma and Bosco.

Magic.

24 Mins.; Full Stage (Special Settings). Fifth Avenue.

It is twelve years since LeRoy, Talma and Bosco appeared in New York and their return should be welcomed. They are very good performers in their line, dress the stage well and work with speed and style. From the start to the finish they do not stop an instant, going from one trick to another and always with an abundance of comedy. They do large and small stuff, including the "producing" of pigeons, rabbits, etc., coin palming, levitation, cabinet substitutions, etc. *Jolo.*

"Minstrel Kiddies" (7).

Songs.

15 Mins.; Full Stage.

Royal (Sept. 28).

Here's an act strong on young voices. They sing song after song with little attempt at dancing. No jokes are offered and it's just as well. A boy named Harold Carey acted as interlocutor. The others are six girls in white Buster Brown outfits. The act needs more rehearsing and a better arrangement of numbers. For instance, the boy sings a Rube song that is wholly out of his range. Then again, the kiddies sing several songs that sound suspiciously like one house's output. Anyway, these numbers are not worked up to their full strength. About the only reason for "minstrel" is that the act is arranged as a semi-circle and the boy announces the songs. The turn will pass in the pop houses. A complete remodeling might send it higher. *Mark.*

**Johnnie Stanley and Stella Tracey.**

**Talk and Songs.**

**16 Mins.; One.**

**Columbia (Sept. 28).**

It seems as though Johnny Stanley has landed an act with Stella Tracey for his side partner. Also Johnny will have to stop calling himself John Aloysious Lay-Off Stanley, as he did Sunday night, unless this latest turn is disappointing in its expected results. Miss Tracey looks nice, sings well and plays up to Stanley excellently, considering the briefness of the partnership to date. Stanley displays a moderate quantity of flippancy, stuff that will get over before an average audience, sings a well written topical song that has a Thaw point in its last verse, and limits his imitations to one George M. Cohan, which Miss Tracey secures a laugh from by wrongly guessing who it is. For the finish and the exit of the turn proper Stanley has one line that will make the act a go. It easily brings the couple back for an encore, where they do a neat little Chinese bit in character. *Sime.*

**Sullivan and Mason.**

**Songs.**

**16 Mins.; One.**

**Avenue, Chicago.**

Chicago, Oct. 1.

This singing team has a good routine of songs and is one that is bound to be heard from in a short time. It is new, now, but has many elements of success. Sullivan has a good baritone voice, which he handles well, and Mason's tenor is of excellent quality. They have some good harmony work, and the solo singing is also pleasing. At the Avenue they offered some comedy, which is to be eliminated in the future. The young men make a pleasing appearance, and their air of studied carelessness helps. The act was a big hit at the Avenue. *Reed.*

**Robert L. Dailey and Co. (2).**

**"Our Bob" (Farical Sketch).**

**18 Mins.; Full Stage (Interior).**

**Colonial.**

"Our Bob" isn't really a sketch at all. It's just a title to identify 18 minutes of ad. lib. rough-house business. Most of Dailey's clowning is funny in that way. Dailey simply lets himself go the limit of flash "kidding." The sketch needs a snappy opening. Dailey's entrance was preceded by several minutes of aimless dialog, and the comedian arrived just in time to check what might have developed into a frozen atmosphere. *Rush.*

**McGee and Reece.**

**Dancing.**

**14 Mins.; Full Stage.**

**Miner's Bronx (Sept. 28).**

Man and young woman do a rather good series of dances before a green velvet drop in "two." They appear from the center opening of the drop and start with a series of soft shoe stepping. The woman later fills in an interval with toe dances; her partner does a little novelty dancing, and they finish with hard shoe steps after a change from all white to green and white. A neat, clean specialty of the unpretentious sort. *Rush.*

**Commodore Alfred Brown.**

**Long Distance Swimmer.**

**12 Mins.; Special Tank and Curtain.**

**Union Square.**

Commodore Alfred Brown, of the College Point District American Life Saving Society, who has some record as a regular life saver, and whose endurance in the water has brought him recognition far from the beaches of College Point, is a "special" at the Union Square this week, reproducing by photographic display his wonderful swim of 22 miles from the Battery to Sandy Hook in 13 hours 38 minutes, Aug. 28 last. An announcer (Brown's manager during the swim) first tells of his success in long distance swimming, then introduces Brown, who doesn't stay on long enough for one to get a good look at him before he enters a small tank to show different strokes. Pictures follow of Brown's entry into the surf at the Battery, subsequent points along the route and his arrival at the Hook and reception by life savers there. At times during the running of the reel Brown remains in the small tank below the curtain. His movements are mirrored just below the picture. The effect is to show Brown swimming, as though he were in the ocean picture where he is not really cameraed. The picture display for the most part is clear and distinct. Brown's a modest, unassuming chap as far as his vaudeville appearance is concerned. *Mark.*

**Hunter's Statue Dogs.**

**Posing.**

**8 Mins.; Full Stage (Special Set).**

**Fifth Avenue.**

Man and two setters. Usual cards announcing the poses, usual musical accompaniment, regulation poses. As good as the others in that line. *Jolo.*

**Coogan and Cox.**

**Singing, Dancing, Talk.**

**13 Mins.; One.**

**Fifth Avenue.**

Straight and eccentric. Open with a topical song, loose stepping, song with comedian changing to exaggerated woman's apparel, talk, dance. Fine small timers. *Jolo.*

**Fisher, Green and Co. (1).**

**"The Partners" (Comedy).**

**16 Mins.; One (4); Full Stage (14); (Special Set).**

**Fifth Avenue.**

Fisher and Green, Hebrew comedians, and James Horan, author, deserve credit for their enterprise in being the first in the vaudeville field with a condensation of the "Potash and Perimutter" idea. The author has taken the two characters "Abe" and "Mawrus," rechristened them Louis Rosenbaum and Sam Lowenthal, placed them in the first act atmosphere of the show at the Cohan theatre and then paraphrased a scene from the second act of that piece. They have for a feeder for their crossfire, "Yiddish" tangle-talk, Mabel Hazelton, a competent young woman. All three roles are well characterized, the skit is well written and works up to an excellent vaudeville "curtain." "The Partners" should go the full two-a-day route. *Jolo.*

**Bert Klein and Grace Gibson.**

**Songs and Dances.**

**14 Mins.; Two (Plush Curtains).**

**Union Square.**

Bert Klein and Grace Gibson offer a combination of songs and dances with Klein doing two costume changes in a curtained dressing room upstage during his song, "Styles Are Changing Every Year." His first was a female caricature, while the second was a male English fashion plate. Just why Klein picked these two—and two only—is hard to tell. He might have gone into the "style changing" idea on a more elaborate idea and made something out of it, but his present effort in this respect doesn't go far enough. Four numbers are offered by the team, with neither Klein nor Miss Gibson displaying a "voice." Miss Gibson makes several changes, the last a Mexican outfit in which she does a rag dance with Klein. It was in the last few minutes of the tango that the act got any hearty response from the audience. Klein and Gibson have not arranged their turn for the best results. Klein should get more out of that upstage changing. He might as well make all his outfit switches there and work in a few more. If not, more attention to a more continued dancing routine as shown at the close would help. They dance far better than they sing. *Mark.*

**Claud and Fannie Usher.**

**"The Straight Path" (Dramatic).**

**27 Mins.; Three (Interior; Special).**

**Union Square.**

It's Claud and Fannie Usher and the ever-faithful mut, "Spareribs," in a new comedy-dramatic playlet, entitled "The Straight Path." Claud Usher is Jerry Kelly, a character not unlike that of Fagin in which he has been identified for several seasons. Fannie Usher plays Jac, Jerry's little sister in knee-length skirts, who makes a strong plea for Jerry to cut out the booze and be like the other men in the neighborhood. "Spareribs" is "Spareribs" who sticks close to Jac, although he is not used as much for a comedy foil as in "Fagin's Decision," a former offering. Jac is dressed rakishly, although she and Jerry have pretty nice living quarters. She attends school while Jerry divides his time with the little store they own, politics and the stew stuff. As the curtain arises Jerry, sober, and Jac, just home from school, have a heart to heart talk that brings out some wholesome repartee—handled amusingly by Miss Usher. Jerry's ways are such he can't change, and he quits the house. Jac, weakened by recent scarlet fever and suffering from eye strain, loses her sight. Then follows a pathetic scene in which Jerry renounces politics, communicates with the doctor and declares he's with Jac while little Jackie says she loves him more than her eyesight. Claud Usher does his character as well as he can under the circumstances, but finds the emotional work pretty hard rowing. Miss Usher stands out best when ripping off a witty remark, but gets considerable out of her pathetic play for sympathy. The comedy as sustained by the clever little comedienne was thoroughly relished, although the crowd Monday night received the whole act enthusiastically. *Mark.*

**Samuel Leibert and Co. (3).**

**"After the Wedding" (Comedy).**

**25 Mins.; Full Stage (Interior).**

**Palace, Chicago.**

Chicago, Oct. 1.

This sketch, by Addison Burkhardt, is lifted almost wholly from "Louisiana Lou" by the same author, in which Mr. Leibert was seen for some time a season ago. It is an elaboration of the chief character in the musical comedy. Some new dialog has been introduced, and it is bright and full of ginger. Mr. Leibert sings two familiar songs from "Louisiana Lou" and has some pathetic scenes, which he handles rather well, although he lacks unction. James Hanley, who plays straight, and is at the piano for accompaniments, is a clean-cut young man who plays well and feeds Leibert's comedy effectively. Miss Rosemond Martin, as Rosalie, sings with some spirit. There is no plot of any consequence, and the act ends quietly, with Leibert, as David Levi, falling asleep to piano music. Attempts have been made to introduce paths, but they are not always successful. Outside of Chicago (where Mr. Leibert has some following) the act will not do much. *Reed.*

**The Youngers.**

**Posing and Balancing.**

**6 Mins.; Three (Black Curtains).**

**Union Square.**

The Youngers first do a few minutes of statue posing on a pedestal. This is done on a dimly lighted stage, yet the figures are clearly discernible. The reason of the dimness is apparent when with full lights the man and woman step downstairs on a mat and do some neat balancing. Neither has any of the plaque daubing or whitening on his or her body. The woman is shapely and graceful and the man handles her with comparative ease. It's a pleasing "sight" act and well worth vaudeville attention anywhere. They opened the show, but could have handled a better position. *Mark.*

**Conly and Webb.**

**Singing, Piano, Talk.**

**15 Mins.; Two (8); One (7).**

**Fifth Avenue.**

Jack W. Conly has the nucleus of a great comedy idea so far overshadowing the remainder of the turn of Conly and Webb that all the rest might be discarded. It is a sort of travesty melodrama stunt in the form of a pianalog. But it has not been worked out to its full value yet, probably never will. It seems capable of unlimited development. An elaboration of the travesty "bit" with more mock heroic lines and "business" would stamp the "new" Conly and Webb act as one of the best comedy acts in vaudeville. *Jolo.*

**Moss and Potter.**

**Rathskeller Duo.**

**12 Mins.; One.**

**Grand O. H. (Sept. 28).**

Usual published ditties and conventional piano-playing. Desirable three-a-dayers. *Jolo.*

**"The Green Beetle" (8).**

Dramatic.  
27 Mins.; Full Stage (Special Set).  
Fifth Avenue.

"The Green Beetle" was first presented at a Lamb's Club gambol and attracted a lot of attention as a unique piece of stage writing. A young man and his wife visit Chinatown. While in a curio shop he is fatally stricken with heart disease, the woman drugged and kept as the mongolian's mistress for 15 years. The curtain is dropped indicating a lapse of that length of time. The same shop is visited by the daughter of the woman, who has become demented. Recognition in time to prevent the daughter suffering a similar fate, the death of mongolian and the rescue of the mother. The fine writing, the remarkably created "atmosphere" and the excellent character acting by Louis Casavant in the role of the arch villain, lift the sketch far beyond the conventional and holds the interest throughout. *Jolo.*

**Selman and Arden.**

Dramatic Sketch.  
20 Mins.; Interior.  
Grand O. H. (Sept. 28).

Undoubtedly a translation, most likely from Spanish or Italian. Wealthy young Mexican has been married that day and is about to leave on his honeymoon. His former mistress, supposed to be an American woman who met him on his native heath, persuades him to call on her prior to departure. She has all the mannerisms and fire of a daughter of Spain or Italy, and endeavors to win him back. When he refuses after hesitancy, she recalls he once risked and lost half his inherited fortune on the turn of a card and dares him to gamble—the toss of a coin which woman wins. He takes the dare and wifey wins. She offers him a poison, in which to dip the tip of one's cigarette when either grows weary of life. He declines. She pleads with him to play once more on the mandolin. While he is doing so, she dips his cigarette in the poison. After a moment he throws away the mandolin disgustedly and the table pivots so that the position of the cigarettes are changed. Both smoke, but she gets the poisoned one. She laughs and taunts him with the fact that wifey will never see him alive. The poison takes effect on her. She dies in his arms, crying "Come to me; I'll be waiting." Believing she killed herself for love of him he is remorseful. Then discovering the shifting of the table, he raises his eyebrows knowingly, picks up his hat and departs. Sketch too talky, but lines well read by the players. *Jolo.*

**"Sea Kids" (8).**

Tabloid.  
25 Mins.; Full Stage (Special Set).  
Grand O. H. (Sept. 28).

Straight, Hebrew and blackface, backed up by five girls. Scene represents deck of a ship. Company is competent, especially the blackfaced comedian, but they are supplied with bad gags, as "I'll have you shot at sunrise—I don't get up that early," reinforced by the regular run of published songs. Still, it's a good small time flash. *Jolo.*

**"The Verdict" (6).**

Dramatic.  
22 Mins.; Full Stage.  
Grand O. H. (Sept. 28).

It is a werry, werry strong melodrama, so strong the Sunday afternoon audience kidded it. The son of the girl's wealthy employer takes her home and makes overtures to her. When she repulses him he grows "rough." She breaks the window and screams for help, but he's no gentleman and still persists. So there is nothing left for her to do but insert a knife into his heart. Her brother is a young lawyer and defends her, a la "Madame X." And what do you suppose? The murdered man turns out to be her other brother and the rich employer is the children's father, whose wife had been an actress and left him years before, taking away the two kids. The jury acquits the girl without consulting. The father took his children in his arms and the audience laughed. *Jolo.*

**Zampa and Zampa.**

Music.  
16 Mins.; Three (Interior).  
Royal (Sept. 28).

Just what nationality are Zampa and Zampa doesn't matter. It's their music. When the men are together the act runs much better than when the solo thing is offered. Sunday afternoon they were off color and their music hit some flagrant discords. There's one thing morally certain—the arrangement of numbers is bad for any vaudeville audience. They use one serious or sentimental piece after another. The team needs a new program with more popular stuff in the pop houses and more practice will help. *Mark.*

**Eugene Emmett.**

Songs.  
12 Mins.; One.  
Columbia (Sept. 28).

Eugene Emmett is a nice appearing Irish boy (probably) who sings sweetly and gives a very good imitation of the late William Scanlon, singing "Molly O." Emmett should do very well on the small time. He could frame a big time turn by engaging a good looking girl as a partner, who could sing with him in Irish costume. *Stim.*

**Wardell and Hoy.**

Talk and Song.  
15 Mins.; One.  
Grand O. H. (Sept. 28).

Straight and Italian. Start off with what promises to be a sustained story, but that is immediately abandoned. Italian has a couple of mannerisms, which he overplays. Straight also repeats his gestures continually. Straight does some stepping, "wop" sings and finish with double stepping. Good small timers. *Jolo.*

**Arthur Soule.**

Violinist.  
6 Mins.; One.  
Grand O. H. (Sept. 28).

Awkward, lanky youth, scared stiff, laboring strenuously off key. Plays "Home, Sweet Home" and "Mocking Bird," both with variations, but nothing doing. *Jolo.*

**Ralph Santos and Co. (2).**

Comedy-Dramatic Sketch.  
16 Mins.; Interior.  
Grand O. H. (Sept. 28).

Old Italian man living in a cabin in a western mining camp. He has hurt his leg and is unable to labor. They are now poor, but he won't let daughter go to work. Enter a "hot sport" seeking shelter for the night. He tells of having just won \$30,000 on a horse race—very slangy. Retires. Like Mathias in "The Bells," Italian steals toward the room to kill the sport—only he has a knife instead of an axe. But daughter intercepts him and compels him to knock on the door and hand man his bag supposed to contain the cash. Sport laughs and says he had deposited money in bank that morning. Has heard all, tells old man to brace up and asks for pen and ink so he can write girlie a little check. Asks old man his name—"my father!" Old man asks if boy has birthmark. "Sure." Everybody happy, including appreciative small time audience. *Jolo.*

**Billie Courvier.**

Songs.  
14 Mins.; One.  
Royal (Sept. 28).

There's no reason why (Miss) Billie Courvier should not get along. She has looks, personality, wardrobe and a pleasing voice of high range. At the Royal Sunday she was a hit. Her first costume should have been her last. It's quite fetching. Miss Courvier's voice was well attuned Sunday. She's too classy for the pop house audiences. *Mark.*

**Lexon and Mellon.**

Dancing and Acrobatics.  
9 Mins.; One.

A pair of fast young men with plenty of style. One tumbles well, and both are corking acrobatic and eccentric dancers. Might improve considerably by omitting all attempts at pantomiming, in which field they have no talent. Would make a sensational opening act on any two-a-day program and could be featured on a small time bill. *Jolo.*

**Fines and Moran.**

Songs and Talk.  
8 Mins.; One.

One voice held this act up. It belongs to the young man wearing the straw hat, light suit and tan shoes. On a bill o'erun with singing acts this turn stood up well. The comedy half fails to deliver. The boys showed a pop house act. *Mark.*

**Crawford and Everts.**

Cabaret.  
9 Mins.; One.

Crawford and Everts have been doing more club work than anything else and, as they are something of home boys around the 23d Street neighborhood, they won a reception at their Grand O. H. debut. Evening clothes and popular songs. Some of the numbers having been done to pieces of late. They sing well. The boys need more stage experience and a better song routine. That spotlight ridicule of couples in the boxes is for the lowbrows. *Mark.*

**Mason-Halliday Co. (3).**

Singers.  
17 Mins.; One and Full Stage.  
Miner's Bronx (Sept. 28).

Open before street drop as Italian street singers, then go to full stage set as Gypsy camp with fire, etc. Sing semi-classical and better popular music. One of the men (there are two and a woman) does a few bits of comedy, such as easing a wad of spaghetti as big as a bath sponge into his face. The trio were at odds with the orchestra at the opening Sunday and got a bad start, but they picked up in the running and made a first rate finish. They do not talk, but make their bid on the very agreeable singing. An altogether acceptable turn for the smaller circuits. *Rush.*

**Grace Darnley.**

Dancing and Contortion.  
12 Mins.; One.  
Miner's Bronx (Sept. 28).

Opens with a short acrobatic dance and goes to contortion while mounted on a table and illuminated by the spotlight. Well enough in its way, but rather light for a solo number. *Rush.*

**Princess Minnecomas and Co. (2).**

Musical and Songs.  
20 Mins.; Full Stage (Special Set).  
Columbia (Oct. Sept. 28).

Princess Minnecomas has a singing and musical act with a story that holds it together. It is a combination of an Indian and Hawaiian turn. The Princess sings, and a tenor is there in the person of an American who makes love to her. A mandolin player does considerable work, and takes part in a semi-legitimate finale, which is used for an encore after an anti-climax to the tale. The singing, setting, music and players are pleasing and the act is made a little bit of a novelty through its odd ending, when the Indian girl tells her white face lover to go back to his own people. Princess Minnecomas looks good enough to get a spot on the big bills. *Stim.*

**Powers and Matthews.**

Songs and Talk.  
15 Mins.; One.  
Miner's Bronx (Sept. 28).

Two messenger boys, one straight and the other clown. Clown does some quick stuff and contributes his half to the "barbershop" harmony. They liked the pair at the Bronx, but the fun is rather crude in spots and their talk much used. *Rush.*

**Dalessio.**

Acrobatic.  
5 Mins.; Full Stage.

Only one name is carded which leads to a deception that causes surprise at the finish when two men looking alike as two peas appear on the mat. They showed a lively routine of acrobatics. They don't stall and by working fast make the "single man" deception reach a better perspective. Some corking good tricks are executed. The men have an acrobatic turn worth while anywhere. *Mark.*

If you don't advertise in VARIETY, don't advertise at all.

**EVELYN THAW SHOW**

"Mariette" with Evelyn Nesbit Thaw and several vaudeville acts compose a road show under the management of Comstock & Gest, opening the West End Monday. Business Tuesday evening was not big. The house was top heavy. However it was big business for the West End.

Those who came to see Evelyn Nesbit Thaw must have received their money's worth, for Evie was much in evidence; but those who wanted a show besides for their \$1.50 were probably disappointed. The trouble with the Thaw show just now is "Mariette," although the former "Ballet of 1830" is not so much at blame as the cast engaged to play it. "Mariette" is a pantomime, and as such should have pantomime actors. There are none in the Thaw show. Miss Nesbit and Jack Clifford are in the lead. A chorus of 24 girls backs up the principals. The former production of the "Ballet of 1830" is used.

"Mariette" closes the performance, running in three scenes after an intermission following the appearance of seven vaudeville turns. Some shift seems to have been made in the running order of the program from the opening performance. "Mariette" likely must go some place, and to wind up is as good as anywhere; but the management of this company will have to strengthen up the panto if they want it to get over. Now it plays like a travesty. Enrico Zanfretta is the nearest approach to a real pantomimist in the cast. On the one-nighters, where they get in and out before the town knows it.

The vaudeville section also has a couple of weak spots, and is framed so that three acts without comedy follow one another from the start. The Schwarz Brothers (New Acts) practically held up the entire vaudeville and easily made the big hit of the bill. Next to them in applause were the Arnaud Brothers, musical clowns, lately at Hammerstein's. They did extremely well with their odd "dancing violin" turn. The Marano Brothers, the "pole act" from the Hippodrome, gave a performance that held the house in rapt attention. Peppino with his accordian opened. Carmilla Ponzilla was "No. 3." She's a nice little parlor singer. Bernard and Weston were "No. 6" and got through without starting anything. But the act is surefire and helps the bill. Mrs. Thaw and Mr. Clifford did their rag dancing, closing the first half. The house liked Mrs. Thaw in this.

Comstock & Gest had better send for Emil August to go back into "The Ballet of 1830." He staged it originally and can make it look real.

The vaudeville section could be cut down one act, and if the show is to open with the variety acts a full stage comedy turn should be secured to start it off. Peppino could then fit in second, with the Arnaud Brothers third.

But better than that, "Mariette" could be taken off and a straight variety program given. This would please much better than the present lay out. Though the theory no doubt is that the people want to see Mrs. Thaw.

*Stimé.*

**SUNSHINE GIRLS**

In most of the things that go to the make-up of an entertaining burlesque offering, Charley Falke has a first rate troupe, but he needs comedy material, right away, too. With this deficiency looked after, "The Sunshine Girls" will deserve a place among the Wheel leaders.

Pete Curley labors practically alone in the comedy department. Curley is a seasoned burlesquer, and in all likelihood supplied the "bits" out of a retentive memory. He does well enough, but has no support to speak of, and the laughing intervals fall rather flat. At the Gotham Tuesday night, there was some laughter from the top of the house at the "rough stuff," but an educated burlesque audience would find little entertainment in the efforts of the comedians.

The women of the organization are better. Bella Belmont is the prima donna, an Amazon of generous proportions with a female baritone voice, used effectively in ballad singing and coon shouting. Louise Pearson is an acceptable combination of principal boy and soubret. She led half a dozen numbers agreeably and appeared in tights for the military march that formed the finale of the first part. Betty Davison was another principal woman, and Florence Martin, who was at other times a member of the line, led one number and took part in several trifling bits. Miss Pearson out did the others in the class of her clothes. Her dresses were all very pretty and she made an eminently satisfactory figure in tights.

The chorus is uncommonly good to look at and the producers have been extraordinarily generous in costuming the 20 girls. They are a gingery lot, even to the several heavy weights. As a matter of fact the girls and the principal women saved the day. If the producers had depended upon the comedians, they would have been lost.

The burlesque is in two scenes. One shows a scene in Shanty town, and the other (after a quick change) the roofs of the same locality. The end of the show was taken up with a long and extremely trying comedy arrangement with only two people, Pete Curley and Sam Lewis, on the stage. This section of the show ought to be broken up by at least one number. It is emphatically not good enough to stand alone. It has no speed and scarcely a laugh. Coming along so late in the evening, its weakness was especially apparent. Another indication of the show's lack of comedy material was the fact that the cafe table scene had to be used twice in the first part. One of the scenes had some little fun in it, but the other was pathetic.

Charles Raymond is a straight in the first part and a "tough" in the burlesque. He works energetically, but has not the material. Mr. Falke appeared only twice. Once for an illustrated song turn that was the sole olio offering, and once when he led a number during the burlesque. Miss Davison gave a light specialty in the burlesque. The others did not appear to have a specialty of any sort.

*Rush.*

**ROSEY POSEY GIRLS**

Did the Pete Clark show, "Rosey Posey Girls," contain any real comedy it might pass. It's one of those burlesque troupes with not a laugh in it. To be sure, some in the audience will giggle now and then, but they are giggling at century-old comedy bits and business. For instance, there are three "table scenes" during the two parts. And the utter inconsistency of the first part, called "The Mayor's Election" is sharply brought out when Fay Delmar appears for the first time as a hold-up girl "working" three male principals, and exits to reappear a moment afterward as the daughter of Mike McCarthy (M. J. Kelly). The "story" is as prettily ended also by this same McCarthy reading a wire saying he had been elected Mayor.

Another "comedy bit" was the watch-in-the-pocket-and-the-man-murdered-the-night-before; also some twisted talk about lumbago and other ailments, with the victim being told he cannot live 15 minutes.

Kelly is credited as the author of the "book" in the first part; no one had the temerity to assume responsibility for the burlesque, named "The Little Widow."

Twenty-four chorus girls dress the stage nicely, but barely pass on looks, and in concerted singing suggest freak voices were sought. The costuming is middling. One number, a rag—and the best, if well led—had the girls in very flashy glittering soubret clothes. This soubret dress idea ran through the show in the costumes, everything being made to snap on over the same pink tights, excepting the finale of the first part, when a red-tighted Amazon march did a flop, mostly through a familiar electrically lighted string flower "effect" (the same as first used some years ago in Pete Armstrong's "girl act").

One principal in the troupe gives promise. She is Helen Reynolds, who looks well but is too burlesquey in her bearing, excepting when doing an eccentric Rube song. This suggests Miss Reynolds might become a "nut" comedienne. Miss Delmar doesn't matter either way. Adelina Roattino is the third principal among the women. The house liked her best when she sang, sometimes with A. Cortelli as assistant.

The Clark show has done one thing, however, none of the other Wheel companies has attempted. That is engaging "number leaders." These are Ray Montgomery and the Healy Sisters. They lead songs and sing their own, with and without the chorus, not taking roles. It's a bit hard on entrances, but would have given a big boost to a good show. Annie Healy still has her dimple. Last season both sisters wore one each.

Some specialties are worked into the burlesque. In fact, that part is all specialty. Geo. A. Clark, between Harry Lauder and Jack Lorimer, has made up a Scotch singing turn and uses the girls behind him in "Three Jolly Scotchmen." Miss Reynolds is programmed as "The Great Character Artiste," but didn't prove it, although taking the hit of the evening here with her Rube number. Before that she had the next hit with the rag, in which the girls danced in couples, trotting, Tommying, etc. Clark in the burlesque be-

came a "pistol comedian," making Kelly and Irvin Gear, the Hebrew, stand-on-their-heads-or-be-shot. Most people have forgotten that.

Neither Kelly nor Gear shines as a funny man in this production. It may be material, but the fact remains. Joe Opp is the straight. His little to do leads him into evening dress in the burlesque. The most prominent mark about his work is that he appears to have outgrown the suit.

That's all there is to the "Rosey Posey Girls," which needs new matter, and needs it badly.

*Stimé.*

**COLONIAL**

(Estimated Cost of Show, \$4,450.)

The only players on this week's Colonial bill that do not dance are the four dogs, two people and a horse in the posing turn, The Act Beautiful. Everybody else tripped it lightly, except Bob Dailey. He trod a measure, to be sure, but not lightly. The Percheron comedian offered "Our Bob" (New Acts).

The attendance was about three-quarters downstairs and a short 50 per cent. in the balcony. Frank Sheridan and Co. in "Blackmail" were moved up from the regular sketch position to closing the first half, and the running was knocked endways in consequence. The shift was necessary to separate two man-and-woman dancing turns, Maurice and Florence Walton and Wood and Wyde.

At that the show gave satisfaction. Jed and Ethel Dooley opened, with a confused routine of specialties—dancing, bicycle riding and rope throwing. Jed has made a careful study of Will Rogers' talk and does what amounts to an impersonation, unannounced. The young pair have a neat, attractive offering.

Deiro started enthusiastic applause with his solos on the accordian—piano-accordion, they call it now—and got away extremely well with a bit of rag, accompanied by a suggestion of a trot. Wood and Wyde put over an altogether entertaining trifle of talk, song and dances, with just enough of sketch background to hold it together without interfering. Franker Wood is an exceptionally smooth light comedian.

"Blackmail" is a sketch with a "punch." Trouble is it takes so long to work up to the surprise climax. Mr. Sheridan plays it splendidly. If he would sacrifice some of that long speech on the general subject of the unworthiness of a blackmailer, he would perhaps lose a patter of applause, but would add much to the crispness of the action. The Colonial audience responded to the thrill of the story.

Fred V. Bowers was given the opening of the second half. His singing is easy to listen to and Toots Davis is a pretty picture in her blue satin union suit. The turn is full of action and passes most entertainingly.

Clifton Crawford was the feature and held the next to closing spot. His "rounder" song from one of his former musical comedies was capital and so, of course, was the recitation by the sneeze-afflicted entertainer. He sang three songs, showed the "movie" fan and told a few stories. One was the prayer that ends, "I Should Worry." This is not for Crawford. No less

than four acts at last Sunday's shows around the city told that wheeze. It was printed in Everybody's Magazine last February, has since gone the rounds of the exchanges and is now pretty generally circulated. The Act Beautiful held the audience at the close. Most of 'em stayed through a picture of current events also. *Rush.*

## COLUMBIA

The winter season is open now, for the Columbia drawing big business once again to its Sunday vaudeville performances. At least the attendance last Sunday night was almost capacity.

The show ran well, with a colored act the laughing hit of the bill. The act is Miller and Lyle, with new talk, but the same boxing finish that did as big, if not bigger, than ever, notwithstanding LaFrance and McNab have taken it and used it around New York lately. (An inadvertent error in a recent review of La France and McNabb at the Fifth Avenue made it appear they are not using Miller and Lyle's finish, or a paragraph leaving that impression. If they have not taken their finish from this colored team, they have yet to prove it. The notice with the error in it was made use of by La France and McNabb for publicity purposes, and this explanation became necessary at the first opportunity.)

Another neat number on the bill was Miss Morris and Co., in a sketch that should be developed into a real laugh maker. The finish needs bolstering, or, perhaps, rewriting, but there is material in it for a first-class turn and the three people all play well. More advantage in dialog might be taken of the dead burglar situation and a finish could possibly be found in the husband weeping over his "dead" friend, who by a sudden remark surprises the husband into a faint, reversing the stage picture for a finale.

The dancing act of the program was given by Mykoff and Vanity, who have an exclusive routine in these days of "trots." The couple, a man and woman, dance gracefully, but should bend to the popular craze at present. With one swinging rag dance in the repertoire, Mykoff and Vanity would be in a position to demand good time.

The Banjo Phields made a lively closing number. Al Leonhardt opened the show. Barto and Clark were second. Verdi and Clark scored next to closing. Others appearing are under New Acts. They are Princess Minnecomas, Johnny Stanley and Stella Tracey, Eugene Enmett. *Sime.*

## GLAD SHE DIDN'T.

Cincinnati, Oct. 1.

Mrs. Pearl Adkins, an actress, who attempted suicide in Mayor Hunt's office, Cincinnati, by beating her head on the marble floor, is glad she did not succeed. She and her husband, "Lone Star Jim," lariat thrower in the "Ranch 101" Wild West show, are reunited. He went away with a vaudeville show, but returned to Cincinnati when he heard what had happened. Mrs. Adkins grew hysterical when, while she was looking for work, the authorities put her baby in an institution. The baby was given back to her.

## HAMMERSTEIN'S

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

It's an 11.30 show this week at Hammerstein's, with Yorke and Adams out of the bill Monday evening. They appeared at the matinee. The evening's running found a mixture in numbers that needed a bookkeeper.

The Three Keatons were billed "No. 6" and appeared "No. 12." "Temptation," "No. 8" on the program became "No. 6." The Courtney Sisters went from "9" to "10"; John Bunny (New Acts), from "10" to "8"; Raymond and Caverly, "12" to "7"; Belle Baker, "13" to "11"; Billie McDermott, "14" to "9," and the others retained their original places.

There was some suspicion of music publishers about. It was most evident, however, with "The Girl from Milwaukee," "No. 4." In layout the program held, besides, in the singing end the Courtneys and Miss Baker, likewise the Nichols Sisters and Alexander and Scott. Then there were other "teams" and "doubles," with but one sketch, Bert Leslie and Co. in "Hogan, the Painter," closing the first half. Mr. Leslie did very nicely with his slang piece.

The big hit of the bill was Billy McDermott, who got a good spot in the shift, following Bunny. If McDermott's vaudeville salary is to be gauged by the strength of his success on the stage, he's worth about \$600 a week as an act. And if McDermott will get away from that particular tramp makeup, which is so remindful of Nat Wills, he will be a big card in the show business some day, or should be. Other matter in the McDermott turn has been changed about. He is closing with a Sousa-Creator burlesque that sent the people off their chairs with laughter. It best disclosed how easy it is for McDermott to get stuff over.

The Three Keatons made them laugh loud and long in their opening-after-intermission position. Joe and Buster are doing some regular comedy, with Joe going rather light on handling Buster now. The boy is growing up, and he's behaving, too.

Another hit was pulled out by Belle Baker, who sang five songs, following the many singers. It was a bad conflict for Miss Baker, especially with the Courtney girls ahead. Miss Baker closes with "You Made Me Love You," her own "conception," so she says, but that doesn't save it—the song is through. It was the summer hit and it's fall now. Otherwise Miss Baker is using her selections from one publishing house, and that's foolish, but the girl has improved greatly as a performer within the past year.

Rag dancing on the bill was attended to by Weber and Wilson, who have class and can dance. When one remembers some of these hicks who are Turkey trotting and getting paid for it, Weber and Wilson look like a million dollars. Raymond and Caverly went back to their former turn, with some slight changes of material. They sang but one parody and got away, using much better judgment than most on the bill in this respect. Alexander and Scott held the house very well next

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to closing. It was 11.15 then. Ringling, in a gymnastic turn, closed the show, but it's hard for chairs to applaud with no one in them.

The Courtneys did very big, second before intermission. The sisters sing well together, close harmony or close to harmony. The girls just miss being the biggest sister act on the stage. They are still using "Bumble Bee" for the little comedy that's in the delivery.

"Temptation," the "statue illusion," did well enough in the Hammerstein atmosphere. Norman, the Frogman, opened. The Parsley played musical instruments next, with the young woman doing a fair imitation of Eva Tanguay racing about. She did not sing. The Nichols Sisters passed along, and then the show commenced.

Joe Keaton continues to advertise Alfred Butt and Bert Levy. Billy McDermott is also doing a little free publicity work. *Sime.*

## AMERICAN

The American show didn't look very good on paper but in the running Tuesday night it developed into splendid entertainment. Business on the Roof wasn't much to brag about, but everybody left in a happy frame of mind. The show deserved a packed house.

The bill fairly sizzled with comedy with two big time acts hauling down many laughs and rich applause. Another turn which has ripped things wide open on the S-C time also came in for a comedy run.

Al Leonhardt juggles remarks with various articles and put in a busy eight minutes. His comedy routine is about the same as the other juggling singles carry. Hall and Francis were "No. 2" and did well. William Morrow and Donna Harris gave satisfaction, Morrow's imitations and Miss Harris' singing carrying the act over.

Billy Van didn't have to exert himself and worked much of his old routine to the apparent delight of the American regulars. "Between Trains" went big, the company handling the three roles much better than on previous occasions. The young woman playing the visitor was superb and the house caught every word. The act closed the first half.

The Dancing Macks opened the second half, their dancing bringing them up with favor at the finish. The Ryan-Richfield Company knocked them a twister with "Mag Haggerty's Reception." Great comedy for the roof and they ate it up. Tom Ryan was in good form and never worked to better advantage. As a tad who does not o'erdo it he's incomparable.

Bessie Browning had the next to closing spot and did much better than was expected of her. Miss Browning, after showing three costumed numbers, offers her Eva Tanguay and Eddie Foy imitations. She delivered the goods to the ultimate satisfaction of the audience. Bessie will get over on any pop circuit.

The Three Ampler Brothers (New Acts) closed and proved one of the best closers seen on the American this season. *Mark.*

The southern company of "A Girl of the Underworld" opened at Charlottesville, Va., Oct. 2.

## FIFTH AVENUE.

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

The excellent show at the Fifth Avenue this week warranted a better attendance. There are ten acts, all furnishing more or less good entertainment. Seven are reviewed under New Acts. They are Hunter's Statue Dogs, Coogan and Cox, Conly and Webb, Fisher, Green and Co. in "The Partners," Le Roy, Talma and Bosco, "The Green Beetle," Cantwell and Walker.

The surprise of the bill to those familiar with her recent work around here was Mae West. She is doing less "singing" and has a lot of new "kidding" talk that is very good. She put it over in a manner to unmistakably indicate that this is her forte.

Walter Van Brunt, also a single, uniquely presents his offering in the form of surrounding his ditties with a story song. He has a most pleasing voice and a graceful, easy personality.

Clara Ballerini, another single, closed the show and held the entire house until the finish with a hazardous trapeze act, augmented by Spanish dancing, singing and mandolin playing. Miss Ballerini might have been boomed as a sensational turn. In the middle of the bill she should prove a "riot."

The show at the Fifth Avenue this week is well worth witnessing. *Jolo.*

## UNION SQUARE

(Estimated Cost of Show, \$2,470.)

The show was a trifle heavy with singing and dancing yet it was enjoyed Monday night. The house downstairs was pretty well filled.

A "feature" this week is making some of the folks down College Point and Flushing way lose sleep by coming to the Union Square to see their favorite life saver, Commodore Brown (New Acts).

Amelia Bingham is the headliner in "Joan D'Arc" and "Madam Sans Gene." The burning at the stake thrilled the U. S. transients, although Lloyd Bingham had to yell sharply at the supes to kneel down when the big moment came. The lighting effects were also faulty in the opening passages of the Joan offering.

Wheeler and Wilson got along quietly until they stirred 'em up at the close with their tango work. This seems to be their forte. Waterbury Brothers and Tenny provided the musical part of the entertainment.

Clarice Vance, after a long absence from the stage, returned with a popular song routine and pleased. Ben Deely, next to closing, was a big hit, his work with the dummy touching a responsive chord. Few blackfaced boys come within a mile of this lad on comedy work and singing, and he can hit a ballad as effectively as a "straight." The Youngers, opening, Bert Klein and Grace Gibson, Stella Tracey and Johnny Stanley, Claude and Fannie Usher, New Acts. *Mark.*

The Morton Opera Co. appeared at Kingston, Jamaica, W. I., Sept. 11. It opens the National, Panama, Oct. 2 and then goes to Trinidad, Venezuela and British Guiana.

# NEWS OF THE CABARETS

All night licenses are expected by the New York Cabarets, following an intimation by Mayor Kline that he was inclined toward leniency in this respect. It will be a life saver to a great many places, which are struggling along under the 1 o'clock closing order of the late Mayor Gaynor. Several Cabarets, restaurant and dancing, have been obliged to close down through it. The latest was Murray's on 42d street. Its fixtures were sold at auction the other day. The mayor declared this week that all the restaurants, about 20 in number, which are now operating under an all-night license, would be continued, but that a'1' new applicants for the privilege would be "carefully investigated." He added that anybody who thought the lid was to be raised in New York would have a surprise coming. "I can't imagine how the idea got abroad that there would be any relaxation in the police policy toward gamblers and other lawbreakers," he told the newspaper reporters.

The Jardin de Danse (New York) has issued a new rule for rag dancing. It is that couples when dancing must extend their arms, as in the waltz. The correct style of ragging is a careless holding position without the arms extended, but is inclined to give auditors an impression of "hugging," says the ministrators of the Roof dancing

place. The new ruling makes it difficult when a large crowd is on the floor. The "arm extender" in the dancing Cabarets have always been the "fancy dancers," those who want the entire floor to themselves, and by the extended arm usually gets most of it to prevent the other dancers going to the hospital. The Marvellous Millers went into the New York Roof bill this week.

The Knickerbocker Hotel has listened to the cry and has a dancing floor in a private room off the Grill in the basement of the hotel at Broadway and 42d street. No move has yet been started at Churchill's for its announced dancing floor. The business there picked up so rapidly at the opening of the season the restaurant probably can not afford to give the space to dancing the summer patronage seemed to indicate would be necessary to encourage business.

### NEW BUILDINGS.

The Hopkins theatre, 153-155 West 49th street, C. R. Hopkins, owner; size, 104 feet 4 inches by 41 feet 8 inches; seating capacity, 299. Hodgson Brothers, builders.

A theatre is being erected on Broadway between 147th and 148th streets, to seat 1,500, one balcony. It is to

be completed by Jan. 15 next. Those interested in the venture are John Bunny, the moving picture actor, Bunny, the cartoonist (creator of "Foxy Grandpa"), and a man named Brandon.

The Strand has been given a name to a proposed theatre in Newark,

N. J., adjoining Proctor's on Market street, and taking in what is known as the Wood Block. The house when completed will play straight pictures with a capacity of 1,300. It will be constructed for any style of performance, however. Max Spiegel promoted the enterprise.

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## CORRESPONDENCE

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

**JOHN J. O'CONNOR CHICAGO** VARIETY'S CHICAGO OFFICE:  
 (WYNN) MAJESTIC THEATRE BUILDING  
 In Charge

**PALACE MUSIC HALL** (Mort H. Singer, mgr.; agents, Orpheum).—Corking good bill. Begins with a bound and goes through with a very few slow moments, from the fast athletic opening to the whirlwind Russian dancing close. Near the opening Sam Liebert's act slowed things down a little, but after that things were lively, and the big house was wildly enthusiastic at times, especially over the Keenan sketch, and Bert Fitzgibbon's nut work next to closing. Frank Keenan has been seen in Chicago before with his sketch, "Vindication," but never has he been received with more warmth than on Monday afternoon. He received an ovation that lasted for many minutes after the curtain had been rung down on the tense playlet, and he was finally forced to respond with a short speech. The act is admirably acted, the work of Mr. Keenan being ably supported by Mac M. Barnes, who impersonates the governor of an eastern state. Fitzgibbon, who followed this act, stepped into a difficult spot, but he was equal to the emergency, and within five seconds after he got into the limelight he had the audience roaring, and he went so well that it was long after 5 o'clock before the show was over. He held the stage for over thirty minutes, and finally stepped out over the footlights to go and get a drink with his "plant" in the audience. Six Russian dancers, who are not otherwise denominated in the bill, brought the show to a close, but by that time the house was pretty nearly empty. Their work was excellent of its kind, however, and had the program been less stretched

out they would have held the audience. Lillian Lorraine preceded the Keenan sketch. She wore some stunning gowns and sang some pretty songs. While she was not a riot, she did receive much attention and her part in the program was one of the high spots. Clayton Kennedy and Matite Rooney, on in fifth place, were a decided hit. They were seen in "The Happy Medium," a thirly put together sketch in which Kennedy falls some of the nuttiest of nut stuff. This act followed the Bison City Four, another act on the squirrel order which had the audience roaring for some moments. These four men, who depend considerably on eccentric dress to get them by, have some good comedy stuff. They are a little shy when it comes to singing, but their fun covers up all other deficiencies. Sam Liebert was on in third place with his new act, "After the Wedding." He was received with enthusiasm upon his entrance and got by very well. Joe and Lew Cooper sang popular songs and played medley rags. They both got big hands and were favorites. Frank and Mike Hanlon, opened the show with their acrobatic stunt. They work with remarkable celerity, and they put over some very good stuff. Taken as a whole the bill is one of the best seen in the house in some time, and the audience was not stingy with applause and appreciation.

REED.

MAJESTIC (Lyman B. Glover, mgr.; Orpheum Circuit).—Aside from the presence of a number of repeaters, there is little room

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MAGNETISM

# THE HIT

OF THE ENCHANTRESS COMPANY

PERSONALITY

# MAYME GEHRUE

## Detroit "News"

There are several other offerings in "The Enchantress" that are entitled to praise. One is "That Pretty Little Song," a novelty in which Mayme Gehrue, in the role of Marion Love, an American heiress, is seen and heard. This young woman danced herself into favor in the first act, was encored repeatedly, and in the second act was greeted with applause when she made her appearance. She is, as the baseball reporters have it, fast on her feet, has grace developed to a high degree, and can kick her initiative into the plume of her own hat.

## Buffalo "Star"

That voluble dancing nymph, Mayme Gehrue, she of "Yama Yama Girl" memory, has the role of Marion, the American heiress, and what she doesn't do to the stage and the furniture—and the hearts of the front row bald-heads, doesn't need to be mentioned. The audience made her tired last night, forcing her to respond to wildly enthusiastic encores.

## Chicago "Inter-Ocean"

"The Enchantress" company enlists a cast of 16 people, including Mayme Gehrue. Mention of her after Miss Gordon does not altogether reflect the verdict of the audience, who seem to set Miss Gehrue higher as an entertainer, proving again that even on the stage there is a power more potent than beauty. Miss Gehrue's spontaneity of song and dance brought her continued encores, to which she responded with more spontaneity.

## Buffalo "Enquirer"

And Mayme Gehrue as Marion Love, in the role of an American heiress, is there—a most delightful and refreshing bit of vaudeville femininity, who knows as well how to please an audience as anybody in her profession. Mayme got an ovation last night, after she sang and danced and cavorted a couple of times.

## Toronto "News"

The hit of the performance was Miss Mayme Gehrue in a singing and dancing role. The writer must hand Miss Gehrue a genuine bouquet and her numerous recalls were proof that she was both extraordinarily clever and artistic.

Permanent Address, 304 West 51st Street, New York (Phone, 3223 Columbus)

for complaint with Major Glover's current collection of turns, although Florence Holbrook (New Acts), headlining the outfit, ran the usual last, the lot of the majority of debuting headliners. The show opened with Hanlon, Dean & Hanlon, three exceptionally clever acrobats, including a queerly built understander who exhibits some strength at no hardly believed possible. A rattling good routine closed by a sensational finale gave the three boys one of the hits of the show. They look new to American big time, but belong there, nowhere else. Watson and Stanton occupied the second niche, varying none from the stereotyped man and woman turn, unless through the absence of the garden bench. Watson dances too automatically to gather results and only the girl's voice can be recommended as a feature. Even for a number two turn, they run a shade behind the average. Ed Reynard and his company of dummies run an easy mark, the production guaranteeing their success before Reynard commenced ventriloquizing. A repeater, but one of the few always welcome, Fred Duprez likewise kept things going along with his chatter and eccentric lyrics. Duprez stretched things a trifle long with his melodramatic travesty, but nevertheless finished too big to earn comment on a detail error. Diamond and Brennan were undoubtedly the hit of the show, with Charley Grapewin and Co. running a close second. It's rather rude to draw comparisons, particularly on former partners, but it doesn't require any consideration to pronounce Miss Brennan the best little foil ever introduced by Diamond. For an act of its kind, they are gradually growing into one of those individual classes. Grapewin won on legitimate laughs. After Miss Holbrook came The Le Grohs, a novelty combination trick that gets by on its merits. Will Oakland and Co. also appeared.

WYNN.

"COLONIAL" (George Harrison, mgr., J. L. & S.)—Winona Winter headlines. This young woman has a pleasing personality, and she is versatile. Monday night, at the last show, she won her audience immediately with some new songs, which she put over very well. Her act of her kind is gradually growing into one of those individual classes. Grapewin won on legitimate laughs. After Miss Holbrook came The Le Grohs, a novelty combination trick that gets by on its merits. Will Oakland and Co. also appeared.

quill vive most of the time. Jessie Courtney and her company were on in fourth place for a sketch that had many elements of mirth. The chief character in the piece is a lazy man who insists upon being waited upon by his wife. Many ludicrous situations are developed, and the act provoked much laughter. Agnes Burr, who sings and talks, was not an unqualified hit, although some of her stuff went well. H. V. Fitzgerald, in a protean act, was on in second place, where he was seen in a dozen different characters. He depends on dress for his effects to a great extent, although some of his characterizations are pretty well defined. He makes his changes in an almost incredibly short space of time and he won spontaneous applause on account of his fast work. Dyer & Dyer, a singing and talking act, were on for the opening. The last show on Monday night was largely attended, and the audience gave every indication of being highly pleased with the program. Some excellent pictures varied the program.

REED.

GREAT NORTHERN HIP. (Fred Eberts, mgr.; agent, E. J. Cox).—Slow bill; nothing much out of the ordinary. Caught Monday morning, at the first show, very little enthusiasm was aroused at any point. The Crandell Troupe, in headline position, somewhat of a disappointment. Two men, a woman and two horses appear, but nothing very sensational is done in bareback riding. The act is neat, but does not offer enough excitement to pass very well. Watson Hutchings and Edwards appear in a sketch which has moments of hilarity. They work together well, and they offer some intervals of interest. Duncan & Holt, in black face are pleasing, and work fast. Artus, a juggler, had opening spot. He passed. The Marshes, who were billed for the night shift, were put on in second place, where they passed nicely with comedy juggling. They offer considerable comedy with their Indian club work. Their talk is tiresome at times, but once in awhile they put over a good line. Mlle. Da Mela and her company were on in third place with cabinet work. This young woman has some of the new feats which won her applause. She escapes from a locked safe, and is also put in a tank which is later filled with water, ad she makes her exit in a sensational manner. She works fast, and gets by. Cervo, a young man who manipulates the concertina, offers a pleasing program. He was the applause hit of the bill. While he does not offer anything that is startlingly new, he plays well, and he has the good sense to select popular airs for his program and he gets into the good graces of an audience in a hurry. There was a good house for the opening show.

REED.

HALSTED EXPRESS (Harry Mitchell, mgr.; S. C.)—The program this week is pleasant one. "A Night at the Bath," familiar to big time audiences, holds headline position. The sketch has plenty of comedy and a touch of two of pathos. It went big

at the Sunday afternoon show. "Prince Floro," a monk, who seems to have more intelligence than a great many human beings, has opening spot, and works well. His trainer has taught him some novel tricks, and he is high class in every respect. Mary Dorr, good looking and clever, offers her character songs, and arouses much enthusiasm. She registered a nice little hit Sunday afternoon. Arthur Geary, who wears a uniform in third place, has things all his own way. He has a good voice and stage presence. Golden and Hughes in blackface have some good jests, and they pass with a rush. Les Trio Morandini have the closing spot. This trio performs on a bamboo ladder and on poles and do some daring work. They had the audience breathless on several occasions. The act is neatly dressed and gets away from the beaten path. The audience was a little light Sunday afternoon, but the house was sold out completely for the three shows in the evening.

REED.

AUDITORIUM (Bernard Ulrich, mgr.)—"The Whip," smashing business.  
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BROTHER

# TWO MACKS

SISTER

Booked Solid

This Week (Sept. 29), American and Lincoln Square, New York

Ask Jules Delmar

A. R. Shepard, representing the Brennan-Puller agency of Australia, is in Chicago looking for acts. He has had his headquarters in San Francisco for some time, but it is possible that he will remove to Chicago.

Hamburger, the building manager, is at it again, this time at 79th and Halsted, the house seating a thousand at 10-20, playing the usual Hamburger split week show. His next new theatre will be announced in an early issue.

"One Woman's Way," a play by Will Jossely, played to big business at the National last week. The new Englewood vaudeville house has been cutting business down a little at the National, but the tide is turning back once more.

"The Trolley Car Girls" has been secured for McVicker's for the week of Oct. 13. The act employs two dozen people. The International Polo Team and a new English Pony ballet are among the other important bookings for this theatre.

Thomas Whipple, who has been with "Rock a Bye Baby," will resume the role in Boyle Woolfolk's tabloid "Three Twins," which he played for John W. Alden, who the time had the piece out in legitimate houses. Bernard Riggs will take the role relinquished by Whipple in "Rock a Bye Baby."

E. P. Churchill, promoter of the Garden Rip in Kansas City, has been in Denver in an attempt to promote a hippodrome there. He reports that there is no opening for such a concern in that town. Mr. Churchill is said to have come out very well fixed after the disposal of the Garden to Talbot.

Joe Gertsbacher, press agent for the Talbot houses in St. Louis and Kansas City has discovered that Tillie Zick, the dancer, is the daughter of a banker in Independence, Mo. Miss Zick is playing the St. Louis Hippodrome this week. She is under the management of P. J. Schaefer. She will play the Keeffe time later.

The sequel of Walter Percival's recent domestic wrangle will be shortly aired in a Chicago court when the vaudevillians will pray for an absolute decree of divorce on desertion grounds, before one of the several circuit judges. Mrs. Percival, a few short weeks ago, vanished from New York, leaving nothing but her best wishes for Walter's future.

A surprising exception to the general complaint anent the vaudeville situation hereabouts comes with the wall of Edgar Foreman, a sketchist who has worked one solid and unbroken year for the wall. He has a packet of contracts calling for consecutive frolics over the same circuit until the early part of next year. This for the benefit of the skeptics who claim a dozen interrupted split weeks are about all a good act can gather out of Chicago.

Johnnie Fogarty, who acquired a Chicago reputation while an inmate of the La Salle theatre, where he created numerous comedy roles, recently quit the cast of "The Mirth Makers," the Hatch-Beatty production that represented the Progressive franchise from this town. Fogarty claims the necessity of producing 75-85 words each day has a troublesome effect on his voice. Vaudeville agent for Fogarty, who looks considerable like Frank of the same name, but is no relation.

Maurice Raymond, otherwise known as the Great Raymond, who has been playing at White City, was held to court this week to answer to the charge of striking George Hodge, a barker in front of his stand at the resort. The case came up and Hodge's testimony was taken in Judge Sabath's court. It appears that Hodge is suffering from developing consumption and had to leave at once for Phenix, Ariz. Raymond will tell his side of the story next week. Ralph T. Ketterling was a witness for Hodge.

"The Fill Girls," a vaudeville act sponsored by W. C. Hagerdorn, manager of the National, Detroit, was recently lifted from the J. L. & S. time by its booking manager, Frank Queen Doyle, who apparently established a precedent for frankness by the move, inasmuch as the National, Detroit, is booked from the same office. Now, if Doyle would produce a little girl act and book it into Hagerdorn's house, would Hagerdorn use the hot coal method of kindness or simply erase it after rehearsal? Maybe!

That timely little topic of discussion about the Hippodrome in Kansas City and St. Louis, both under the guidance of Frank Talbot, is still topping the vaudeville gossip hereabouts, the unanswered question being whether the Hipp are booked by Walter Keeffe or Jim Matthews. Right in the midst of the question are supplying acts for the houses and one hardly dares come out with a specific statement crediting either agency with the exclusive franchise. Anyhow both are pretty good little acts and not the pretty good little Hipp. Funny thing, though, how Jones, Linkin and Schaeffer and the "Association" haven't made a claim for the credit. Until Christmas it's going to be a case of "Hippy, Bippy, who books the Hipp?"

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NEW YORK CHICAGO SAN FRANCISCO

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**EMPERESS**—The bill maintained a pretty good balance all the way. The Seven Bracks, after their long stay in the east, proved a classy closer. Their routine was finely executed and they went over big. John E. Wade and Co. offered the quaint Southern skit, "Marse Shelby's Chicken Dinner," and scored. The Four Society Girls were liked. Hurst, Watts and Hurst, with songs and comedy, were entertaining. Charles Gibbs did well with his imitations, but his comedy bits were poor. The La France Bros. were clever, while Lowe and Gerald, local, pleased in the opening position.

**ORPHEUM**—Saharot gave an artistic dancing display. William J. Dooley and Co. were fairly well received. Dooley's acrobatics being a feature. Frank Milton and the De Long Sisters provided some bully comedy. Jeanette Franziska, the Dutch vocalist, assisted by John M. Shouten at the piano, was generously applauded. Jack G. McLellan and May Carson had the closing spot, but failed to make the best of it. The turn was mediocre. Frosting got them at the start and stopped the show with his popular pieces. William Burruss and Co. repeated successfully, while Carl Rosini, another holdover, had the opening position again and was moderately successful. Mullen and Coonan, also retained a second week, scored. The boys reeled off some new encore stuff that didn't land.

**PANTAGES**—Ray Lerguo and Sue Snee and "The Summer Girls" closed the show. The act got both the attention and the applause. King and Thornton were appreciated, the team giving an excellent interpretation of their roles in a dramatic playlet entitled "The Counselor." Richardson's Animals acquitted themselves well. James Brockman got over nicely and was deservedly encored. The Mus-Art Trio was entertaining with its music. The DeVons were passable, while the Aerial Balletists were applause winners.

COLUMBIA (Gottlieb, Marx & Co. mgrs.)

**K. & E.**—Margaret Anglin Co. (second and last week).  
**CORT** (Homer F. Curran, mgr.; Shuberts).  
"The Lure" (second and last week).  
**ALCAZAR** (Blasco & Mayer, mgrs.).  
Ralph Herz, musical stock, "Our Wives" (fifth week).  
**TIVOLI** O. H. (W. H. Leahy, mgr.).—Comic opera stock ("The Mascot").

Fillmore street is the scene this week of what is known as the Golden Gate Valley carnival. The event opened Sept. 26 and is to last ten days.

Judging from present indications, there is little if any likelihood of the proposed new California pop vaudeville theatre here on Mason street.

John Wilson has been succeeded recently in the box office of the Wigwam, this city, by Jack Currier, formerly treasurer of the Macdonough, Oakland.

The early retirement from the staff of the San Francisco Call of Dramatic Critic Walter Anthony is reported, but the name of his successor is unannounced.

It is understood the initial stock bill at the Savoy when reopened as the Oriental, will be "The Ringmaster," a play presented here three years ago at the Valencia.

The date of the Mechanic's Fair in this city is September 28 to Oct. 5 inclusive. The event is being held in the old National theatre and in the Pavilion and Dreamland rinks.

Henry Hadley, director of the San Francisco Orchestra, has returned from an extended tour of Europe and is making preparations for an early opening of the concert season.

Daisy Lovering of the Alcazar Stock Co. until she deserted the stage to become a reader in a local Christian Science church, was wedded to Edwin A. Krauthoff, an attorney of this city, Sept. 26.

Charles Oro, Lucy Templeton and Paul Brady have returned here from a musical comedy engagement in Eureka, Cal., and are understood to be framing up a comedy act for vaudeville.

The Gaiety Musical Comedy Co., with a cast of principals who include Fred Weiss, Hebrew comedian, and Lord and Meek, opened Sept. 27 at the new Majestic, Fresno, Cal., for an indefinite period.

Louis Bernie has booked his Five Musical Lassies with A. R. Shepard for a tour of the Brennan-Puller circuit in Australia. The act is scheduled to sail from here Nov. 18 on the steamship Sonoma.

The executive staff of the Clunie, Sacramento under the management of E. A. Gleason, has lately been reinforced by Lester W. Manter, for four years connected with the Macdonough, Oakland.

Ed Armstrong and his "baby dolls" have succeeded Monte Carter and his pop burlesquers at the Garrick, Stockton, the latter organization having sailed from here Sept. 23 for a season in Honolulu.

G. M. Anderson (Broncho Billy) has gone east to look over the Gaiety Jubilee Co., now en route to the new Gaiety, this city, and may extend his trip through to Chicago and New York City before returning to the Coast.

The latest revue to be offered here at the Portola-Louvre is entitled "A Night in Hawaii." Besides the singing comedist, Lillian Stager, the special features are Lucille Morrow, Pony and Leddy and the Tratan Duo.

Upon returning to Tacoma, after a sojourn in this city, Manager Charles L. Richards of the Princess Stock theatre in the Northland city, took with him Josephine Dillon, who succeeds Warda Howard as his leading woman.

Frank J. Griffin's range show, a feature of the recent rodeo in Salinas, Cal., will be on exhibition Oct. 4-12 at the Emeryville race track, this State. Over a hundred rough riders and "cow girls" are promised in the Wild West exhibit.

Edna Loftus Rheinstrom, wife of Harry Rheinstrom of Cincinnati, scion of a wealthy family of brewers in that city, is reported to have left here last week for the Ohio metropolis for the specific purpose of bringing suit against her husband for separate maintenance.

John W. Conzidine is quoted for having announced recently that arrangements have been completed whereby the Canadian Grand Opera Co., represented by Arthur Priest, will play at the Portola-Louvre. Conzidine's circuit in the Orpheum theatres at Seattle, Portland and Vancouver the latter part of next February and early in March.

E. T. Southern is the active manager of a pop vaudeville road show now touring through the interior of this state. M. Elsieger is assistant manager; Wiley Block, treasurer; M. Ruth Macdonald, musical directress, and C. Blume, stage manager. The specialties include the Four Nuts, Ted and Jud, Trebe and Trebe, and Dolores Hallett.

Leon A. Kutner and Walker C. Graves, Jr., the impresarios responsible for the new dramatic stock venture at the Oriental (formerly Savoy) with the practical co-operation of their state director, E. F. Bonwick, are reported to be fostering the idea of and formulating plans for the construction of a Little Theatre in San Francisco. Five hundred has been suggested as the proposed capacity with the rear portion of the seats on the main floor. A location for the proposed structure is said to be under consideration.

With the final and complete abolition of the "Barbery Coast" in this city by the late decree of the Police Commissioners, a couple of local weekly sporting publications that have been thriving from the paid advertisements of the Pacific street resorts and entertainers employed therein, suddenly find their patronage very materially reduced. In sporting circles the "east" closing order was a severe blow, but the better element of the city and a vast majority of the population are heartily in accord with the authorities and can see without any special effort

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that this particular reform movement cannot help but make for a cleaner, saner and better Frisco. The reformers are now confronted with the knotty and prodigious problem of providing for the future of the hundreds of female employees of the dance halls and "honkies," fearing that the opposite sex can take care of themselves, and the solution will be watched with much general curiosity.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agency, U. B. O.).—Lynn Orferman and Co. in an Edgar Allan Poe sketch called "Bonehead Bittles" was slipped into this week's bill to fill the vacancy left through the absence of a big singing turn and the shift put an awful dent in the running of the show. There isn't any sense to the skit and it is badly played. There is a sudden twist given the story at the finish, but even this fails to lift it out of the mire. Some eggs are used in the sketch. Earlier on the bill Wallace Galvin, a clever fellow with his hands, also uses eggs and breaks several in one of his tricks. If some one would have had the happy thought to take the eggs used in the "Bonehead" sketch and give them to Galvin to smash, there might have been any sketch and it would have helped the show a whole lot. Galvin makes his egg-smashing trick a funny one and his handling of cards and other articles rounds out a likable act of its kind. Lillian Shaw was the bit of the bill. Eddie Foy and his family held over from last week without change. Fay, Coleys and Fay helped pick up the broken threads after the sketch and started things going nicely with their black-face comedy skit, the close harmonizing bringing good results. Grant and Hoag got a nice little hit over with their crossfire talk and songs. Grant worked a little fast for those in front, but when they caught up with him the laughs came easily enough. Miss Hoag, a dandy looking girl, wore a couple of pretty gowns and did a clever "straight" for her partner's comedy. It was almost a shame to have Hanlon and Clifton open the show for their classy hand-balancing act didn't have a chance to gain what it deserved. These boys have worked out a clever idea for an act of this kind, good enough to have held down a much more important spot. English and Johnson did very nicely with their dancing turn and the rapid club juggling of the Five Mowatts held plenty of attention in the closing spot.

METROPOLITAN (Eugene Myers, mgr.; agent, Loew Agency).—If a couple of illustrated song boosters hadn't broken into the running just when the show was going along smoothly and getting big results, the first half of this week's bill would have hit a high water mark on general average. The "ill-song" duo, didn't do so awful much to the show either for they didn't stay very



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long, but what a pair of those boosters can do in a short time is plenty. The bill did not need lengthening either. There was plenty for one's money, even at more than the "pop" scale and it rounded out into a first rate show. Two sketches filled it up, but both went over in good shape. Maurice Freeman and Co. in "Tony and the Stork" did very well with the well-handled dramatic skit, though the Italian role does not seem to be played as well as before. Frank Stafford and Marie Stone hit the right spot with their sketch, "The Hunter's Game." This shows class from the start, the pretty setting being greeted with a warm hand. Stafford's whistling and imitations were very well liked and the bit of love making put a nice finish to a very clever sketch. Al Herman was the big nose. This goes several ways, for the blackface fellow certainly can stir up things when given the latitude. Monday's audience just took Herman to their hearts and he never lost them for an instant. One girl in the upper tier almost went into hysterics. Bet it's the first time "society row" ever developed such an outburst. Herman was given plenty of rope and just sailed through to one of the biggest hits registered at the Metropolitan since it started playin' vaudeville. Dick Knowles and May White put over a clever little singing and talking act in an early spot. The act is new, for Knowles has been in burlesque for some time. He is a classy fellow and knows how to get his stuff over, while the girl is a dandy little "feeder," the two scoring hits with every song. The talk needs repairing, when the act will do anywhere. Christensen "ragged" a little too much to get his pianology over right. He ought to use at least one straight number. He can play. Billy Kin Kald opened the show well with his juggling and the comedy acrobatic turn of the Ellis-Nowlan Troupe furnished a strong closing act.

NIXON (F. G. Nixon-Nirdlinger, mgr.; N-N Agency).—There was plenty of singing on the bill this week and Tuesday night with the theatre filled upstairs and down, the show hit a 40 horse-power pace almost all the way. Only one of the acts missed sinking. If Nyanon's birds was excluded. This was the "After the Game" sketch presented by Evans, Miller and Co. with its bit of comedy and pathos mixed. They liked this pathos stuff at the Nixon and this one scored nicely. The birds

were a hit. It's a pretty act to look at and the man certainly gets a lot out of the few tricks the birds perform. The color display is always a surefire for the women and it brought Nyanon big returns. Harry Bessry did well enough with his dancing in the opening spot and after the baseball sketch came Marion Ransome with a single singing turn that got over in fine shape. The girl makes a nice appearance, puts her songs over and has a good selection. Miss Ransome started the singing jubilee and it ran right through to the finish, although there did not seem to be any had results from the conflict. The Gilmore Trio talked a little, but it was the singing that sent the trio through. They need to use as little talk as possible for the boys sing better than they talk. Then came Barnes and Robinson with more singing and a little talk mixed in and it is blended nicely. This pair have the "kidding" thing down fine for the "pop" houses and finished very much in favor with the audience. The Kinkaid Players also sang, adding a hit of Scotch stepping with it which reached the right spot. The act has several good voices in the company and a lot of good looking girls who are not afraid to work. One of the bunch goes a little far with it, but the act averages up as a first rate big turn for the small time houses and registered a solid hit at the Nixon. The scrambling for acts didn't hurt this week's show at this house and there appears to be no let up in the business.

All the local agents and managers will entertain delegations from New York when the Giants and Athletics clash next week. Arguments have already started.

Jim Harkins is no longer with the Four Huntings, but is with a new cabaret act which plays the Allegheny next week.

## BOSTON

By J. GOOLTZ.

ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville.

ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville and pictures.

NATIONAL (George Haley, res. mgr.; agent, U. B. O.).—Vaudeville.

HOLLIS (Charles J. Rich, res. mgr.).—Julia Sanderson in "The Sunshine Girl." Big business.

COLONIAL (Charles J. Rich, res. mgr.).—George Cohan in "Broadway Jones." Billed as a farewell, opened to capacity.

PARK (Charles J. Rich, res. mgr.).—"The Conspiracy," good business.

TREMONT (John B. Schoefel, res. mgr.).—Ziegfeld's "Follies," capacity.

PLYMOUTH (Fred Wright, res. mgr.).—George Arliss in "Diarrail," good business.

CASTLE SQUARE (John Craig, res. mgr.).—Stock, "Butterfly on Wheel," good business.

SHUBERT (E. D. Smith, res. mgr.).—"The Purple Road," poor business.

MAJESTIC (E. D. Smith, res. mgr.).—"The Five Frankforters," fair business, but too many openings against it this week.

BOSTON (Al Levering, res. mgr.).—"Joseph and His Brethren," good business, but not up to expectations.

HOWARD (George E. Lothrop, res. mgr.).—"The Follies of Pleasure."

CASINO (Charles Waldron, res. mgr.).—"The Liberty Girls."

GAITEY (George T. Batcheller, res. mgr.).—"Society Fair."

GRAND O. H. (George E. Lothrop, res. mgr.).—Robinson's "Crusoe Girls."

Edward Vroom issued a statement this week in which he stated that he personally believes the building of a theatre for a permanent stock company will prove unprofitable and that he has no plans of investing any money in such a proposition. "The assembling, training, rehearsing, building up and trying out of a company of players of the necessary excellence to make the repertory of any value to a community is a long and laborious task. It cannot be accomplished in one season," he asserted.

Shortly after the holidays the new play by John Emerson and Robert Baker, authors of "The Conspiracy," will go into rehearsal. It will be a comedy dealing with current New York life not the underworld.

"Bought and Paid For" comes into the Majestic Oct. 13 for a run and will make money. William M. Brady had all arrangements made here for the attraction last season, but when he found that the booking would have to be limited and learned the figures of the advance sale, the booking was switched with the customary Brady brusqueness, awaiting the time when he could come in for a clean-up.

Mayor Fitzgerald again horned into the ranks of the local theatrical managers, and when he finished, he absolutely barred or any reel which depicts anything that savors of his crime. Harry Thaw cannot be shown on a Boston screen of any escape from an insane asylum which will make the public think of Thaw. No lithographs or photograph frames standing in the lobbies. These must be suspended from the ceiling or securely fastened to the walls. Bloodshed, shooting, battles between persons, the use of daggers, knives, pistols or revolvers and the choking and strangling of men or women are on the blacklist. Pillow fights between children and

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**NIXON** (Thos. Kirk, mgr.; agent, K. & E.).—"The Master Mind"; 6, "Kismet."  
**ALVIN** (J. P. Reynolds, mgr.; Shuberts).—"The Typofoon"; 6, Robert B. Mantell, repertoirer.  
**LYCEUM** (C. R. Wilson, mgr.; S. & H.).—"The Divorce Question"; 6, "Where the Trail Divides."  
**DUCQUESNE** (Harry Davis, mgr.; Stock).—"Our Wives"; 6, "Brought Home."  
**PITT** (Frank Whitback, mgr.; Stock).—"Nobody's Widow"; 6, "Mother."  
**GAYETY** (Henry Kurtzman, mgr.; East-ern).—"Honeymoon Girls"; 6, "Bowery Burlesquers."  
**AMERICAN** (Frank Walters, mgr.; Stock).—"The Cowboy and Thief"; 6, "St. Elmo."  
**EMPIRE** (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—29-1, Johnson Bros. & Johnson, well received; Pierce & Knoll, very good; Mount & Shaw, good; The Delmonts, pleased; Great Toll, fine; 2-4, The Four Hairy's, The Delmonts, Sans & Sans, Chief Whirlwind & Whena, Lee Whalen.  
**PARK** (J. P. McConnell, mgr.; agent, Royer).—29-1, Sadie McDonald & Co., well received; Jacklin & Lang, good; Marie Hamilton, very good; 2-3, Those California Girls Comedy Co.  
**K. & K. Opera House** (A. W. Kreil, mgr.; agent, Royer).—29-1, Harris & Proy Musical (Comedy Co.); 2-4, Sadie McDonald & Co., Diamond Sisters.  
**SMITH** (J. E. Smith, mgr.; agent, Royer).—"Westerman and West, Sheppard & Edwards."  
**GARRICK** (A. C. Kramer, mgr.; agent, Royer).—29-1, Westerman and West, Sheppard & Edwards, Pee Wee Minstrels, Musical Mack, The Hedges, Tomatoes; 2-4, Barry & Taylor Musical Comedy Co.

## MILWAUKEE

By MORGAN.

**MAJESTIC** (James A. Higler, mgr.; agent, Orpha).—Six full stage acts did things to a bill of eight, stage crew way up in the air. Maurice Levi and his Invisible Band forced to close the show; few declined to remain; well rendered programme. Castillians bronze reproductions of statuary won hand. Everything on the big lancoo without trouble, although Jack E. Gardner, who had next to closing with a lightweight turn, was outdistanced. Eva Taylor & Co. in "After the Wedding," goes great. "The Information Bureau," at the hands of the Five Sullys, scores heavily. Gus Erdman and Frances Reubens met with the heartiest hand. Martin E. Johnson's travelogue much appreciated. The Niko Japs could hold better than the opening spot.  
**CRYSTAL** (William Gray, mgr.; agent, T. B. C.).—Holtz, Powell's hour and a half musical comedy, "Henpecked" Henry," takes the place of the usual five-act bill of vaudeville this week and is big laughing hit.  
**EMPRESS** (William Raynor, mgr.; agent, S.-C.).—"Symbolic play, "Happiness," a pretentious offering of more than ordinary merit, with 20 people and four sets, scores; Lew Wells, fine; Willisch, good; Darcy & Williams, fair; Sandwina, novel and excellent. Business good.  
**JAVISON** (Sherman Brown, mgr.; agent, Ind.).—"Rose Stahl" up "Maggie Pepper" for first half. Balance dark. Business fine.  
**PAIBST** (Ludwig Kreis, mgr.).—"Pabat German Stock Co. opened to capacity."  
**SHUBERT** (C. C. Newton, mgr.).—Shubert Theater Stock Co. in "The Virginian." Fair business.  
**GAYETY** (J. W. Whiteside, mgr.).—American Beauties Co. Business good.

Milwaukee's musical season opens Oct. 5 with Maud Powell, violinist, in the Pabat theater; Oct. 9, Mrs. David S. Rose, formerly Rosemary Glosz, Melba, Kubelick, Burke, Nielsen, Zedler, Bluel, Clara Butt later.

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**BLOOMINGTON, ILL.**  
MAJESTIC (A. G. Schade, mgr.).—25-27, Harry La Salle, good; Davis & Walker, good dancing; Little Lord Roberts & Co., hit; Burton, Hohn & Cantwell, well received; Mareca & Delton Bros., good. 29-30 Oct. 1, "The Third Degree," capable company. WAG.

**BRIDGEPORT, CONN.**  
POLI'S (Matt Saunders, mgr.; agent, U. B. O.).—Virginia Holland, good; Stevenson & Nugent, fair; Dilke & Wade, big; Joe Flynn, hit; Meredith Sisters, very good; Great Holman, first honors.  
PLAZA (Jeff Callan, mgr.; agent, J. Clancy).—Callan & Davis, pleased; Joe Deming, fair; Crane & Lorraine, entertained; Hyman Adler & Co., very good; H. RICHIC.

**BUFFALO.**  
STAR (P. C. Cornell, mgr.).—"Indian Summer," with John Mason, notices elsewhere, triumphs.  
SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.).—rehearsal Mon. 10;—De Lisle, novelty; De Vere, Herman & Stone, applause; Trowell, well received; Edwin Stevens, aided by Miss Tina Marshall, highly original; Chas. F. Semon, unique; Mercedes, assisted by Mlle. Stanton, remarkable; Sam & Kitty Morton, quaint; Asahi, inexplicable.  
TECK (John R. Olshe, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—"Little

Women," after its phenomenal run, has returned and is greeted by an appreciative audience.

LYRIC (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Robin, eccentric; Cullen Bros., went well; Burt and the Two Violets, least well; Earle & Bartlett, skit, "O'Brien from Galway," humorous; "The Maids of Nicobar," musical comedy, entertaining; Whalen & La Rose, current; Barrows & Milo, above average.

MAJESTIC (John Laughlin, mgr.).—"Kidding," gripping play well presented by Sarah Padden & Co., to audience that filled the theatre.

ACADEMY (Henry Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Harry LaVall, sensational; Josephine Bellis, stunning; Evers Wisdom & Co. in "Base Ballitis," feature; Fred Primrose, crazy; Robt & Adiel, wonderful; Pike & Calame, clever; Grace King, exceptional; Leonard & Whitney in "Duffy's Rise," held interest; Dike Thomas, surprise; Lordy's Dogs, well trained.

GARDEN (W. F. Graham, mgr.).—"The Mischief Makers," innovation in burlesque greeted by hearty applause. Turnaway business.

FILMORE (Geo. Rosing, mgr.; agents, McMahon & Dee; rehearsal Mon. and Thurs. 6).—29-1, Riley & Fern; Caplane & Wells; Colden & Clifford. 2-4, Billy Shear & Co.; The Cowboy Quartet; Jones & Moore.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Miner's Big Frolic," featuring Sam Rice, delightful treat, large audience.  
PLAZA (Stotkin, Rosing & Michaels, mgrs.; rehearsal Mon. 10).—Remie Baher & Adar; Marie Dreams; Sing Fong Lee; Ross Bros.  
ELMWOOD MUSIC HALL (Harry L. Meech, custodian).—News-Toberson Travels, Oct. 9-10 Sousa's Band, three performances.

AMHERST (Sol Swerdloff, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Clam Miller; Jennie Crotty; Tom Queen.

**BURLINGTON, IA.**  
GRAND O. H. (Alph Holmes, mgr.).—Riley & Woods Burlesquers, 3; "Tik Tok Man of Oz," 8.

GARRICK (J. Henri Fischer, mgr.; S.-C.).—Week 28, Heilott's Bears; Cole, Russell & Davis; The Jeunets; La Mando.

**CAMDEN, N. J.**  
BROADWAY (W. B. McCallum, mgr.).—29-1, Harry Thaw pictures; Magic Kettle, interesting; Roach & McCurdy, fair; Juggling Caravan, got over; Alfaretta, Simmons, pleased; Deave's Manikins, ordinary.

The advent of cool weather hit the air-domes hard. The largest, the Photo-Play Garden, closed.

DANIEL P. MCCONNELL.

**CANTON, O.**  
LYCEUM (Abrams & Bender, mgrs.).—Dainty Violet MacMillan, headliner; Elsie Gilbert & Roming Violin & Collier, in the famous Collier ballet, fine; Chee-Wah-Soo, Chinese, good; Mason, Wilber & Jordan, Immense; Russell's blackface comedians, a hit; business fine.  
Ground has been broken for a new theatre on Market street, between 2d and 3d streets S. W., by Edward Bouckins and others of this city. THOMPSON.

**CLARKSBURG, W. VA.**  
VICTORIA (J. W. Duffy, mgr.; agent, L. C. McLaughlin).—The Thru Neros; Raymond & Hess; Chase & Carma; Jonathan, cartoonist; Harry & Kate Trimbone; Ross & Sumner; Snowie MaBelle; Those Three Entertainers.

**CLEVELAND, O.**  
HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—Horace Goldin, headline; Landry Bros., sensational gymnasts; Ray Conlin, Mordock, virtuosit; Arthur Dunn & Katherine Nelson, have good comedy; Brandon Hurst & Co., "The Girl," very well played; John & Mae Burke, hit of bill; Ball & West, good act.

PRICILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—"A Bachelor's Dream," headlines. Best of show only fair. Four Tango Dancers; Booth & Howard; Swain's Rats & Cats; Hull & Wright; Kennedy & Murray; "The Machine"; Joe Brennan.

COLONIAL (R. H. McLaughlin, mgr.).—"Passing Show of 1912."  
OPERA HOUSE (Geo. Gardner, bus. mgr.).—Nazimova in "Bella Donna."  
EMPIRE (Geo. Chenet, mgr.).—"The Dandy Girl."

STAR (Drew & Campbell, mgrs.).—"London Belles."

PROSPECT (J. W. Lyons, mgr.).—"In Old Kentucky."

METROPOLITAN (Harry Smith, mgr.).—Vaughan Glaser Stock Co.

DUCHESS.—Percy Haswell Stock Co.

CLEVELAND.—Holden Stock Co.

ALHAMBRA (Fred Brandt, mgr.).—Margarito Sullivan, 10 Leach, Emmit's, features.

GLOBE (W. D. McDonald, mgr.).—Bruno & Bruns; Lazell & Rowland; Hazel Lynch.

OLYMPIA (Luther Mooney, mgr.).—Ballet Classique; Lou Pauth; Vincent Vernon; McCaulcy & Conwell.

WALTER D. HOLCOMB.

**DALLAS, TEX.**

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Mon. 10).—Little Stranger, excellent.

Temple Quartet, hit; Gardner & Revers, good; Four Yocarsys, pleased; Franz Meisel, good; The Doriuns, good; Kerr & Kennison Sisters, fine.

GARDEN (R. J. Stinnett, mgr.; Inter; rehearsal Mon. 10).—Emmet's, Canine Novelty, good; Lew Fitzgibbon, pleased; Lewis Bates & Co., good; Lillian Watson, good; The Bellmonts, pleased.

The new Crystal Theatre, pictures, opened Thursday. It cost \$100,000, not including the ground, presided over by Prof. Tom Fennell and Mme. Carmenda Vendess, owned by G. K. Jorgensen, who owns a string of eight picture houses in Dallas and Galveston.

With two blocks on Elm street, Dallas, has over half a million dollars' worth of high class picture houses. The Crystal, \$100,000, the Queen, \$100,000, the Hippodrome, \$100,000 and the Old Mill (nearly completed), \$100,000. Besides these, in the same blocks, are the Garden, the Gardner & Folly, plays vaudeville and stock musical comedy, and six other picture houses, all of which will bring the amusement investment in these two blocks up to about \$800,000, which is a pretty good record for a city of 125,000.

Manager Gould of the Majestic was very

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severely bruised last Saturday by being kicked by a young thoroughbred colt which he had just purchased.

Ringling Bros. circus was here for two performances, 23, and had a turn-away at each show. There were so many crowded in at the night show that they could not have the races. GEO. B. WALKER.

DANVILLE, ILL. LYRIC (C. V. Miller, mgr.; agent, W. M. A.)—25-27; Bert & Lottie Walton, fine; Ward & Delmore, good; Joseph Remington & Co. in the "Millinery Salesman," clever; Mills & Moulton, fine; Fogart & Geneva, great. FISCHER (C. V. Miller, mgr.)—23, "The Divorce Question," good show. COLISEUM (Josh Lord, mgr.)—24, "Moulin Rouge Girls," Sept. 29-Oct. 4, Wortham & Allen Carnival Co. EVERETT W. FLAUGHER.

DETROIT, MICH. TEMPLE (C. G. Williams, mgr.; agent, U. B. O.)—rehearsal Mon. 10)—Maggie (Cline, un- cured); Harry Figue & Co. favorite; Una Clayton, good sketch; Loughlin's Dogs, good; Ed Morton, went big; Burnham & Irwin, very good; Australian Boy Scouts, entertaining. MILLS (C. V. Miller, mgr.; agent, T. H. C.)—rehearsal Mon. 10)—Bartram, Deane & Reed, hit; Jimmy Blitt, well liked; Angelo Bros., good; "The Merchant Prince," good sketch; Almont & Dumont, clever instrumentalists; Jack Morrissey, very good. BROADWAY (J. M. Ward, mgr.; S.C.; rehearsal Sun. 10.)—Six Diving Nymphs, excellent; Mr. & Mrs. Perkins Fisher, good; Dave Ferguson, very good; Price & Price, splendid; Mr. & Mrs. Paddock, good entertainers; Holland & Holland, pleased; Tom Hebron, entertained; Three Musketeers, very good. FAMILY (C. H. Preston, mgr.; agent, U. B. O.)—rehearsal Mon. 8.30)—Cunning, big attraction; The Meadows, great; Geo. Reeves, fair; Roy Millard & Co., good; Bernard Fin-



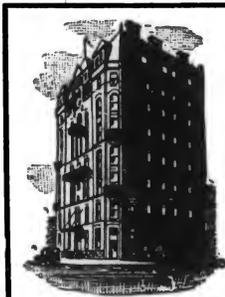
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nerly & Mitchell, hit; Tansan & Claxton, funny; Emily Egamour, good; Helen Bell & Quinn Bros., good.

GARRICK (Richard H. Lawrence, mgr.)—"Little Women." Thoroughly enjoyed; big advance sale.

LYCEUM (A. R. Warner, mgr.)—"The Spenchthrift."

GAYETY (William Roche, mgr.)—"Girls from Starland."

CADILLAC (Sam Levy, mgr.)—"Progressive Girls."

WASHINGTON (Mr. Lawrence, mgr.)—"Helen Ware in 'Her Husband's Wife'."

EAST PALESTINE, O. GRAND (J. H. Peterson, mgr.; agent, L. C. McLaughlin)—Campbell & Parker; Billy Ray, West & Alquist; Roy Lindsay.

ERIE, PA. COLONIAL (A. P. Weschler, mgr.; agents, Gus Sun and U. B. O.)—rehearsal Mon. 10)—Muller & Stanley, hit; Fitch Cooper, big; Terry Whalens, well liked; Orloff Bros., good; Perry Hanaford & Co., clever.

MAJESTIC (Fred K. Lanham, mgr.)—Ma-jestic Stock Co., "A Woman's Way," opened to big business. Good cast.

PAIK (D. D. Kelsey, mgr.)—Sept. 27, "Prog." good business; 29, P. & D. Minstrels, good; Oct. 6, Maude Adams, 9-11, "Garden of Allah." M. H. MIZENER.

FALL RIVER, MASS. SAVOY (L. M. Boas, mgr.)—Malley-Dennison Stock Co., "The Ninety and Nine," busi-ness good.

ELTON (Chas. E. Cook, mgr.; agent, Shee-vey) Bayless Hick Stock Co., "Blue Jeans," business good.

LOREWS ACADEMY (L. M. Boas, mgr.; rehearsal Mon. 10.)—29-1, Ilenzi Trio, excel-lent; John R. Gordon & Co., good; Kenny & Hollis, hit; LaVelle & Grant, very good. 2-4, Bill, Skatelle, Hazel; Gertie DeMitt, Tom Lin-ton, B. Sam Edith.

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rehearsal Mon. 10.)—The Dorlans, fair; Frank Meisel, fair; Kennison Sisters & Donald Kerr, excellent dancers; Temple Quartet, big hit; "The Little Stranger," held attention; Dick Gardner & Anna Revere, stopped the show; Four Youcarys, hit.

SAVOY (Frank North, mgr.)—Frank North Stock Co., "Graustark," big business.

HYERS (P. W. Greenwall, mgr.)—Joseph Sheehan Grand Opera Co., "Salome." G. I. D. MADDOX.

HOMESTEAD, PA.

GRAND (John Stahl, mgr.; agent, L. C. McLaughlin)—Three Humdlings; The Stan-ley's; The Dumonts; Ruth Wright; Zeno & Cook; George Switzer; Harrington & Florence; Adde & Coulter; Leslie & Adams; The Delmonts; Melville Lloyd; Howard & Field's Lawn Party.

HOOFESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.)—Sept. 29-Oct. 1, Sam Glider, Craig & Cunningham. RIGGS.

INDIANAPOLIS, IND.

GAYETY (M. T. Middleton, mgr.; S-C.)—King Polo & Co., hit; Otto & Olivia, pleased; Le Foye & St. John, excellent; Musical Lock-woods, good. Last half: Neary Miller; Wal-ton Bros.; Gilmour & La Tour; 4 Armstrongs.

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.)—Col Loan & Co.; Trovato, Byron & Langton; William Sisco; Gordon & Shannon; Morton & Elliott; Thieslen's Dogs; Le Van Trio.

ENGLISH'S (Hugham, Cross & Cohen, mgrs.; agent Sam, Lillian Morrison & Co., in "Hetsy Hobbs." Excellent talk.

LYRIC (H. K. Burton, mgr.; agent, Doyle)

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FREE DATE BOOK Mention this paper The M. STEIN COSMETIC CO. NEW YORK

M. STEIN'S MAKE-UP ABSOLUTELY GUARANTEED

—1-3. Ted Wallace & Co.; Mary Whitebeck & Co.; Col. Ned Seymour; Three Dreamers.  
**FAMILY** (H. Harmon, mgr.).—Jus Rapier Musical Comedy Co. good business.  
**COLUMBIA** (M. T. Middleton, mgr.).—"Queens of Paris," good business.  
**MAJESTIC** (J. E. Sullivan, Progressive).—"The Tango Girls," fair show, good business.  
**LYCEUM** (Phil Brown, mgr.).—"The Call of the Heart."  
 C. J. CALLAHAN.

**JACKSONVILLE, FLA.**  
**ORPHEUM** (C. A. Leach, Jr., mgr.; agent, Inter.).—Mme. Beason & Co., pleased; Big City Four, good; Herbert's Dogs, pleased; Wm. Broad well received; Alex Casmas, acceptable, 21-27; good business.  
**DUAL** (George W. Sarnis, mgr.; K. & E.).—Jacksonville Stock Co., in "The Prince Chap," 22-28; pleased fair business.

Greek Evans, singing at the Imperial theatre last week, and Lilia H. Risks (non-professional), were married on 23.  
 E. D. MANN.

**JOHNSTOWN, PA.**  
**GLOBE** (J. G. Foley, mgr.; agent, L. C. McLaughlin).—Vivian & Bardell; Leo Whalen; Blount & Shaw.

**LATBOUR, PA.**  
**TWILIGHT** (J. A. Gordon, mgr.; agent, U. B. O.).—"On the Boulevard," F. LANG.

**MACON, GA.**  
**GRAND** (Jake Wells, mgr.; D. G. Phillips, res. mgr.).—17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 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.  
**PALACE** (J. B. Melton, mgr.).—Jack Lamey & Joe Combs.  
**LYRIC** (H. P. Diggs, mgr.).—Harris & Fields, large houses.  
**PRINCESS** (Angel Soteropoulos, mgr.).—Lowe & Sterling, splendid.  
 ANDREW ORR.

**MERIDEN, CONN.**  
**POLI'S** (R. B. Royce, mgr.; agent, Clancy).—39-1, Mile. Latow, good; The Mimic Four, hit; Harry Rose, very good; Mile. Davenport's Modica, artistic. 3, May Irwin in "Widow by Proxy."

The American tour of Anna Pavlova will open at Poli's theatre, Meriden, Oct. 21.

**MONESSEN, PA.**  
**STAR** (H. B. Adelman, mgr.; agent, U. B. O.).—Bob Shaw & His Minstrel Maids.  
**OLYMPIC** (Peter Soto, mgr.; agent, L. C. McLaughlin).—Three Hummers; Adde & Coulter; Ruth Wright; George Whalen; Martell, ventriloquist.

**MONTEAL.**  
**HIS MAJESTY'S** (H. Q. Brooks, mgr.).—"Quaker Girl," 6, Stratford-upon-Avon Players.

**PRINCESS** (A. Wright, mgr.; Shuberts).—Trotting.  
**ORPHEUM** (G. F. Driscoll, mgr.).—Bernard Grandville; Master Gabriel & Co.; Six American Dancers; Goldsmith & Hoppe; Dare Austin & Co.; Jordan Trio; Jean Southern; Anita Bartling.

**FRANCAIS** (J. O. Hooley, mgr.; agent, Loew).—Cliff Bailey; Alvora; Kate Rooney; Harry Gibbs & Co.; Dora Ronca; Signor Piotti; Diving Nymphs.

**GAYETY** (Fred Crow, mgr.; Eastern).—Trocaadero Burlesquers.  
**SCALA** (W. Delvine, mgr.; agent, Alos).—Scott & Melvin; Florence Wright; Harry Sigman; Le Froye Bros.; Franklin Green.

**STARLAND** (J. Sharr, mgr.; agent, Griffin).—Watson Sisters; Musical Silvers; McNally; The Ernors; W. Wilkins.

**MIDWAY** (O. McBrien, mgr.; agent, Griffin).—Howell's Hilarious; Miss Wiseman; Crystal & Palmer; De Vokes.

**BIOGRAPH** (A. Bourget, mgr.; agent, Griffin).—The Zobinos; Rosedale & Listell; Jennie De Weese; Harmon & Co.

**EMPIRE** (M. Stern, mgr.; agent, Griffin).—Annette Limke; Trotting Singers; Fox & Dale.

**BOULARD** Louis M. mgr.; agent, Griffin).—Percey Skinner; Miss Zampa.

**EAGLE** (Manuel Serate, mgr.; agent, Griffin).—Premont Stock Co. SHANNON.

**MOUNDSVILLE, W. VA.**  
**ORPHEUM** (C. E. McCabe, mgr.; agent, L. C. McLaughlin).—Snowie MaBelle; Frank Hoyt; Raymond & Hess.

**MT. PLEASANT, PA.**  
**GRAND O. H.** (H. C. Morrison, mgr.; agent, Royer).—Harris & Proy Musical Comedy Co., "A Day in Paris."

**MUNCIE, IND.**  
**STAR** (Ray Andrews, mgr.; agent, Gus Sun).—Wall & Kld, good; Aldridge & Huntley, pleased; Knickerbocker Trio, high class; Jack Correll & Co., very good.  
 GEO. FIFER.

**NASHVILLE.**  
**ORPHEUM** (George H. Hickman, mgr.).—"A Man's Gam," with Ethel Williams.  
**PRINCESS** (Harry Sudekum, mgr.).—"The Funny Moon," comedy success.  
 W. R. ARNOLD.

**NEWARK, N. J.**  
**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—"Over the Gar-

# And Still They Try

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# Rush Ling Toy

Was Headlined Week March 3, Keith's Union Square  
**AND DID BUSINESS.**

I don't do or **TRY** to do any production tricks that belong  
 to THAT REAL ARTISTE

**CHING LING FOO**

**BIG BUSINESS, GRAND, ALBANY, LAST WEEK**

**Booked Solid Nuf Sed**

# Mollie Williams

—and—

**Her Own Company**

Next Week (Oct. 6) People's Theatre, New York

"STAR" says

The only female star in burlesque.—Fred. McCloy.

VARIETY says

The most talked of woman in burlesque.—Sime.

den Wall," successful; Stan-Stanley Trio, good; Yvette, good; George Yeoman, amused; Kraemer & Morton, good; Camille Jewell, charming; Favor-Sincclair & Co., good; Busse's Dogs, entertain.

**LYRIC** (Proctor's)—Rube Welch & Co., scored; Le Roy, novelty; Grace Belmont, nicely; Frank McCormack's Players, acceptable; Bartell & Hanley, comedy; Whirling Erford's whirl; Gadlino & Nymph, unique

**WASHINGTON** (O. R. Neu, mgr.; agent, Fox).—Imperial Comedy Trio, hit; Georgia Mitchell (Polly Prim), applause; Helen Fil-

grim, good; Tracy & Jentia, pleased; Lockhart & Levee, and Monte Carlo Trio, also helped very good bill.

**ODEON** (Charles Pope, mgr.; agent, U. B. O.).—Grace Elina, pleasing; Harry Pease, good entertainer; Harry Brown, hit; Kay & Kepner, classy; Albert & Russell, amused; St. Clair & Lennor, cuts.

**BELLEVEU** (Samuel Pollak, mgr.; agent, Loew).—Hamilton Casely, good; Sam Russell, big; Trent & Trent, novel; Ruth Templeton, scored; The Finnigans, amused; Dorothy Curtia, hit.

**MINER'S** (Tom Miner, mgr.).—Billy Watson's Co., big houses.

**NEWARK** (George Robbins, mgr.).—Robert Hilliard in "The Argyle Case," big business.

**SHUBERT** (Lee Ottelengul, mgr.).—"The Whip," turnaway.

**ORPHEUM** (M. S. Schlesinger, mgr.).—"The Round Up," with big well acted company, to fine audiences.

**METROPOLITAN** (Samuel Ross, mgr.).—Royal Grand Italian Opera Co.

Stella Archer, in "The Argyle Case," is a Newark girl and a niece of Dr. Fradrick Nadier.

Thieves broke open six trunks belonging to Mabel Brown and Clifford Stock last Sunday night and ruined several of Miss Brown's Paris made gowns. The trunks were stored in the old Columbia theatre and the lootors were evidently in search of jewelry.  
 JOB O'BRYAN.

**NEW KENSINGTON, PA.**  
**COLUMBUS** (M. K. Williams, mgr.; agent, L. C. McLaughlin).—Nismeyer, Bretche & Co.; Sans & Sans; Pearle Stevens; Duerr & Good; Jenesse & Miller; Great Toll; Chas. Adams, F. LANG.

**OMAHA.**  
**ORPHEUM** (Wm. P. Byrne, mgr.; agent, direct).—Week 11, Clark & Bergman, big; The Three Bohemians, second honors; Moran & Wisler, excellent; Robbins, excellent; Lyda McMillan & Co., hit; 2 Carltons, good opener; Barry & Mortimer, fair.

**GAYETY** (E. L. Johnson, mgr.).—Week 11, "Bon Tom's" good show on business.  
**EMPERESS** (Frank Harris, mgr.; agent, W. V. M. A.).—Week 21, Eldridge & Barlows, hit; Billy Chase, scream; Childs Hawaiians, headlined to good results; Magley & Binham, opened.

**FRANDEIS** (C. W. Turner, mgr.).—24-25, "Candy Shop"; 26-27, Chauncey Olcott.

**BOYD** (Ed Monahan, mgr.).—Florence Stone and Stock Co.

**AMERICAN**.—Eva Lang and Stock Co.

It is reported the Boyd will be a Progressive Wheel spoke within a fortnight.  
 KOPALD.

**OTTAWA, CAN.**  
**RUSSELL** (P. Gorman, mgr.).—29-Oct. 1, "Peg O' My Heart"; 2-4, Flske O'Hara.

**DOMINION** (J. F. Clancy, mgr.).—Josie Heather; John E. Henshaw & Grace Avery; Golden & Dewinters; Claude Rant; Helen Page Co.; Herbert Germaine Trio; Kramer & Kennedy.

**CHATEAU LAURIER**.—30, "The Great Gateo."

**FRANCAIS** (Ken Finley, mgr.; agent, Alos).—Roma Reade Co. in "In Tennessee," and "The Round Dagger," Vaudeville and pictures.

**CASINO** (F. H. Leduc, mgr.).—The Silver Stock Co.

**STEWARTON HALL**.—Jessie Jewell Clarke Co. in repertoire.  
 CLINE.

**PERTH AMBOY, N. J.**  
**PROCTOR'S** (J. Bullwinkel, mgr.; agent, U. B. O.).—29-1, Perry's Minstrel Misses, excellent; John & Jessie Powers, scored; Weston & Fields, good; Musical Stewarts, good; The Harringtons, clever.  
 M. A. BRAM.

**PORTLAND, ME.**  
**KEITH'S** (J. M. Mosher, mgr.; agent, U. B. O.).—McCrea & Burns; Hoard & White laughs; Flecht's Tyrolean Troubadours, excellent; Pearl & Roth, liked; Val Trainor & Co., entertained; White & Orth, featured.

**GRELEY'S** (James W. Greeley, mgr.; agent, Church).—Three Dancing Mitchell; Joe Pino; Pelham Lyton, 2-4, Girl with the Golden Voice; Cooper & May, Taylor Trio.

**JEFFERSON** (Julius Cahn, mgr.).—The Jefferson Stock Co., "Attack." Au revoir week. The remainder of the stock company will take a two weeks' vacation after this week, returning Oct. 20. Oct. 11, Hoffman, Richardson & Poiret show; 15, "The Quaker Girl"; 14, "Firefy."

The Casino at Westbrook will open Wednesday with pictures and dancing.

The Mutual Film Co. had a camera man in Westbrook Saturday, to take 250 feet of comedy film which will be shown at the scenic 9-11.  
 H. C. A.

**READING, PA.**  
**HIPPODROME** (C. G. Keeney, mgr.; Prudential).—Mia Doris, pleased; Burdell & Edwards, liked; Tango Duo, very well; Walton & Vivian, very well; Malina Opera Co., scored; Hoyt, Lesig & Co., big.

**ORPHEUM** (Wilmer & Vincent, mgrs.).—"Wallingford," meritorious.

**GRAND**.—Calsmith Co., "The Great Divide," very well.  
 G. R. H.

**REGINA, CAN.**  
**REGINA** (Barney Groves, mgr.; Ind.).—Harry St. Clair Stock Co., 25-27, fair company and business. "A Country Boy," 1-2.  
**ORPHEUM** (Jack Spurr, mgr.; agent, direct).—22-23, Kathryn Klidder, excellent; Ching Wha Comedy, pleased; James J. Morton, hit; Lowe & De Marf, fair; Della

**Songs To Order**

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# ROCKWELL AND WOOD



"Two Noble Nuts Navigating on the Ocean of Nonsense"

## A POSITIVE FINISH FOR ANY ACT

"AS WE SAT BENEATH THE SKY"

**CHORUS**  
As we sat beneath the sky  
And let the clouds roll by,  
I knew your heart was aching,  
Because I knew not why.  
But now you've went and left me,  
You don't care if I die,  
Although you're not true,  
May God bless you,  
As we sat beneath the sky.

YOU CAN'T HELP BUT GO WITH THIS ONE

Rosa & Marcello, pleased; Three Ellisons, good; Rice, Sully & Scott, entertaining, excellent.  
**ROSELAND** (A. W. McIvor, mgr.).—Pictures.  
**MAJESTIC** (S. Gould, mgr.).—Vaudeville and pictures. M.A.C.

**RICHMOND, VA.**  
**LYRIC** (E. P. Lyons, mgr.).—Bessie Wynn, scored; Violinsky, big; Avon Comedy Four, scream; Gordon & Rich, good; Wilfred Clarke & Co., big hit; Hunting Francis, well liked; Ryan & Daring, good.  
**COLONIAL** (M. A. Wilber, mgr.).—Reed Bros., very good; Three Xylos, big; Willis Twina, scored; Herman Zeitz, hit; O. C. Falls & Co., clever; capacity.  
**ACADEMY** (Leo Wise, mgr.).—1-3, James K. Hackett, "Grain of Dust"; 3-4, Annie Russell.  
**BIJOU** (Harry McIvener, mgr.).—Agent, S. & H., "One Day."  
**ORPHEUM** (H. V. Zarrow, mgr.).—Tabloid. WALTER D. NELSON.

**ROCHESTER, N. Y.**  
**LYCEUM** (M. E. Wolf, mgr.; K. & E.).—4, Maude Adams; 5-7, John Mason; 8, "Delphine."  
**SHUBERT** (Elmer Walters, mgr.). 29, "Snow White," splendid; Oct. 9-10, "Moon Maiden," with Mabel Wilber.  
**FAMILY** (John H. W. Fenneyvesey, mgr.; agent, Loew).—George Mack & Elizabeth Mayne, hit; Archer & Belford, big laugh; Teddy Dupont, fair; The Westons, interesting; an Harrington, original; Taylor Twin Sisters.  
**CORINTHIAN** (John L. Glennan, mgr.; agent, H. C. Jacobs).—19, "The Gay New Yorkers," good comedians; capacity business.  
**PAKER** (Mortimer Shaw, mgr.; S. & H.).—29, "Mutt and Jeff in Panama," roasting musical comedy, satisfactory business; 6, Sarah Padden, in "Kindling."

It is possible that the Shuberts will open or take over a theatre at Elmira. Manager Lee Norton, of the Lyceum theatre, of that city has received a communication asking for facts about the Mozart theatre from the legal representatives of the Shuberts. Sol Bernstein and George Van Demark, proprietors of the Lyceum, deny that they contemplate turning the house over to the Shuberts.

The Princess, Corning, was opened Monday, picture house, seating 800. Harry P. Kross of Wellsville is the manager.

A device for re-winding motion picture films has been invented by C. Fay Martin, an employee of the Owego Light & Power Co.

The Seneca theatre, the second at Seneca Falls, N. Y., was opened Monday night, with feature photo plays. In a few weeks work on a third theatre will be started. Walter J. Mooney, of New Jersey, is interested in the third theatre. The Seneca will book vaudeville acts, but will be devoted primarily to pictures. B. A. F.

**SAVANNAH, GA.**  
**BIJOU** (Corbin Shield, mgr.).—William Dick, fair; Personi & Holer, passable; Big City Four, big hit; Girard & Gardner, scored big.  
**NEW SAVANNAH** (Wm. B. Seeskind, mgr.).—Anna Held Variety Co., Royal Pekinese Troupe, marvelous; Francis & Florette, versatile; Herchel Hendler, tremendous; Andrew Mack, big hit; George Reban & Co., magnificent; Charles Ahern Troupe, screaming hit; Anna Held in "Mlle. Bebe," scored big; to packed houses, 19; "Robin Hood," 30.  
**ARCADIA** (Jake Schrameck, mgr.).—Barbara & Richards.  
**PRINCESS** (Geiger & Stebbins, mgrs.).—Rodgers & Marvin; Hamilton & Hamilton; Happy Gibb; King & King; Dixie Trio and pictures.

Barnum & Bailey Circus, Oct. 30.  
Harry C. Austin orchestra leader at the Bijou for years, has resigned to take up concert work in Pittsburgh. REX.

**SCHENECTADY, N. Y.**  
**PROCTOR'S** (Chas. H. Goulding, mgr.).—25-27, Rolfe's "Symphonic Nine," success; Marie Fauchonetti; Murray Harris & Dancing Girls, a hit; Ed De Coria & Co., scored; Johnson, Burton & Johnson, went big; Frank Howard, liked; Kinemacolor features, capacity. 28.

"The Battle of Gettysburg," in 5 reels, 39-1 Don, the talking dog, hit; "New Year's Eve," with Myrtle Howard, fine; Daryl, Bird & Leigh; The St. Julianna, pleased; Webb & Burns, excellent; Kinemacolor features, capacity business; 9, Flake O'Hara, "In Old Dublin."  
**ORPHEUM** (F. X. Breymlar, mgr.; agent, Walter Plimmer).—Ben Toy's Musical Comedy Co.  
**VAN CURLER** (Chas. H. McDonald, mgr.).—28, Antonio Pini-Corsi & Co. cancelled; 30, Lillian Russell, big hit, very good business; 1, "Officer 666"; 2, McIntyre & Heath in "The Ham Tree"; 3-4, "Within the Law," with Catherine Tower; 6, "The Rosary"; 8, Philip Bartholomae's "Lionel Linna," with Helen Lowell & Frank Aylesworth; 9-11, Jean Bedini's, "Mischief Makers."  
**MOHAWK** (Ackerman J. Gill, mgr.).—Severin Dedy & Associate Players open here in "Arizona," 6, for a long stock season. "HOWY."

**SCOTTDALE, PA.**  
**OPERA HOUSE** (M. E. McGiven, mgr.; agent, L. C. McLaughlin).—Johnson Bros. & Johnson; Bradcock & Leighton; Musical Winters; Sadie Lawrence.

**SEATTLE, WASH.**  
**MOORE** (Ben Ketchum, mgr.).—22, Kitty Gordon, four night, good business.  
**METROPOLITAN** (Geo. J. McKenzie, mgr.; K. & E.).—"Officer 666," fair business.  
**ORPHEUM** (Carl Rietler, mgr.).—Lulu Glaser, headliner; Swor & Mack, big applause; Langdon, scored; Klutzing's Animals, good; Georgette, applause; Sutton, McIntyre & Sutton, fair; Sidney & Townley, pleased.  
**EMPEROR** (E. C. Donnellan, mgr.; S.-C.).—Grut & Grut, pleased; O'Bryan & Lear, fair; Snyder & Hallo, applause; The Mission Garden, hit; Clayton & Drew Players, big applause; Clarence Oliver, fair.  
**PANTAGES** (Ed. Milne, mgr.).—Boris Fridkin's Troupe, big applause; Maurice Hamuels & Co., big hit; Tom Kelly, scored heavily; Connors & Edna, applause; Aldo Bros., scream.

**SEATTLE** (Frank Rich, mgr.).—Stock Co.  
**MOORE**—Geraldine Hayes act; Gene & Arthur, big business. HERBERT L. STAY.

**SPOKANE.**  
**SPOKANE** (playing Auditorium bookings) (Charles York, mgr.; agent, N. W. T. A.).—3, Wm. C. Fawcett, in "Julius Caesar"; 7-8, Henry Miller, "The Rainbow";  
**ORPHEUM** (Joseph Muller, mgr.; agent, direct).—Week 22, "Dance Reveries," unpretentious but pretty dancing act, overshadowed by Nellie V. Nohls, magnetic singer, and Mack & Orth, real comedians; Rosalind Coglan's "The Obstinate Miss Granger," poor vehicle for actress; Brown & Newman, speed won; Four Athletes, crackjackers; Heuman Trio, nice cycle act.  
**PANTAGES** (E. Clarke Walker, mgr.; agent, direct).—Week 23, Bothwell Browne's "The Serpent of the Nile," (in New Acts last week), attractive pantomime; Santucci, ordinary accordionist; Will Armstrong & Co., weak imitation of Edmond Hayes act; Gene & Arthur, got little; The Loves, opened show slowly.  
**EMPRESS** (George Blakelee, mgr.; agent, S.-C.).—"In 1939," did well, considering the in-suffrage state, where such satire is considered to be bad taste; "Cupid's Syndicate," tuneful and pretty; William Cahill, winner; Belmont & Harl, good music; "Spirit Paintings" puzzled.

It is reported plans are being completed for the 1500 picture house, proposed for the August Paulsen property opposite the new Davenport hotel. The place will be called the Lincoln.

The Arcades picture theatre, following court proceedings which denied it of its location, has gone out of business.  
Martin Egan, who attempted to shoot J. C. Closs of the Mutual film agency, was sentenced to a term of 60 days in the county jail following conviction on a charge of attempted assault.

The Rex theatre management obtained a duplicate of the "Times" film, which exploded, injuring the operator, and ran it two days as a special to good business.

\$10,000 is being spent on alterations on the American, now dark, the N. W. T. A. bookings

having been taken to the Spokane.  
J. E. ROYCE.  
**SPRINGFIELD, MASS.**  
**COURT SQUARE** (D. O. Gilmore, mgr.; agent, P. F. Shea).—30, "The Spring Maid"; 2-4, "The Blindness of Virtue"; 6-7, "Peg O' My Heart" (No. 3 Co.).  
**POLIS** (Gordon Wrighter, mgr.).—Stock, "Bobby Burrit," good presentation to the usually good business.  
**BROADWAY** (Dan Scullen, mgr.).—Stock, "The Only Son," excellent characterizations.  
**GILMORE** (W. J. Linehan, mgr.).—39-1, "Crackerjacks," seemed to please good houses. 3-4, "The Parish Priest."

**SOUTH BEND, IND.**  
**ORPHEUM** (C. J. Allardt, mgr.; agent, U. B. O.).—28-1, Kelo Bro., fair; Patsy Doyle, good; Delvin & Elwood, entertaining; Weston & Leon, hit; Chas. Ledegar, passable. 2-4, "The Heartbreakers"; business good.  
**MAJESTIC** (C. Clifford, mgr.).—39-1, "The Suffragette Girl," poor.  
**AUDITORIUM** (S. W. Pickering, mgr.).—Gravey Scott Stock Co. in "The Man from Home," good production, but doing very poor business.

The first annual Farmers', Merchants' and Manufacturers' Exposition this week is a business getter for the theatres.  
W. H. STEIN.

**ST. JOHN, N. B.**  
**IMPERIAL** (W. H. Golding, mgr.; agent, U. B. O.).—22-27, Rae Eleanor Ball, hit; Signor Manetta, strong, pictures.  
**OPERA HOUSE** (Walter Woods, mgr.).—7, Thompson-Woods Stock Co.  
**LYRIC** (Steve Hurley, mgr.).—22-24, Gilmore & Allan, fair; 25-27, Welsh American Trio, ordinary; pictures. L. H. CORTRIGHT.

**SYRACUSE, N. Y.**  
**GRAND** (Chas. Plummer, mgr.).—Lawton, good; Blisset & Scott, clever; Charles B. Lawler & Daughters, good; Etta Bryan & Roy Summer Co., well received; Jimmy Lucas, big hit; Ralph Lynn, pleased; Barry & Wolford, hit; Miss Lettzel, exceptional novelty.  
**EMPIRE** (Martin L. Wolf, mgr.).—3, Maude Adams; 6-7, "Oh, Oh, Delphine"; 13, "Garden of Allah," entire week.  
**WEITING** (John L. Kerr, mgr.).—3-4, "Today."  
**BASTABLE** (Stephen Bastable, mgr.).—6-7, "Gay New Yorkers."

**TERRE HAUTE, IND.**  
**VARIETIES** (Rom Garver, mgr.).—Bombay Deerfoot, good; Joe Fondeller, good; Berry & Berry, fair; Creighton Sisters, good; Burns & Fulton, pleased; Alexander Gira, good; Bell Boy Trio, hit; Dan Simons, good; Boganny's Bakers, hit; Roehm's Athletic Gira, novelty.  
**GRAND** (S. W. Carruthers, mgr.; agent, J. L. & S.; rehearsal Thurs. 10).—Four Sullivan, good; Atella Bros., fine Doris Trio, hit; Makarenko Players, good; H. V. Fitzgerald, hit; 28, dark; 30, "Modern Eve," Vaudeville bill; 2-8, Chester's Dogs; Venetian Four; Fidelity; O'Neil; Wm. Fiemato & Co.; Kathrine Miley and Kinemacolor pictures. Good business. Fourteen picture houses in operation. McCURLEY.

**TORONTO, ONT.**  
**PRINCESS** (O. B. Sheppard, mgr.).—"The Garden of Allah," great. 6, Cyril Maude opens.  
**SHEA'S** (J. Shea, mgr.; agent, U. B. O.).—Billie B. Waters, good; Sisters, a laughing success; Willa Holt Wakefield, an artistic hit; Frank Hale & Signa Patterson, clever; Jas. H. Cullen, bright; Kalljima, a sensation; G. H. O'Donnell & Co., good; Musical Johnsons, please; Montague's Cockatoos, a novelty.  
**ROYAL ALEXANDRIA** (L. Solman, mgr.).—"Oh, I Say," 6, "The Firefly."  
**GRAND** (A. J. Small, mgr.).—"The Old Homestead," 6, "The Spendthrift."  
**STAR** (Dan F. Pierce, mgr.; Progressive).—"The Dolly Dimple Gira," 6, "Progressive Gira."  
**GAYETY** (T. R. Henry, mgr.; Eastern).—The Behman Show, 6, "Gira from Starland."  
**MAJESTIC** (Peter F. Grimm, mgr.; agent, Grimm).—Theo. Roy & Peggy Crane; Hort Page; Olley & Randall; Charles Mackie; Cronk & Cronk.  
**PARK** (S. M. Brick, mgr.; agents, McMahon & Dee).—Kelly & Ashby; Meyer &

Hyde, 1st half; Rowley & Gay; The Thorns, 2d half. HARTLEY.  
**TRENTON, N. J.**  
**STATE ST.** (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—29-1, "The Globe of Death," a thriller; Nelson & Millage, good; Joe Hardman, applause; Brown Bros., good. 2-4, "The District Attorney," by J. C. Lessing & Co.; Mayo & Vernon; Jack McNeil; The Flying Mitchells. 29-4, a strong attraction was the boys from the Trenton Playgrounds in pyramid building, boxing and other sports. Big business.  
**BROAD ST.** (W. F. McLain, mgr.; S. & H.). 29-4, The George Kleine "Quo Vadis" pictures, which are attracting well. A. C. W.

**VIRGINIA, MINN.**  
**LYRIC** (Henry Segal, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12).—22-24, Le Vine & Inman, over their heads; Royal Italian Four, pleased; Caine & Odum, good. 25-27, Miss De Lafayette, clever; Invincible Four, real hit; The Salamons, startling.  
**ROYAL** (R. A. McLean, mgr.; agent, S.-C.; rehearsal Mon. and Thurs. 11).—22-24, Casad, Irwin & Casad, good; Alice Sexton, scored. 25-27, Edmunds & Gaylor, fine; Miss Admont, applauded. RANGE.

**WATERLOO, IA.**  
**MAJESTIC** (Butterfield & Heiman, mgr.; agent, W. V. M. A.; rehearsal Sun. and Thurs. 11).—8, R. O. Sunday, Banvard Sisters, fair; Billy Chase, big hit; Lloyd & Whitehouse, scored; Rice & Cady, pleased; Lloyd Childs Hawaiians, strong novelty and well received. Oct. 3, "I Should Worry."  
**WATERLOO** (A. J. Busby, mgr.).—Theresa L. Martin Co., "Spendthrift," only fair business. Mrs. Flske is an early booking.  
The strike of stage hands still continues at the Waterloo. The orchestra may be asked to go out also. JOE MASLICH.

**WELLSBURG, W. VA.**  
**PALACE** (J. G. Felton, mgr.; agent, L. C. McLaughlin).—Pierce & Knoll; Chase & Carm; Jonathan, cartoonist; Alice Howe. F. LANG.

**WILKES-BARRE, PA.**  
**GRAND O. H.** (D. M. Cauffman, mgr.).—Oct. 1, "The Conspiracy"; 3, Lillian Russell; 4, Howe's pictures.  
**POLIS** (L. J. Vanni, mgr.).—Lewis & Lewis, enjoyed; Shaw & Packard, pleased; Georgia Allen, entertained; Ed Foyer, amused; Linnit & Wilson.  
**MAJESTIC** (J. Kallek, mgr.).—Burns Bros., enjoyed; Three Boyds, entertained; Paul Florie, went well; Miller & Fay, good; J. Klue Cowper, good; Violet & Charles, pleased.

**YOUNGSTOWN, O.**  
**PARK** (L. B. Cool, mgr.; agents, Felber & Shea).—Itala B. Co., pleasing; Charles C. Drew & Co., funny; Ed. Cleve, excellent; Von Titzer's "Honey Gira," interesting; Capital City Four, good; The Gliding O'Carra's pleasing.  
**GRAND O. H.** (John R. Elliott, mgr.; S. & H.).—Primrose & Dockstadter's Minstrels, 30; Blanche Ring in "When 'Iaudia Smiles," Oct. 1; Lillian Russell Co., Oct. 2. C. A. LEEDY.

## MEYER'S 10¢ MAKE-UP

103 W. 12th Street, New York City.

Meyer's Greenes Palm, in tubes.....	50-10
Living Colors, in tubes.....	10
" 4-lb. Blending Powder.....	25
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" Crown White (never hard).....	35
" Black and White Wax.....	30
" Nose Putty (never hard).....	30
" Granddaddy Lip Remedy.....	15
" Burnt Cork (never dry).....	50-20
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Eterna Powder, Rouge, Cream, Etc., 50c.  
Above sent prepaid on receipt of price.  
CHAS. MEYER.

# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (October 6)

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**  
Ableys Edward Vari N Y  
Adonis 84 W 144th St N Y  
Aldro & Mitchell Empress Chicago  
Ambrose Mary 146 W 23d St N Y C  
Ankar Bros Orpheum Seattle  
Anthony & Ross Variety N Y  
Antlin Harry Empress Kansas City

**"SINGERS FROM WAY BACK"**  
**AKIN, FIGG & DUFFY**  
**"GIRLS FROM HAPPYLAND"**

Ash & Shaw Empress Pueblo  
Aug Edna Empress Miles City

**B**  
Bards Four Variety N Y  
Barnes & Crawford Globe Theatre N Y  
Berger Edgar White Ruts N Y  
Berliner Vera 524 Ridge Ave Chicago  
Big Jim F Bernstein 1482 Bway N Y  
Bowers Walters & Crocker Colonial N Y C  
Braska Seven 104 E 14th Tausig N Y  
Braham Ned Variety N Y  
Bretton Ted & Corinne Plunkett 1493 Bway  
Byron & Langdon Mary Anderson Louisville

**C**  
Caltes Novelty 1334 6th St Philadelphia  
Carletta M 437 Manhattan Ave Brooklyn N Y  
Celia Dora 9 Riverside Ave Newark  
Clarke & Bergman 121 George St Brooklyn  
Corelli & Gillette 13 Orpheum St Paul  
Crouch & Welch Variety London  
Curzon Sisters Third Time Orpheum Circuit

**D**  
"Dance Dream" Orpheum Portland Ore

**FRED DARLING'S**  
**TRAINED EQUINES**  
Full Season, New York Hippodrome.

D'Arville Jeannette Montreal Indef  
D'Arcy & Williams Unique Minneapolis  
Davis Josephine Variety London  
Derkins Dogs Empress Seattle  
Devine & Williams Orpheum Kansas City  
Dingie & Esmeralda Martin 1493 Bway N Y  
Diving Nymphs Empress Ft Wayne  
Dolec Sisters Orpheum St Paul  
Drew Chas & Co Bway Detroit  
Dunedin Troupe Empress Butte

An Adept in Jugglery  
**W. J. DU BOIS**  
Now Touring Sullivan-Conslidine Circuit  
Next Week (Oct. 6), Empress, Seattle.

**E**  
Ebbling Trio 89 Hudson Pl Hoboken N J  
Edwards Shorty Variety N Y  
Elizabeth Mary Variety London  
Elliott Sydney & 217 Heavy Ave Detroit  
Ellison 3 Orpheum Spokane  
Emersons 3 Empress Winnipeg  
Emmett Gracie Maple Crest North Foxboro  
Escardon 3 G Hughes Palace Theatre Bldg  
New York  
Evans & Vidoec Empress Salt Lake  
"Everywife" Unique Minneapolis

**F**  
Ferry Alcazar Tivoli Dublin Ireland  
Fields W C Coliseum London Eng  
Fox & Ward 1117 Wolf St Philadelphia  
Francis Ruth Roche Ocean Beach N Y  
Frevoll Fred Variety N Y  
Frey Henry 157 Madison Ave N Y C  
Frey Twins Vaudeville Comedy Club N Y

**G**  
Geary Arthur Empress Milwaukee  
Gerard Empress Portland Ore  
Godfrey & Henderson 241 W 15th N Y  
Golden Morris 191 South 4th Bldg Pittsburgh  
Golden Claude Palace Chicago  
Goldstein & Hoop Dominion Ottawa  
Gowhill Archie Bway Detroit  
Gordon & Rice Hammerstein's N Y  
Graham & Dell Variety N Y  
Granville Evelyn 200 E 55th St N Y  
Grant & Grant Empress Victoria B C  
Guerro & Brown 100 N 100th Ave Chicago  
Guertle Laura Hammerstein's N Y  
Gypsy Countess Empress Tacoma

**H**  
Halligan & Sykes La Salle Chicago Indef

**Louise-HAMLIN and MACK-Billy**  
Care Will Collins, Broadmead House,  
Fanton St., London, England.

**Hanon Bros Palace Huddersfield Eng**  
Harrah Great Variety N Y  
Haywood Harry Co Variety N Y  
Heater Josie Temple Montreal  
Hermann Adelaide 1193 Broadway N Y  
Hines Palmer & Girls Variety N Y

**Robt. Henry Hodge**  
**"BILL BLITHERS, BACHELOR"**  
Loew Time.

Holman Harry & Co Miles Theatre Cleveland  
Houston Variety London  
Hutchinson Willard & Co Variety London

**I**  
Imhoff Conn & Coreene Poff's Hartford  
Inge Clara Variety N Y  
Innes & Lorella Variety N Y  
"In 1939" Orpheum Vancouver B C  
Ismed Variety N Y

**J**  
Johnson Howard & Lilette Grand Evansville  
Jordan Sisters Dominion Ottawa  
Juggling Du Lisle Shea's Toronto  
Juggling Millers Orpheum Los Angeles  
"Just Half Way" Orpheum Bklyn

**K**  
Karno Co Empress San Francisco  
Kasne Agnes Variety Chicago  
Keefe Matt Empress Kansas City  
Kelly Andrew Orpheum Seattle  
Kelly & Galvin Empress Portland Ore  
Kelly & Pollock Variety N Y  
Kelso & Leighton 167 W 145th St N Y C  
Kenny & Holts 66 Brainerd Rd Boston Mass  
Kiddler Kathryn & Co Orpheum Spokane  
Kingston World Munch Room Lake Woodland  
Koners Bros Variety London  
Kramer & Morton Fifth Ave N Y  
Kurtie Roosters Bremen Empire Sydney

**L**  
La France Bros Empress Sacramento  
Lambert Variety N Y  
Lamb's Manikins 6 Ave Bklyn & 116 St N Y  
Langdons, The Variety N Y  
Lawson & Nason Variety Chicago  
La Vier Orpheum Seattle  
Lean Cecil M S Heatham Putnam Bldg N Y  
Le Dent Frank Variety London  
Lee Bros Empress San Francisco

Lelands The Empress Salt Lake  
Leonard Beale 229 Townsend Ave New Haven  
Lester Trio Empress Spokane  
Lewis & Norton Empress Spokane  
Littellhus 4 Central Park West N Y  
Livingston Trio Empress St Paul  
Lloyd & Whitehouse Orpheum Sioux City  
Lowrie & Gardner Empress Seattle

**M**  
Martin & Fabbrioli, 120 W 103d St N Y  
Merrimott Billy Miller Hotel N Y  
"Mercedes" Shea's Toronto  
Meredith Sisters 330 W 61st St N Y  
Merewau Mile Variety New York  
Moran Polly Variety London  
Mozarts Fred & Eva Keiths Lowell Mass  
Murray Elizabeth M Variety N Y  
Mussie 414 Central Park West N Y

**N**  
Neary & Miller Empress Cincinnati  
Newhoff & Phelps 540 W 163d St N Y  
Nible & Spencer 362 12th St Bklyn N Y  
Nichols Murphy & Co Hammerstein's N Y  
Nichols Nellie Orpheum Portland Ore  
Nicol Bros 169 Amsterdam Ave N Y  
"Night at Bath" Empress Milwaukee  
"Night in Police Station" Empress Chicago  
Norton & Earl Empress Tacoma

**O**  
O'Brien & Lear Empress Victoria B C  
Oliver Clarence Empress Victoria B C  
O'Neil Doc Union St N Y  
Orday Laurie Empire Calgary Can  
Orville & Frank Empress Butte  
Oxford 4 Empress Calgary Alta

**P**  
Paddock & Paddock Empress Ft Wayne  
Pagniere 4 care J Levy 1641 Bway N Y  
Pargy Charlotte Variety N Y  
Payne Nina Empress Portland Ore  
Pearson & Goldie, Orpheum Seattle  
Pollard Orpheum Vancouver B C  
Pollock Milton & Co Variety N Y  
Price & Price Empress Ft Wayne  
Prout Janet Waukeag 35 W Randolph Chicago  
Prince Flor Empress Milwaukee  
Pringle & Allen Empress San Francisco

**R**  
Rafael Dave 1101 Grant Ave San Francisco  
Ramsey Sisters Ehrlich House N Y  
Reeves Billie Rickard Circuit Australia  
Regals Four Variety Chicago  
Rice Fanny Blanchard Farm Franklin N H  
Richmond Dorothy Hotel Wellington N Y  
Reisner & Gorey Keith's Providence  
Reichms Athletic Girls Variety Chicago

**W. E. Ritchie and Co.**  
THE ORIGINAL TRAMP CYCLIST

Renair & Ward Variety N Y  
Ross & Ashton Empress Butte

# Thos. J. Ryan-Richfield Co.

This Week (Sept. 29), American, New York.  
Personal Direction, JULE DELMAN

**S**  
Smith Cook & Brandon Keith's Boston  
Solla Bros 4 Variety Chicago  
Stanley Stan Union Ave & Oak Lane Phila  
Stanton Walter The Billboard Chicago  
Stevens Leo Variety N Y  
St James W H & Co J Jacobs 1493 Bway N Y  
Stoddard & Hines 116 S 7th St Hannibal Mo  
Sutton & Caprice Columbia N Y  
Sutton McIntyre & Sutton Room 904 Palace  
Theatre Bldg N Y

**T**  
Taylor Jack Variety N Y  
Terry & Lambert Friars Club N Y  
Texico Variety N Y  
Thomas Mr & Mrs Fred Bayshore L I  
Thornton James Hammrestein's N Y  
Thurston H H Empress Salt Lake  
Tilford Savoy San Diego  
Tivoli 3 Variety N Y  
Tojetti & Bennett Pantages Ogden  
Trovato Morris & Fell 1493 Broadway N Y

**V**  
Vall Muriel & Arthur Variety N Y  
Van Billy Forrest Ave Madisonville O  
Van Billy B Van Harbor N H  
Violinsky Keith's Toledo

**W**  
Wade John P & Co Empress Sacramento  
Wakenfield Willa Holt 6th Ave N Y  
Walker H H Empress Salt Lake  
Wanter & Stone Variety New York  
Webster & Warde Empress Chicago  
Wells Lew Unique Minneapolis  
Whipple Houston Co Empress Kansas City  
Williams & Warner Bway Detroit  
Willison Unique Minneapolis  
Whyte Pelzer & Whyte Empress Cincinnati  
Work Frank 1029 E 25th St Bklyn N Y

# BURLESQUE ROUTES

WEEKS OCT. 6 AND OCT. 13.  
American Beauties 6 Folly Chicago 13 Gayety  
Detroit  
Beauty Parade 6 Empire Hoboken 13 Empire  
Philadelphia  
Beauty Youth & Folly 6 Gayety Boston 13  
Columbia New York  
Behman Show 6 Lafayette Buffalo 13 Corin-  
thian Rochester  
Bell's Beauty Row 6 Gayety Kansas City 13  
Gayety Omaha  
Ben Welch Show 6 Standard St Louis 13 Gayety  
Kansas City  
Big Gayety 6 Columbia Chicago 13 Standard  
Cincinnati  
Big Jubilee 6 Empire Newark 13 Casino  
Philadelphia  
Billy Watson's Big Show 6 Casino Brooklyn  
13 Orpheum Paterson.  
Blind's Beauty & Big Show 6 Haymarket Chi-  
cago 13 Cadillac Detroit  
Bon Ton Girls 6 Gayety Minneapolis 13 Grand  
St Paul  
Bowery Burlesquers 6 Gayety Pittsburgh 13  
Star Cleveland  
Broadway Girls 6 Columbia Indianapolis 13  
Star & Garter Chicago  
College Girls 6 Empire Philadelphia 13 Mur-  
ray Hill New York  
Columbia Burlesquers 6 Gayety Washington  
13 Gayety Pittsburgh  
Crackerjacks 6 Miners Bronx New York 13  
Casino Brooklyn.  
Crusoe Girls 6 Gotham New York 13 Olympic  
New York  
Dandy Girls 6 Olympic Cincinnati 13 Majestic  
Indianapolis  
Dolly Dimple Girls 6 Garden Buffalo 13-15  
Hender Utica 16-18 Van Curler O H Schen-  
ectady  
Eva Mulls Big Beauty Show 6 Penn Circuit  
13 Empire Cleveland  
Fay Foster Co 6 L O 13 Englewood Chicago  
Follies of Day 6 Murray Hill New York 13-15  
L O 16-18  
Follies of Pleasure 6 Grand O H Boston 13  
Gotham New York  
Gay New Yorkers 6-8 Bastable Syracuse 9-11  
Lumberg Utica 13 Gayety Montreal  
Gay White Way 6 Gayety Milwaukee 13 Folly  
Chicago  
Ginger Girls 6 Gayety Omaha 13 L O 20  
Gayety Minneapolis  
Girls of Follies 6 Englewood Chicago 13 Hay-  
market Chicago  
Girls From Happyland 6 Casino Philadelphia  
13 Gayety Baltimore  
Girls From Starland 6 Gayety Toronto 13  
13 Gayety Buffalo  
Golden Groop 6 Westminster Providence 13  
Casino Boston  
Happy Widows 6 Casino Boston 13-16 Gil-  
more Springfield 16-18 Empire Albany  
Hasting's Big Show 6 L O 13 Gayety Minne-  
apolis  
High Life Girls 6 Willis Wood Kansas City  
13 L O 20 Englewood Chicago  
Honeymoon Girls 6 Star Cleveland 13 Em-  
pire Toledo  
Honey Girls 6 Trocadero Philadelphia 13 Star  
Scranton  
Howe's Lovemakers 6 Grand St Paul 13 Gay-  
ety Milwaukee  
Jack Reid's Progressive Girls 6 Star Toronto  
13 Garden Buffalo  
Liberty Girls 6 Columbia New York 13 Star  
Brooklyn  
Marion's Dreamlands 6 Orpheum Paterson 13  
Empire Newark  
Marion's Own Show 6 L O (owing non-com-  
pletion 125 St Music Hall New York) 13  
Empire Hoboken  
May Howards Girls of All Nations 6 Howard  
Boston 13 Grand O H Boston

# Place Your Name On Record

THE Address Department in VARIETY will keep your friends posted on your whereabouts. It will facilitate the delivery of your mail. It gives you a permanent place to be located.

If traveling and playing, the route each week will be printed, and when no route is at hand, a permanent mailing address, if left with us, will be substituted.

For \$5 yearly (one line weekly), or \$10, with name in bold face type.

Send remittance, with name and address, to VARIETY, New York.





Funny thing, everybody talks German over here.  
If "Beef Trust Watson" ever runs out of "Beef" will be kindly wire the National Cafe, Berlin. Plenty got. Nice. Tall.  
Held over for a second week—can't bad for a starter in this town.  
With the "Ragtime Soldier Man" and the "Chicken Rag" in German we look like the big thing for the Continent. They tell us we sound just as funny as a Dutchman trying to talk English.  
Can't tell yet whether Paris is Berlin or Berlin is Paris. One thing, it's not Irving. Plentytoasty Yours,

**RAGTIME SIX**

NED M. FAY

**Becker & Adams**

Next Week (Oct. 6), Savoy, San Diego, Cal.  
Direction LEW GOLDBERG.

**Fred. F. DeSilva**

Direction, SIM WILLIAMS,  
"FARISIAN BEAUTIES"  
Doing Hebrew Comedy Next Season.



**WILTON SISTERS**

Singers,  
Dancers and  
Musicians

Touring the  
W. V. M. A.



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The PEACHES**

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**4 MARX BROS.**



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The Singing Venus  
Assisted by  
J. M. TAYLOR  
LEW M. GOLDBERG  
Chicago Representative  
Per. Address  
404 First Nat'l Bank  
Bldg., Chicago, Ill.

**ALFREDO**  
Oct. 20, Palace, Bradford, Eng.

**SAM J. CURTIS**  
In "GOOD BYE BOYS"  
Direction, HARRY SHEA.

**JACK MILLER**

PRINCIPAL COMEDIAN  
Direction, SIM WILLIAMS,  
"FARISIAN BEAUTIES"

- |                  |                       |
|------------------|-----------------------|
| Shy & Shyman (C) | W                     |
| Sidman Sam (C)   | Walte B & M           |
| Simons Jos       | Walton Bert & Lot (C) |
| Simpson Grand M  | Walzer Joseph         |
| Smith & Smith    | Wonder & Stone        |
| St Clair Irene   | Warburg Albert O      |
| Stewart Cal      | Ward Fred             |
| Stork Lillie     | Ward Harry Gyt        |
| Syman Stanley    | Washburn Rene (C)     |
|                  | Waters Tom            |
|                  | Weslyn Trio           |
|                  | West Irene (C)        |
|                  | Weston Horace         |
| Taylor May (C)   | Williams & Culver     |
| Terry & Schultz  | Wilson Miss Dale      |
| Thayers The (C)  | Wilson Emma Blanche   |
| Townsend Vera    | Windecker Great       |
| Trebort          | Wood John R           |
| Trevor Ethel     | Wood Mildred          |
| Tsuda Harry      | Woolsey Bobby         |
| Tucker Jack      | Worth Louis           |
|                  |                       |
|                  | Y                     |
| Vance Gladys     | Young Eulalie         |
| Van Dille Jean   | Youngers The          |
| Varety Elsie     |                       |
| Vivian Harry     | Z                     |
| Volt Augustus    |                       |
| Vox Valentine    |                       |
| Vynos Musical    | Zelaya                |

**3 Musketeers 3**



(Dunham) (Farrell) (Edwards)  
A certain "four times dally" met Ben Shaeffer, and said, "I hear you're copping my stuff and stealing my material."  
"Well," answered Ben, "I admeeet I'm vun of de forty thieves, but, believe me, Keero, you are de odder thirty-nine."  
"It's only a show," Chuck.

**Louise Mayo**

A Girl A Voice A Piano  
S-C Tour

**GEORGE HARADA**

World Famous Cyclist  
1784 Clybourn Ave., Chicago

**FRANCES CLARE**

AND HER  
**8 LITTLE GIRL FRIENDS** in  
**"JUST KIDS"**  
WITH GUY RAWSON

Direction,  
CHES O. BROWN.



**MAY WARD**

HEADLINING ON THE 8-O TIME  
This Week (Sept. 29), Empress Los Angeles.  
Next Week (Oct. 6), Empress, San Diego.  
Direction, FREEMAN BERNSTEIN

BOB ZAIDA

**The Barkers**

"DESTROYERS OF GLOOM"  
Direction SIM WILLIAMS,  
"FARISIAN BEAUTIES"

JUST A MOMENT!

HOWARD and RALPH

**ANDERSON**

"THE BOYS WITH THE CLASSY ACT"

CLASSY --- NOVEL --- ORIGINAL

Geo.--HERMANN and SHIRLEY--Marion

Present a Surprising Novelty

**"The Mysterious Masquerader"**

Act Copyrighted 1912 Booked Solid Until November, 1914

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**DE VEAUX and DIX**

An Absolute Novelty in Comedy, Song, and Ventriloquism. Special Drop  
Ask "HUSTLING" HARRY SHEA

Your Old Friend

**PAT WHITE**

Producer of

**"THE BIG JUBILEE COMPANY"**  
Now Playing the Columbia Circuit



**LEWIS TALBOT**

Presents

**JIMMIE KEARNEY**

In Dainty Eva Mull Show

THIS WEEK (Sept. 29), STAR, SCRANTON.  
NEXT WEEK (Oct. 6), PENN CIRCUIT

Have Your Card in VARIETY

Edith

Ada

**Haney and Billsbury**

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ID  
ARACTERS**

Coming East via Postages' Route

If you want to know the theatrical paper  
that has the largest circulation  
Ask Any Newsdealer

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# EVA TANGUAY

has been acknowledged by Press and Public as

## VAUDEVILLE'S BIGGEST CARD

which makes

### Eva Tanguay Volcanic Vaudeville Organization

the

# BIGGEST VAUDEVILLE COMPANY TRAVELLING

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## Second Annual Tour

---

### EVA TANGUAY

Johnnie Ford

Olando Operatic Trio

7 Tumbling Arabs

Gary Owen and Co.

Five Musical Nosses

Six Nelson Hoop Rollers

Brady and Mahoney

Sloman Players

and

## EVA TANGUAY'S "SALOME"

TEN CENTS

OCT 10 1913

# VARIETY

VOL. XXXII. No. 6.

NEW YORK, FRIDAY, OCTOBER 10, 1913.

PRICE TEN CENTS.

**Peggy O'Neil**

**Texas Guinan**

**Vesta Powell**

**Selma Hayner**

**Bertta Creighton**

**Dramatic**

**Variety**

EDGAR M. MILLER N.Y.

IN GRATEFUL APPRECIATION

## MISS MARIE LLOYD

in believing it is due to her many friends in America, who so kindly volunteered all in their power upon her arrival in New York (and in the subsequent happenings), that she publicly acknowledges her gratefulness, desires also to extend her sincere thanks and appreciation to the American officials,

and

Mr. PAT CASEY  
of New York City

I also wish to thank the

— People and Press of England

for their kind messages of sympathy

*Yours Always  
Marie Lloyd*

(New York, Oct. 6, 1913.)

# VARIETY

Vol. XXXII. No. 6.

NEW YORK CITY, FRIDAY, OCTOBER 10, 1913.

PRICE 10 CENTS

## LILLIAN RUSSELL'S SHOW DOING LITTLE ON THE ROAD

**Receipts Last Week Said to Have Been Around \$7,000.  
Ching Ling Foo May Leave. Eva Tanguay a Riot in  
Cincinnati. Other Road Shows Drawing Very  
Well With Anna Held in Lead. Alice Lloyd  
Troupe Completed.**

The Lillian Russell vaudeville road show is not doing very big. That seems to be admitted. Last week the company may have played to \$7,000 on a string of one-nighters through New York and Pennsylvania. Its largest day is said to have been at Schenectady, \$1,300, two shows, while at Harrisburg, two shows, about \$550 was taken in, gross.

To-day (Oct. 10) the Russell show is at Mansfield, O., and to-morrow plays Zanesville, O.

Its route will be switched about, to take in all one-nighters, and the company may be cheapened through the removal of Ching Ling Foo. Several propositions are before George Mooser for Ching. Many people believe Ching would have been a stronger card at the head of the Russell show than Miss Russell, who holds a 40-week play or pay contract at \$2,500 weekly from John Cort, without a cancellation clause in it.

Cincinnati, Oct. 8.

Eva Tanguay is a riot this week at the Lyric, where she will remain for the full seven days. The house was practically sold out until Thursday by Monday afternoon. This is the first weekstand Miss Tanguay played in several weeks.

Last week on the one-nighters the Tanguay show is said to have gotten around \$12,000 and did as well the week before, also on one-nighters. The local date is a return for Eva, although the last time appearing here she headlined at the Keith house.

Keith's strengthened up its bill greatly against the Tanguay stay, using David Bispham for the feature. But it didn't help hold up the business. Tanguay has been tearing away at it.

A couple more like Tanguay in here as features of road shows and Keith's will be ready for pictures.

Reports from the Hoffmann-Poliare-Richardson "3-Star" vaudeville troupe say that none of the stars of the aggregation is speaking to the others.

No special reason is given for the chilliness, although Polaire claims she is the only dyed in the wool artiste of the troupe.

While Polaire may now be gauging her ability by the size of her salary, it is said she is not the highest priced of the trio though receiving \$2,800 weekly. Gertrude Hoffmann is reported to have an interest in the show with a fixed guarantee per week. Her act costs about \$4,000 a week to operate. Lady Richardson is drawing down but \$1,100 a week.

The "Three-Star-Alliance" is "hooked up" pretty expensively to make any large profit on its travels. It did \$16,000 last week, winding up for two days in Baltimore in a blaze of box office receipts.

An unbroken line at the box office of the Majestic, Brooklyn, early in the week indicated a gross over there (where Evelyn Nesbit Thaw is playing) of \$14,000 on the twelve performances. The Majestic is opposite Keith's Orpheum theatre, playing big time vaudeville. The Thaw show badly dented the Orpheum's business.

Last week at the West End the Thaw company played to \$10,800, including a Sunday night show that got \$1,100 according to the management. While this didn't begin to reach the money capacity for the week, it took  
(Continued on page 6.)

### ZIEGFELD-ETHEL LEVEY?

There is no telling how much truth there is in the rumor floating about the lobster emporiums stating that Ethel Levey and Florenz Ziegfeld have been secretly married.

Friends of the couple, when confronted with the report, were at first startled and afterward prone to give credence to it. With the recovery of Miss Levey's daughter, Georgetta, Ethel has been seen frequently in company with Ziegfeld.

If the wedding hasn't come to pass yet, it would not altogether surprise the "smart set" to be officially notified of an impending alliance between the musical star and the manager.

Miss Levey will appear as the headliner at the Palace, New York, Oct. 20, receiving \$2,500 for the week. Engagements for immediate time over here in vaudeville are said to have been accepted by her at the same figure. She will use a repertoire of exclusive songs written by Gene Buck and Dave Stamper.

### COAST WEEKLY SUSPENDS.

San Francisco, Oct. 8.  
The Rounder, a Coast theatrical weekly, has suspended publication. It is published in Los Angeles.

Frederick D. Palmer has been the editor of the sheet, which has been issuing irregularly of late.

### JUDGMENT AGAINST CORSE.

Judgment for \$114.50 was given against Corse Payton this week in the First District Municipal Court, in favor of the Vaudeville Comedy Club. Its attorney, Everett S. Ruskay, appeared in the action.

Payton was sued by the Club for an account including charges for cafe and restaurant service, dues, ball tickets and advertising.

### MINSTRELS FOR ELKS.

Carroll Johnson and W. J. McKenna are going to play minstrel shows for the Elk lodges throughout the country on The Great Divide basis (50-50).

Mr. Johnson will go on the end. He and McKenna will produce the shows, especially numbers. They are now arranging details.

### KEITH CALLING FOR HELP.

The B. F. Keith theatres are making one last appeal to their audiences to be more generous with their applause and laughter. Get this from the latest Keith program: "Don't be afraid to laugh or applaud if you find a point that pleases you. If a song is good, applaud it, the encore is likely to be better than the original. If you hear or see a good thing, applaud it. The audience can give half the show if they try."

Can you beat it? Unable to give a whole show, the Keith program makers are calling on "their" audiences to help.

### ASHTON STEVENS WELL.

Chicago, Oct. 8.  
Ashton Stevens, dramatic editor of the "Examiner" is back again reviewing first nights, after a long stay in California. Stevens, who left town in poor health has fully recovered.

### "WHIP" GOING TO BOSTON.

Chicago, Oct. 8.  
The successful run of "The Whip" at the Auditorium will be interrupted by the necessity of filling other dates previously made. It is doing around \$21,000 at the big playhouse, but is due to open at the Boston theatre, Boston, Oct. 29.

### REPAIRING "MERRY MARTYR."

Philadelphia, Oct. 8.  
The engagement of "The Merry Martyr" at the Forrest comes to an end Saturday night.

The company will lay off for two weeks while the book is being rewritten and a new star secured to replace Maelyn Arbuckle, it is said.

### TRIPLE BILL OF DICKENS.

Tom Terriss has arranged with Klaw & Erlanger to be starred throughout Canada in a triple bill of condensed Dickens plays, opening Nov. 24 at Quebec. He sails for London on the Celtic Oct. 16 to engage an all-English company.

Two programs have been arranged, one "A Tale of Two Cities," "Nicholas Nickleby" and "Scrooge," the other, "Oliver Twist," "Cricket on the Heath" and "Scrooge."

# MARTIN BECK CRITICISED IN MARIE LLOYD AFFAIR

**Held Up By Port Officials, Friends Come to Defence of English Artiste. London Loyal to Its Idol. "Such Publicity Distasteful to Us," Palace Management's Public Statement.**

(Special Cable to VARIETY.)

London Oct. 8.

The Marie Lloyd affair in New York is not accepted seriously here among the professional folk. They treat it as a joke, although expressing regret Miss Lloyd should have been annoyed.

The London papers took it more seriously, but the feeling of the press has not extended to the theatres, and no resentment has been shown against American players by reason of it.

The Palace (New York) program for next week will be headlined by Marie Lloyd, who will play out her engagements under the contract issued her by the Orpheum Circuit through a cash bond of \$3,000 deposited by her sister, Alice Lloyd. The bond covers the amount demanded by the government for Marie Lloyd and Bernard Dillon, \$1,500 each, pending a rehearing of the case in March next, that arrangement having been completed by Marie Lloyd's attorney, headed by M. H. Grossman in Washington last Friday.

It followed an appeal made by Miss Lloyd from the decision of the Immigration Board at Ellis Island excluding her from the country (immediately upon arrival on the Olympic) on the ground she and Mr. Dillon were entered on the passenger lists as man and wife. Miss Lloyd acknowledged she had not been divorced from Alec Hurley.

The inattention given to the Marie Lloyd matter by the Orpheum Circuit and United Booking Offices, which had contracted for her appearance over here for 25 weeks at \$1,750 weekly caused a wave of utter disgust to spread along Broadway, directed against Martin Beck and E. F. Albee. The affair brought out the hypocrisy of an "elevated" theatrical manager as nothing else could have.

Neither of these managers, whose duty to the profession alone should have called for their interest and assistance evinced the least concern. A couple of lawyers who represented that they had been sent to the Olympic by the Orpheum Circuit asked Miss Lloyd for a retainer before consultation, but other than that nothing was heard from the managers.

The only utterance on the part of the American managers who had contracted for Miss Lloyd's services in the United States, was "This sort of publicity is very distasteful to us."

A New York World reporter who had seen Miss Lloyd on the steamship dock and talked with her, asked the Palace theatre management for an expression of its feeling. The answer of the Beck-Albee establishment was the terse slap quoted, a statement well calculated to influence public opinion against the

artiste whom Beck and Albee were about to present.

It was reported along Broadway Beck had remarked in his office: "We'll ship her west," referring to Marie Lloyd "if she lands," and at another time denied himself over the phone to Miss Lloyd.

Pat Casey was the only theatrical man who went to the front for the famous English singer, Mr. Casey had never met Marie Lloyd. He was not her agent, and had no business relations with her of any kind. When Tom McNaughton, (who also



MARIE LLOYD

lent his aid to his sister-in-law,) called up Casey regarding the matter, Mr. Casey put on his hat, went down to the Olympic, and said "Don't you worry, Marie, you are going to land." Casey never rested until Miss Lloyd sat in Rector's Restaurant Saturday noon at lunch. Casey spent two and one half days with Fred Brant, as chief aide, looking after Marie Lloyd and her affairs, as well as counselling her regarding announcements to be issued. Nearly all the English dailies cabled

Miss Lloyd for a statement, none apparently believing it possible the first reports of the case were true. The friendliness shown toward Marie Lloyd by the English press in this affair was her only encouragement in view of the situation she found herself in in America.

Marie Lloyd's English theatrical agent is Ernest Edelsten, who was in New York, having arrived by the same boat. Edelsten's American connection is Max Hart. Neither of these agents became active. Edelsten called upon Marie Lloyd once and Hart not at all. The two agents, it is understood, "split" the commission received on the Marie Lloyd American engagement.

Marie's sister, Alice Lloyd (Mrs. Tom McNaughton), displayed a steadfast devotion to her sister. Alice never left Marie's side excepting when obliged to by the immigration officials, and felt more pleased at the final result than Marie apparently did.

After the quotations from editorials in the English papers were repeated back to this side, the tone of the New York dailies changed on the subject. That is best indicated by the editorial from the Morning Sun, which follows.

While detailing her experiences on Ellis Island, (New York Bay) Miss Lloyd stated she was anxious for day-break the night she spent over there in the commissioner's room. Seeing a streak of grey through the blind, she lifted it, and looked out upon the Statue of Liberty, whereupon she immediately snapped down the shade, refusing to look out again while in the room.

The officers of the White Star Liner, Olympic, and the Immigration officials on Ellis Island treated Miss Lloyd during her detention with marked courtesy. She afterward expressed her appreciation of this treatment, also of the attention of her friends here and abroad.

N. Y. Sun Editorial Oct. 4.  
UNCLE SAM AND MARIE LLOYD.

The decision of the special board of inquiry to deport Miss Marie Lloyd, the English vaudeville actress, seems to indicate an inclination to follow the letter rather than the spirit of the immigration law. With Miss Lloyd's private life or views on the matter in question we have nothing to do, but the intent of the law is obviously to prevent the importation of women into this country for immoral purposes and to keep out women who are likely to depend for their support upon the wages of prostitution.

Miss Lloyd cannot be held to come under either of these classifications. She is coming for a limited time at a large salary to perform on the American stage. At the end of that time she will leave the country, the theatrical management has even offered to give a bond that she shall do so. To assert that she is in any danger of becoming a public charge or is otherwise undesirable upon the ground already stated is merely ridiculous.

It is quite certain that other vaudeville actresses have been admitted to the country, unaccompanied, to whose immigration there might be reasonable grounds for objecting. To admit these without a question and to refuse admittance to one who frankly confesses a liaison which is as respectable as such a relationship ever can be seems like straining at a gnat and swallowing a camel.

Extract from N. Y. Times, Oct. 4.

London, Oct. 3.—The newspapers here are giving much space to Marie Lloyd's predicament, publishing lengthy New York dispatches. The Daily Mirror's editorial on the subject says: "In this country the disposition is to value an artist for his artistic ability and leave him manage his private affairs as his own conscience dictates and the law of the land requires."

"In the United States it would appear from this incident that matrimonial misadventures are unknown. America is seemingly a country where people marry and live happily ever afterward; where divorce is unheard of and where marital misconduct and all its plausible consequences that follow from it never occur."

"We can only hope officials will deal as gently with Marie Lloyd as their idyllic morality permits."

The Daily Sketch, in an editorial on Marie Lloyd, says: "The United States is the home of the cheap, nasty divorce. Its cities are hotbeds of vice, its dances the latest thing in vulgarity

and ugliness, and it has just decided that Marie Lloyd is not a fit and proper person to land upon its sacred shores. If the action of the New York Immigration Board were not so cruelly humiliating to a great artist and a fine woman it would be screamingly funny. "When the Yankee is the inquirer there is no decent word to describe the inquisition. We know him too well. We know his hotel, where a decent woman is not allowed to dine alone or with another decent woman, and is sometimes invited to go out into the street and secure a male companion."

"But all of this, of course, is none of our business, as long as he does not interfere with us. When he does—well, I think," says the writer of the article, "he would not relish a rigorous scrutiny into the lives of the guests he sends us. Let the Yankee keep his sanctimonious humbug for home consumption. Let him prate of freedom while he is ground down under the heels of trusts and political bosses; of political honesty, while he is dying of the cancer of graft; of sexual morality, while New York beats Budapest and Warsaw at their own game; but hands off the English, if you please."

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Oct. 22, Mr. and Mrs. Lambertini (Mauretania);

Oct. 21, Marco Twins (Kr. Wlhm. 2d);

Oct. 11, Con Conrad (Imperator);

Oct. 8, Alex Imes (Lorraine).

Oct. 21, Mason Wilbur and Jordan (Kr. Wlhm 2d).

(Special Cable to VARIETY.)

London, Oct. 8.

Oct. 2, Luis Hardt, Margaret Leslie (Imperator).

Oct. 7, Arthur Deagon, Harry Rooker, Kimberly and Mohr, J. Herbert (Arabic).

Oct. 4, Daisy Harcourt, Edna Wallace Hopper (Lusitania).

Oct. 8, Pavlova, Novikoff, Zailick, AJ Piantadosi (Oceanic)

Oct. 6 (For South Africa), Clemons and Dean, Pauline Moran (Walter Castle).

Oct. 1, Ignace J. Paderewski (Kr. Wlhm. der Gr.).

(Special Cable to VARIETY.)

Paris, Oct. 8.

Oct. 15. Mado Minty, Tortajoda (Kr. Wlhm.).

San Francisco, Oct. 8.

Oct. 21 (For Australia), Ruth Nevins (Ventura).

## "BLUE" REVUE SHOWN.

(Special Cable to VARIETY.)

Paris, Oct. 8.

"Voui ma Gosse" is the title of another "blue" revue produced at the Moulin Rouge Oct. 7. The names of Lemarchand and F. Rouvray are given as the authors. No one is inclined to dispute it. The production was favorably received.

Ransard is a good comper, Mlle. Kottebrune is a fair comper, assisted by Mlle. Timmy. Yetta Rianza dances nicely. The revue is essentially French, but is not likely to go to the Middlesex, London.

Meningitis has, however, not occurred at the Red Mill recently, albeit the authors have thought out some warm stuff.

The rehearsals of this revue had nothing to do with setting a girl's hair on fire at the Moulin last month.

Deane Worley is returning to the management of the Empress, Los Angeles.

If you don't advertise in VARIETY, don't advertise at all.

# WILKIE BARD HAS SAILED ALTHOUGH ADVISED NOT TO

**English Singing Comedian Warned He Has Been Billed too Strongly in New York to "Make Good" Easily, Friends in America Cabled Him. Bard Confident.**

(Special Cable to VARIETY.)

London, Oct. 8.

Despite at least 20 cables received by Wilkie Bard, advising him not to go to America, the comedian sailed yesterday. His English friends in America sent word he had been billed too strongly in New York to "make good" easily and suggested he cancel the engagement at Hammersteins.

Bard refused to listen and left apparently full of confidence.

Wilkie Bard will open at Hammerstein's Oct. 20. He has not been too heavily billed, Hammerstein's having had signs outside the theatre only for the past few weeks announcing him. Americans who have seen Mr. Bard in the London music halls say he will have no trouble if New York "gets him" the first time. He is engaged to appear at the Victoria for two weeks, at a salary of \$3,250 weekly.

## MUST BE "PLAY OR PAY."

(Special Cable to VARIETY.)

London, Oct. 8.

Burr and Hope, an English act, which played the United States last season, and were cancelled by the United Booking Offices for a minor reason, have been offered return engagements or the same time over there, but returned an answer that they would not again appear for the U. B. O. without a play or pay contract having no cancellation clause.

## IRVING'S POOR MELLER.

(Special Cable to VARIETY.)

London, Oct. 8.

"The Grand Seigneur," produced at the Savoy Oct. 4, with H. B. Irving as the star, is a poor melodrama.

## "TANGO PRINCESS" SCORES.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

At the Thalia, "The Tango Princess" scored mainly through the music of Jean Gilbert.

There is some good comedy in the piece.

## TOO MUCH REHEARSING.

(Special Cable to VARIETY.)

London, Oct. 8.

The chorus girls appearing in the staircase scene at the Hippodrome struck last week as a protest against the numerous rehearsals called by Ned Wayburn. The matter has been adjusted and they are now back at work.

## ONE ACT MAKES NEW SHOW.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

At the Berliner theatre there is being presented Bernauer and Schanzer's farce, "Just as in May," with music by Kollo and Brettschneider.

The fourth act, with costume show and Tango dancing, lifts it to a complete success. The first three acts are

rather weak. The action shows four generations.

The plot is declared to be an infringement on "Milestones" and a lawsuit is pending.

## FUNNY AND BRIGHT PIECE.

(Special Cable to VARIETY.)

London, Oct. 8.

"The Laughing Husband," at the New theatre, is a funny, bright musical comedy and will be very successful.

## TANTALIZING BUT INTERESTING.

(Special Cable to VARIETY.)

London, Oct. 8.

"Collision" at the Vaudeville is regarded as a tantalizing but interesting play.

## DILLINGHAM GETS ACT.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

Charles B. Dillingham has not yet closed arrangements for the American rights to "The Tango Girl," but negotiations are in progress. It is believed as forecasted in VARIETY several weeks ago, that he wants the piece for Elsie Janis for next season.

## (Special Cable to VARIETY.)

Paris, Oct. 8.

Charles Dillingham has engaged through the H. B. Marinelli agency for next season Clermont's Comedy Circus, and is seeking other European novelties to be used in an American production.

## MARINELLI'S MOTHER DIES.

(Special Cable to VARIETY.)

Paris, Oct. 8.

The mother of H. B. Marinelli died in Berlin Oct. 6.

## REVIVAL IS SUCCESS.

(Special Cable to VARIETY.)

Paris, Oct. 8.

The Theatre des Varieties has been open all summer with a temporary management. Samuel inaugurated his winter season Oct. 7 with a revival of Offenbach's operetta "La Vie Parisienne," with fine success.

Mme. Mealy is particularly good. Others in the cast are Albert Brasseur, Mlles. Dieterle, Marcelle Yrven.

## GOING AFTER I. O. H.

(Special Cable to VARIETY.)

London, Oct. 8.

It is understood the managers here have decided to oppose the London Opera House in financial and other ways. The next production there is said to demand a tremendous outlay.

The opposition managers are reported forming a ring to curtail A. E. Stanley's financial resources, but it is not believed that anything can be done.

**MOLLER PIPE-ORCHESTRA.** the practical theatre organ, plays musical show at N. Y. Hippodrome. Vaudeville at 14th St. theatre, movies many places. C. S. Losh, Brooklyn, N. Y.—Phone.

## CARUSO MAY WANT A LOOK.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

Enrico Caruso professes to regard as a joke the report that he was to write the music for a comic opera, book by Elbert Hubbard, lyrics by Earl Carroll, to be produced in America by Henry W. Savage and the publication rights vested in Leo Feisf. In response to a direct question on the subject, he said:

"Up till now I have had neither the time nor the talent to compose an opera. I do not wish to excite the enmity of the composers of all countries by entering into competition with them. They can rest easy for the present."

Caruso is appearing at the Royal Opera House here. He enjoyed a great success at the Royal Opera House, Vienna, recently in "Carmen," in which he is to appear for the first time in America at the Metropolitan the coming season.

VARIETY was the first to publish the announcement that Caruso was to compose the music to a book by Elbert Hubbard, lyrics by Earl Carroll, and it was never denied. Other papers have since reported it. At the time of the publication such an arrangement was on the tapis. Messrs. Hubbard and Carroll are at the present time engaged on such a work. Mr. Caruso may want to see the result of the Hubbard-Carroll collaboration before lending his name to the enterprise.

## WINTERGARTEN'S OCT. BILL.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

All acts for the current month at the Wintergarten are going extremely well. They include Charles T. Aldrich, Adler and Arline, Gen. Ed. Lavine, Johnson and Dean, Vasho, Groh and dog, De Serris, Jack Joyce, Muriel Hudson, Tiller's Girls.

## PATRIOTIC PIECE PLAYED.

(Special Cable to VARIETY.)

Paris, Oct. 8.

At the Ambigu, Hertz and Coquelin presented a new patriotic piece by Lucien Dascaves and Noziere, the title of which has been finally fixed as "La Saignee" ("The Bleeding"), being an episode of 1870-71.

It suits the house and may have a run, though it opened with but fair success.

Jean Kemm, Lorraine, Damores, Mmes. Blanche Dufrene, Dizela, Barthe, do their best with the play, originally announced as "Mam'zelle Theresa."

## OPERETTA NICELY RECEIVED.

(Special Cable to VARIETY.)

Paris, Oct. 8.

At the fashionable little Theatre Femina, Manager Richemond has presented an operetta "Travaux d'Hercule," by Claude Terrasse, book by G. de Caillavet and Count Robert de Flers, two nobles of Parisian society and stagecraft.

Their latest work was, as usual, nicely received. It is splendidly interpreted by Signoret, Fabert, Victor Henry, Mlle. Edmee Favart, etc.

## NEW ALHAMBRA REVUE SEEN.

(Special Cable to VARIETY.)

London, Oct. 8.

"Keep Smiling," the new Alhambra revue opened Monday night. It is a tremendous attempt, with costumes and scenery fine.

The principals are badly placed through a very bad book and the numbers and scenes badly conducted.

The biggest laugh is the telephone idea taken from "Hello Exchange," a vaudeville act here. Other comedy is purely political.

Margaret Haney dances splendidly also Phyllis Monkman. The real hit of the show are Manny and Roberts.

Irene Olsen was dropped out of the cast after Monday. Pearl Barti replacing her.

Robert Hare struggles gamely to be funny.

The show was finally saved from disaster by the big staircase scene (the Capitol Steps from the New York Winter Garden show), which was used for the finale.

## LEOPARDS FOR AUSTRALIA

(Special Cable to VARIETY.)

London, Oct. 8.

Vallecita's Leopards, an American act, has been engaged for the Mackintosh time in Australia. The act will sail in January.

So far over here it has been unusually successful.

## EMPIRE BALLETS OVER.

(Special Cable to VARIETY.)

London, Oct. 8.

"Titania," a Shakespearian ballet, produced at the Empire Monday night, is successful.

## GRAND OPERA FAILS.

(Special Cable to VARIETY.)

London, Oct. 8.

A grand opera venture tried in Manchester last week failed.

## ZINN'S WEAK PIECE.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

Zinn's "Three Brothers of Damascus," at the Koenigliches Schauspielhaus, is weak.

## "FRANZ" IS REAL SUCCESS.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

At the Magdeburg Hoheit, "Franz," a musical farce, is meeting with genuine success.

## GOOD COMEDY IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Oct. 8.

Armout's "Seine Geliebte" at the Trianon is a good comedy.

## ENGAGED TO RETURN.

(Special Cable to VARIETY.)

London, Oct. 8.

Isabel D'Armond and Frank Carter sail today for home. They are booked to return here to open in the new Hippodrome revue Dec. 23.

## BORNHAUPT ON THE WATER.

(Special Cable to VARIETY.)

London, Oct. 8.

Charles Bornhaupt sails for New York today.

## "ASS'N" DIRECTORS' MEETING BRINGS OUT VERY LITTLE NEW

**Nineteen Houses Grabbed by the U. B. O. May Start Something Between East and West. Davenport Franchise Settled Upon. Simons Agency Declared In Bad Standing Through Booking for Opposition.**

Chicago, Oct. 8.

The annual directorate meeting of the Western Vaudeville Managers' Association, scheduled for Monday (Oct. 6), took place Saturday of last week, instead, and was attended by Mrs. Caroline Kohl, C. E. Kohl, Martin Beck, Max Anderson and George-Castle. The change of date had not been announced, consequently the several "Association" circuit heads directly interested in the outcome of the confab were unaware of the visit of the dignitaries until they had returned to New York.

While nothing of any great importance transpired, there is every likelihood of an interesting tangle or possibly two, as an outcome of the directors' decisions. The Davenport "franchise" was taken up, the board resolving Frank Thielen be awarded it for that town. Thielen is building in Davenport now, his house being scheduled for a December opening. Butterfield-Hyman and Kohl, who own the American theatre there, claimed a prior right to the permanent franchise by virtue of a verbal agreement with C. E. Kohl, equivalent to a franchise promise.

While the directors have probably made their final decision on the subject, it is not thought the matter is definitely closed. Butterfield-Hyman and Kohl held a conference directly after the meeting of the directors. Nothing could be learned of their intentions, but it is said a damage suit may be started against Kohl personally. The trio have invested more than \$25,000 in the Davenport property.

The question of the 19 franchises east of the marginal line determined in the "Duma" is still unsettled. C. E. Kohl, in company with George Trude, the "Association" attorney, will leave here this week for New York to settle the matter in a conference with E. F. Albee. It is known, however, that the "Association" does not intend to turn over the houses, which mean an annual income of at least \$25,000 to it, without a fight. It is said John J. Murdock, who engineered the wholesale "grab," will not be asked for any opinion in the matter.

The ten per cent. question was passed up, and, while the Beehler Brothers' standing seemed of monumental importance to everyone concerned, it is understood no appeal was taken on Kohl's action. While the Beehler agency is apparently on the "blacklist," the individual managers are acting independently of Kohl's order. The United Booking Offices and several of the circuits allied with the "Association" are continuing their connections with the Beehler Agency. The fact the local United Booking Offices office has ignored Kohl's order regarding the

Beehler agency is suggestive of the feeling existing between the "Association" and the United. Unless all signs fail, the inevitable break is likely to present itself at any time.

Until Kohl and Albee decide upon the disposition of the houses now claimed to be in "United territory," there doesn't seem any possibility of the situation being bettered.

Right now the "Association" is boiling within with discontent, and unless the managers get together for their own protection and advocate a united stand against interlopers there is likely to be a "bust" somewhere.

A matter that came up at the directors' meeting may have an important bearing on the future standing of agents with the "Association." Action was taken against the John B. Simons agency, owing to it having booked acts with Gus Sun in opposition to the U. B. O. This tends to confirm the report that Sun has severed as far as possible all connections with "The East and West." Sun's contract with the W. V. M. A. expires next year. He has been represented here by Coney Holmes.

If the order of the directors against the Simons agency is allowed to stand, that tempering shop will likely be dissolved, although the order may be reversed or abridged. Meanwhile the Simons agency is not booking on the floor of the "Association."

### LINE OF HEADLINES.

Philadelphia, Oct. 8.

Keith's theatre in announcing its headliners until Nov. 24, give the following: Oct. 13, Bessie Wynn and Joseph Jefferson and Co.; Oct. 20, Amelia Bingham; Oct. 27, Ethel Levey; Nov. 3, Clifton Crawford; Nov. 10, Fritzi Scheff; Nov. 17, Robert T. Haines; Nov. 24, Valeska Suratt.

### MELNOTTES' SELL SONG.

San Francisco, Oct. 8.

While the Melnotte Twins were at the Empress last week the sale of 6,000 copies of the songs they are singing was reported in this town.

The Melnottes have been offered a return engagement over the Sullivan-Considine time, to immediately follow engagements made for them in the east.

### "SENTIMENTAL KID" FREE.

Cincinnati, Oct. 7.

Perhaps Henry J. Schutte, billed on the stage as "The Sentimental Kid," may have been a trifle too sentimental. Anyway, he was awarded an uncontested divorce by Insolvency Judge Warner, the other day, because his wife left him last May. The couple were married in 1899. Schutte's stage name is Schotte.

### SUN WITH LOEW-S-C.

Monday morning one of the desks in the Loew-Sullivan-Considine booking offices was occupied by John Sun, representing the Gus Sun Circuit in the middle west. That this would probably occur was reported in VARIETY last week.

The Gus Sun agreement with the Western Vaudeville Managers' Association of Chicago has another year to run. If at the expiration of the contract, things are still lovely between Sun and the Loew-S-C people, the entire Sun Circuit bookings will be made through the big small time agency in New York.

The Sun headquarters are still retained at Springfield, and will remain there. John Sun is securing strengthening features from the east, the Sun houses having increased the average cost of their vaudeville bills about \$200 weekly. Sun has about 12 weeks where an act costing around \$350 could be played. In all he books about 25 weeks.

The Erie house in which some of the United Booking Offices people are interested will be booked as heretofore.

### McCREE ATTACHES WELCH.

Elizabeth, N. J., Oct. 8.

While Rube Welch and his "tabloid" played at Proctor's last week, an attachment for \$483 was laid against the act by Junie McCree.

The action tied up the properties of the turn, including the act's salary.

### PREACHING TO ACTORS.

Next Sunday morning at the New York theatre the Rev. Dr. Madison C. Fetters will commence a series of sermons for the professionals, who will have to rise early to catch the Doctor, the latter announcing the start at 11.30.

The New York theatre manager is William Morris. He has "The Blindness of Virtue," Harry Lauder, Alice Lloyd road show, Jardin de Danse, Washington theatre, Detroit, and New York theatre, New York, under his direction. Dr. Peters will mention none of these.

After or during the sermons at the New York a contribution will be taken up in approved style. Nothing charged at the door and no seats reserved.

### V. C. C. CASINO BENEFIT.

Oct. 26 (Sunday) at the Casino, New York, the Vaudeville Comedy Club will give a benefit for its Building Fund.

A vaudeville program is to be the entertainment at the usual Casino admission scale, up to \$2.

### NICE PLACE, BEAVER DAM.

Chicago, Oct. 8.

L. R. Baskins, proprietor of the "Royal Ruby" girl show, which has been playing fairs, was in the city this week. He reported he was robbed of \$350 at the county fair at Beaver Dam, Wis., last week, and was unable to get any satisfaction from the authorities in the Wisconsin town. Baskins was beaten into insensibility and his money taken from him.

He has gone to Manchester, Ia., where he will show next week.

### RUSSELL SHOW.

(Continued from page 3.)

the record for the theatre for perhaps two or three seasons back.

Next week the Thaw troupe plays one-nighters through New England opening at the Shubert, Boston, Oct. 26, for a week, following in there the Hoffmann-Polaire-Richardson combination.

The big business done by the Anna Held show in the south is continuing. Last week Miss Held drew around \$15,000, less than she played to the week before, but still looked upon as very large, a difference in matinees played accounting for the lesser amount.

In Birmingham the Held show had \$2,700 in the house and at Nashville \$2,800. It is headed for Texas and the Coast.

The Alice Lloyd vaudeville road show under the direction of William Morris has been practically completed, although one more act may be inserted.

The main numbers will be Miss Lloyd and "The Mad Dance," the Cabaret production turn, which will carry several people. Others are Frank Fogarty; Fay. 2 Coleys and Fay, Sydney Wood and the English Sisters, and "The Act Beautiful."

The Wood-English Sisters (a three-act, boy and two girls) arrive this week from England.

The opening of the show has been put over until Oct. 27 at the Royal Opera House, Bronx, New York.

### SHEA BOOKING GAITEY.

Harry A. Shea added another twice-daily vaudeville theatre to his books this week, when he placed there the Gaiety, Hoboken. This makes the sixth house Mr. Shea is arranging bills for.

### WEBSTER IS BACK.

Chicago Oct. 8.

George H. Webster has returned from Europe and is once more in charge of his circuit. No blanket contracts are issued from the office now, each act receiving a complete route. Mr. Webster is associated with Ed. J. Fisher of Seattle and the Bert Levy Circuit, San Francisco.

The circuit seems on a firm basis and is doing a good business.

### CIRCUS IN BANKRUPTCY.

Chicago, Oct. 8.

Chicago creditors have filed petition in bankruptcy against the Rice Brothers Colossal Railroad Shows.

### JOHN J. RYAN SUED.

Cincinnati, Oct. 8.

Theatrical circles were surprised Monday, when it was learned that John J. Ryan, former owner of the Olympic, and his wife, Anna, had been sued for an alleged unpaid bill by Jos. Noterman & Co., local jewelers.

Noterman charges Ryan purchased diamonds valued at \$3,631.75 in 1909. The petition, filed in the Common Pleas Court, recites that Ryan is now living at Detroit. The court is asked to attach insurance policies for \$175,000 on the lives of the defendants.

If you don't advertise in VARIETY, don't advertise at all.

# "TRIMMING BROS." LOSE ACT BECAUSE \$50 CUT DOESN'T GO

**Courtney Sisters Said to Have Engaged With Loew Circuit as Rebuke to Big Time Ways. "Trimming Actors" Last Ditch for Albee and Murdock to Make Showing Through. Murdock in Line for Papa Honors.**

It didn't take long for the Courtney Sisters to find an engagement after the story in VARIETY last week they had been canceled by the United Booking Offices for refusing to cut their salary for one of E. F. Albee's lemons in New York.

Two offers for road shows were turned down by the Courtneys, who accepted a route over the Loew time. They will open next Monday. The Loew time was probably taken by the girls as a rebuke to the big time managers, who wanted to bulldoze them into making money for B. F. Keith, via the Albee route.

The girls and every one else excepting Keith know that if Albee would stop the grafting in the United Booking Offices, he wouldn't have to trim actors in order to make a showing for what was Percy G. Williams' best vaudeville theatre when it opened. Under the Albee direction the Bronx has deteriorated into the worst big time house in New York.

Broadway wanted to know this week what the U. B. O. managers whose names were not Keith thought of having a standard act like the Courtney Sisters taken off their programs because the Trimming Brothers made up their mind to save Keith \$50. But the sleep in the form of the big time managers, and the goats, who resemble the agents, are still under the thumbs of the Trimmers. Some will be lucky to have their theatres or their business left before the Digging Duo get through with them.

### BANDMAN WEBER ACQUITTED.

Cincinnati, Oct. 8.

At a hearing before Municipal Judge Fricke, John Weber, the bandmaster, was acquitted of a charge of keeping the Alt Heidelberg Cafe, on Vine street, open on Sunday.

Weber and other bonifaces were arrested in a recent raid. Weber proved he had sold the saloon a year before his arrest.

### EVA DAVENPORT'S ACT.

Eva Davenport's new sketch, by Edgar Allan Woolf, is called "The Ceiling Walker"—5 people.

### CONSIDINE IN CONTROL.

San Francisco, Oct. 8.

Various rumors are being circulated over the control of the Sullivan-Considine Circuit, and the interest in that chain of western vaudeville theatres now taken by the heirs of the late Timothy D. Sullivan, who was John W. Considine's partner in the enterprise.

A story in a Seattle paper this week makes the positive statement Mr. Considine has control of the S.-C. Circuit and that it cannot be wrested from him.

His friendly consent is the only possible basis of any change of control.

Sullivan estate representatives are said to be on their way west.

Cincinnati, Oct. 8.

Aida Sullivan, at the Empress with "The Canoe Girls," says she will contest the will of Timothy D. Sullivan, who, she claims, was her adopted father.

### HAMMERSTEIN'S DANCER.

(Special Cable to VARIETY.)

London, Oct. 8.

Carmenlita Ferrer, the dancer at the London Opera House, has been secured by Hammerstein's Victoria vaudeville theatre, New York, to open there in January.

### DID NOT INVEST.

The Orange Co., dressmakers and milliners to the theatrical profession, raises the point whether anyone, as well versed in show business as it should be, would advance \$15,000 to "The Purple Road." The Orange's answer is a decided no.

The Orange people admit holding a mortgage to protect costumes delivered for the production, but shy at any coin remittances charge.

### MARCELINE IN PICTURES.

Marceline will likely become a moving picture actor.

He has received flattering offers from the Kalem people and George W. Lederer.

### CORTELYOU, SECRETARY.

Chicago, Oct. 8.

C. E. Kohl, managing director of the W. V. M. A., appointed Bert Cortelyou to the post of private secretary this week. Cortelyou has been in charge of a book on the "Association" floor since the retirement of C. E. Bray as general manager. Previous to that Cortelyou acted as Mr. Bray's confidential man.

He has been an employee of the Kohl-Castle firm for several years, understands the situation thoroughly and is generally considered an ideal selection for the post.

### T. R. THEIR RIVAL.

The Great Nicola Magical Co. sailed last Saturday on the Vandyke for Rio Janeiro. They will open what is planned to be a tour of the world in the Brazilian capital, having in opposition at that stand Col. Roosevelt. Hugo Bros. are managing the venture.

The troupe is made up of William Hollis and company, George C. Wheeler and Hummer and Whipple.

### BETTY CALLISH "THROUGH."

After playing two shows at the Colonial Monday, Betty Callish retired from the bill "by mutual consent." She was replaced Tuesday by "The Girl from Milwaukee."

Miss Callish came to America heavily boomed as a protegee of Sarah Bernhardt, Caruso and other prominent people in the artistic world. She was declared to have a marvelous voice, but failed to live up to her audience heralding.

The "rough necks," who frequent the gallery of the Colonial under the present regime without molestation and with no intelligent direction to hold them in check, got after her Monday, feeling that they had been imposed upon.

Eddie Foy and the Seven Little Foys are playing the Colonial this week minus one of the children, who is down with diphtheria.

### SHIRLI RIVES IN PLAYLET.

Shirli Rives will be presented by the Playlet Producing Co. in "The Song of the Heart."

### ENGAGING CIRCUS ACTS.

Chicago, Oct. 8.

J. C. Matthews signed up several attractions at present with the Ringling Circus, including the Melnotte-Lanole Trio, Frank Smith and The Jenris and Martinet Trio.

They will begin a tour of the Pantages circuit directly after the circus closes.

### HAGENBECK GOING BACK.

Cincinnati, Oct. 8.

Lorenz Hagenbeck, who came to this country to plan a wonderful zoo at the San Francisco exhibition, made a short visit here. He will return to Germany Nov. 16.

Al Knapp the singing Swede, is very sick at Liberty, N. Y.



MARIE FENTON

Featured on the Loew Circuit. This Week (Oct. 8), American Music Hall, New York.

### FATIMA DOES IT.

Fatima did it Monday afternoon at Hammerstein's. The genteel "cooch" dancer is held over as the headline attraction for another week, giving William Hammerstein a feature for two successive weeks costing him not over \$300 or \$400 weekly.

Fatima has proven strong enough to stand off the featuring of Olga Nethersole in "Sapho" at the Palace. Miss Nethersole showed some strength at the box office early in the week although attendance fell off Tuesday night. The Morning Sun Tuesday said if Miss Nethersole had done the work on the legitimate stage she is doing it vaudeville, it would not have been necessary for her to resort to the twice-daily houses.

At the Folies Bergere, Paris, during August, Fatima appeared as Djemile Fatime, presenting about the same turn as she is now giving. H. B. Marinelli placed her under contract for three years. He will take the direction of the coocher when she leaves Hammerstein's.

A headliner in the Hammerstein class that Hammerstein missed is this week at the Fifth Avenue, out of his district. He is Willie Ritchie, the lightweight champion, who has been in vaudeville west, having moved slowly this way from San Francisco over the Sullivan-Considine Circuit. The engagement by F. F. Proctor of Ritchie for his Fifth Avenue house is something in the way of a departure.

Miss Nethersole is receiving \$2,500 weekly in vaudeville. She comes under the head of a "Monday star," which is a recruit from the legitimate who draws the opening day, then falls into line with the other acts.

The appearance here of Miss Nethersole recalls a story about her and Jenie Jacobs. Some seven or eight years ago Jenie was located in London, doing general press work and handling some American acts in England.

She had an interview with Miss Nethersole on the subject of some booming, which seemed to meet with the approval of the star. The English actress was willing to enter into an arrangement with the press agencies and offered her three pounds (\$15) a week, for which she was expected to handle the publicity campaign and appear in the staircase scene in the second act at all performances.

### THAT'S WHAT'S EXPECTED.

Joe Hart's production of "Over the Garden Wall" had a try-out at Union Hill last week. A date held for it at the Palace, New York, has been canceled.

### FITZGIBBONS LEAVES OFTEN.

Chicago, Oct. 8.

Bert Fitzgibbons, one of the features of the Palace bill last week, was forced to retire from the program Thursday afternoon and was placed by Jack Hazard.

Fitzgibbons, who is apparently not in the best of health, was forced to leave the bill at Keith's Cleveland, last week after working up to Thursday.

If you don't advertise in VARIETY, don't advertise at all.

# MAXWELL SOLVES PUZZLE OF THE U. B. O. PRODUCERS.

**The Secret is Simple—Systematize Productions, Work on Large Scale and Keep Acts Working on Small Time.**

Reducing the production of acts for vaudeville to a system is the successful outcome of Joe Maxwell's operations. For his field Mr. Maxwell selected the vaudeville "small time," and in this displayed wisdom, as his acts are working continuously. On "the big time" the number of productions Mr. Maxwell has made since July would have placed a producer in bankruptcy were it that he did not have a bank balance that would have endured through the "stalling," "shifting" and "lay off" incident to big time bookings. Mr. Maxwell has worked quietly, but necessarily fast.

In his complete plant at 360 West 125th street, New York, Mr. Maxwell has accomplished an incredible quantity of work since last summer. He has 14 or 15 acts (not "singles" nor "doubles" but "productions and sketches") playing, mostly featuring bills. Besides are five productions in preparation, giving Maxwell control over about 200 people engaged, and directing nearly 20 turns, all produced, managed and owned by him alone.

The principle of the Maxwell method seems to be big sales and small profits. He is turning out vaudeville productions at the rate of one weekly, always a feature act, and has figured them down until the vaudeville managers readily agree to his terms.

Mr. Maxwell, in speaking to a VARIETY representative, said he wished to credit Chris O. Brown of the Sullivan-Considine Circuit as the source of encouragement which started him in the producing line on an extensive scale, and that Mr. Brown as S-C's general booking manager had furthered the encouragement by placing his productions to the best advantage.

Last week Mr. Maxwell presented in his small time division of New York one Sutherland, a noted actress, in "The Stool Pigeon," an act first seen about New York on the big time. Mr. Maxwell recast it with the exception of the star, who made her debut into the three-a-day houses. It was some achievement for a New York "small timer" to have as its headline attraction a player of Miss Sutherland's reputation.

In a similar manner Mr. Maxwell's vaudeville attractions are proving strong opposition to the big time bills which they oppose. Maxwell aims to put on "an act," "Names" or "titles" interest him little unless "the act is there." For this purpose his large quarters on the first floor of the office building adjoining the West End theatre are specially equipped for proper stage direction. The floor is outlined in white for entrances, sides and centre, as well as footlights, and the actors when rehearsing must keep within the confines. Several clusters make the room more brilliantly lighted.

In the actual operation of the many acts Mr. Maxwell has not missed a

detail, even furnishing his own music covers, neatly inscribed with Joe Maxwell's name. The producing-manager says that while music publishers would gladly supply him with free (advertising) covers he prefers to lend a dignity to his productions by carrying the Maxwell name from the program to the orchestra pit. The traveling manager of the act carries complete blanks for reports, and a call is regularly issued on a regulation form, also a Hotel List upon which all members of a Maxwell company when opening in a town must inscribe their names and local address. A Maxwell production in vaudeville travels as a legitimate combination, while an expert accounting department in the headquarters is as thorough as any of the circuit offices possesses.

A distinct advantage of the Maxwell headquarters on 125th street is that everything is done under one roof. Mr. Maxwell rehearses practically without leaving the room.

The Maxwell system is in reality an object lesson for vaudeville producers who have attempted to do business with big time managers. The big time producer with his disappointments in bookings, grafting exactions and the danger of the theft of his number when produced had little chance to make money. The usual case has been his exit, excepting two or three instances. Maxwell has a system and not alone is building up Joe Maxwell, but is furnishing the smaller divisions with regular goods at a price they can afford to pay, which means he is building up the small time with the Maxwell headline acts.

## NEW GAYETY OCT. 26.

Cincinnati, Oct. 8.

It is now definitely settled the new Gayety (Columbia Amusement Co.) burlesque house will be opened Oct. 26, with "The Taxi Girls."

## ACTS FOR EARL'S COURT.

(Special Cable to VARIETY.)

London, Oct. 8.

C. B. Cochran's circus which opens Christmas at Earl's Court, has contracted for Marceline, May Wirth, "Max" and "Moritz" (monks), Sawade's Tigers.

## "CHILDREN" DESERTED.

Cincinnati, Oct. 8.

Coroner Foertmeyer was notified several days ago that two dead babies had been left in a Carthage saloon by a strange man. The bodies, the Coroner was told, were in a suitcase.

Foertmeyer and his constable, Chas. Stagnaro, hustled ten miles to Carthage and found that the babies were dummies used by a ventriloquist. The police think that a performer, wearied by walking railroad ties, abandoned his "children" to make better time.

## SPORTING ROAD SHOW.

Chicago, Oct. 8.

Charles Cutler, one of the best-known wrestlers in Chicago, who has met Frank Gotch once or twice, has organized an athletic road show and is making a tour of the country. He has an even dozen in his party. Among them is Marty Cutler, his brother, known as a boxer.

The show was in Jamestown, Ind., this week and is headed southward. The program consists of wrestling and boxing, and is given in tents. Mr. Cutler was in Chicago this week and got a big automobile truck which he will use to transport his outfit over the country.

## SMALL TIME STUFF.

Chicago, Oct. 8.

A representative of Brennan's Booking Exchange, a New Orleans agency, recently mailed a letter with a check for one dollar enclosed to F. C. Gleich, stage manager of the Majestic, Houston, requesting Gleich to do a little boosting for the agency with the Interstate acts which play the house.

The letter asked Gleich to advise all acts to call on the Brennan office for time, closing with a neat reminder of the check which was to buy Gleich a few good cigars.

The letter and check were forwarded to Karl Hohlitzelle, president of the circuit who returned it to the sender, advising him that the Interstate was still in the booking business and could take care of its own acts.

## SHEPARD BOOKING IN CHI.

Chicago, Oct. 8.

A. R. Shepard, American representative for the Brennan-Fuller chain of Australian vaudeville houses, who arrived here last week from San Francisco, will move on to New York the latter part of this week, probably arriving there Friday to remain there a week or possible two. Mr. Shepard will then return to Chicago to establish a permanent American headquarters for his circuit. While in Chicago the Australian agent arranged for Hanlon, Dean and Hanlon and Leslie and Sol Berns, who will sail for Vancouver Feb. 11. He also engaged Ted Bailey's Posing Dogs, to leave Oct. 21.

Overtures have been made to Shepard to establish a working agreement with several local offices, particularly the J. C. Matthews office (Pantages) and the Sullivan-Considine firm, but to date Shepard has not definitely decided as to which one he will settle with.

## OTERO IN LONDON.

(Special Cable to VARIETY.)

London, Oct. 8.

For the new edition of the London Opera House show, Leo Maase has booked Otero.

## CLOSING DATES SET.

Nearly all the big tented organizations have set their closing dates. In addition to that of the Oklahoma Ranch, which ends its tour at Springfield, Me., Oct. 30, the 101 Ranch will close Nov. 8 at Birmingham.

Ringling Brothers play their last date at Okmulgee, Okla., Nov. 1. Barnum & Bailey winds up at Louisville Nov. 3.

## FOUND GREENWALL CLOSED.

New Orleans, Oct. 8.

Not having been informed Greenwall's theatre had closed, Fern and Bigelow, Bandy and Fields, Van and York, and the Fountain-Berger Co. came here from San Antonio to report as per contract.

The acts sought to hold Henry Greenwall for their salaries. Sol Myers, local manager, says he notified Charles D. Hodgins of closing and the mistake is the agent's. The turns reporting were Hodgins' acts. They intend to sue whomever may be responsible for the error.

Chicago, Oct. 8.

J. C. Matthews, local booking representative for the Pantages Circuit, which at first agreed to supply the Greenwall, New Orleans, with weekly vaudeville bills, states the cancellation of the Greenwall agreement was made after he had learned what the management expected for its salary limit, which was not to be under \$500 weekly, nor over \$700. Four weeks' notice was given Greenwall's, says Mr. Matthews, and he suggested they select a smaller agency in Chicago, which was done.

It had not been understood, claims Matthews, that the Greenwall was to have had the use of the Pantages name.

## NEW ORLEANS' OFFER.

New Orleans, Oct. 8.

R. M. Chisolm and Jack Israel have secured an option on the Greenwall theatre until Oct. 26. They have offered either the Columbia Amusement Co. or Progressive Burlesque Circuit a weekly guarantee of \$1,950 to send shows into New Orleans. The Columbia people wired they would not route shows into this territory. The Progressive is considering the offer.

If the latter does not accept, Chisolm and Israel may install stock burlesque. They operated the successful stock engagement there during the summer of 1912.

## MCINTOSH SAILING.

(Special Cable to VARIETY.)

London, Oct. 8.

Hugh MacIntosh sails soon for Australia. He has made an agreement with Naylor of the South Africa circuit and eight weeks in India for booking acts in conjunction. By this arrangement acts can now secure 34 weeks.

While here MacIntosh contracted for \$500,000 worth of acts.

## WILD WEST SOUTH.

Roy Chandler, the South American amusement impresario, and Edward Arlington, part owner of "101 Ranch" and the "Oklahoma Ranch" wild west shows, have made arrangements for a wild west outfit to tour South America this winter, opening Dec. 1 at the Japanese Park, Buenos Ayres, where it will remain two months. From there it will go on tour, playing for nearly a year in Argentine, Uruguay and Brazil.

Chandler sailed Oct. 4 on the Van Dyke.

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# VARIETY

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**ADVERTISEMENTS**  
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Lee Muckenfuss is now an agent for himself.

Gordon's Hippodrome, Elizabeth, N. J. opened Monday night.

Joe Kane and Ruby Raymond are the latest two-act partnership.

Gus Kleinicke left the Norah Bayes act at Baltimore last week.

Weeden, Coote and Lydecker have been engaged by the Shuberts.

P. F. Shea's son has left school for the show business.

Billy and Marie Hart were due in New York yesterday.

Lillian Lorraine is to appear at the Colonial, New York, Oct. 27.

Joe Fields is trying out a "single act," doing a "Dutch" monolog.

Patsy Morrison must have had a good season this summer. He got married last week.

"The Escape" went to the storehouse Saturday night after a short New York stay at the Lyric.

The new Empire, Frederick, Md., starts its whirl in the legitimate Oct. 21 with "A Chocolate Soldier."

Natalie Warfield is now in the principal role of the "Butterfly on the Wheel" road show.

Mr. and Mrs. Irving Weingart—a boy. Mr. Weingart is in the Loew booking office, New York.

"High Jinks," Arthur Hammerstein's new show, is due to open at Syracuse Oct. 30.

## THE CRITIC

The critic is an angel white, who never can go wrong;  
 He sees good in ev'ry spoken word, the gem in ev'ry song;  
 The virtues of an actor bad, as well as all his sins—  
 You ask: "But does he write that way?"—here's where my laugh begins. H. V. A.

Announcement has been made of the marriage of Rebecca Lee Dorsey and Ralph Kellard.

Kieran Kelty has resigned from the managership of the Opera House, St. John, N. B.

Miss Togo observes she was not a member of the Marceline show which gave up in Baltimore. She was engaged but retired.

Al Rich has engaged Howard Kyle for the western company of "The Master Mind." Walter Allen will direct rehearsals.

W. J. McIntyre has left the Fay Foster Co. and rejoined "Follies of the Day."

Rehearsals for Klaw & Erlanger's production of "Robinson Crusoe," with Bert Williams starred in the role of Friday, begin next week.

Hans Bartsch, the European play broker, sails for the other side in about three weeks to look over the European market.

Edna Archer Crawford has been engaged to support Bertha Kalich in her new play, "Rachel," creating the role of George Sands. The company ex-

Howard Thurston only lent the use of his name to Youang Yuen and Co. Before the act had run out its first week he asked Theo. Hamberg to discontinue its use, Mr. Thurston says.

The Weber & Fields Kinemacolor picture will run in series, the second having Sam Bernard, it is said, for a role with the other comedians, and the third, William Collier.

Ethel Barrymore and her company, now in rehearsal, are slated to open in Atlantic City Oct. 20. She is due for a New York appearance this season.

Another company of "Lavender and Old Lace" is being organized by Geo. Gatts, of the United Play Co., who is here from Chicago getting it and "The Deep Purple" ready for the road.

The Hodge opera house, at Lockport, N. Y., built in 1885, is to be remodeled into an office building, leaving the town without a theatre for legit plays.

"At Valley Forge" is a historical comedy drama which William L. Roberts has written and which has been accepted for production in the west by the Aulger Brothers, Missouri managers and producers.

The "No. 2" company of "A Chocolate Soldier" which has been in rehearsal under the F. C. Whitney management, opens Monday week upstate for a road tour which will keep it going until late in the spring.

The Lyric, Kansas City (formerly Century), a burlesque house, and lately showing pictures, is playing melodramas. Bertha M. Clay's "Thorns and Orange Blossoms" is this week's attraction.

Merle H. Norton and Victor Lambert have out a company in the middle-west playing "The Girl and the Stampede," which they advertise as "better than 'The Virginian,' 'The Squaw Man' or 'The Girl of the Golden West.'"

George A. Sullivan has taken over "Dear Old Bill" and with John S. Marble, the character actor featured. In the Company are Vera Velmur, Tom Corless, Edna B. Roberts, Frank McNellis, Nella Gilbert and Joseph P. Daly.

The Meredith Sisters were booked to play Hammerstein's this week and reported Monday for rehearsals with their trunks, scenery, etc., only to be told that nothing was known of the engagement. Later on they found that the engagement had been canceled unknown to them.

What's in a name if the play itself and the cast fail to give entertainment along its route? In the middle-west "The Girl of Twilight Trail," which has not been doing very big business or playing any big one-nighters, has also played dates as "Lonesome Pine" and others as "Kentucky Sue." Five people are carried.

If you want to know  
 the theatrical paper that has the  
 largest circulation  
 Ask Any Newsdealer

Pavlowa sailed from Southampton Wednesday with her company. She will give only two performances in New York.

The Shuberts are rehearsing a new play by Albert Lee, the principal female roles being in the hands of Anne Murdock and Maud Knowlton.

The new Bath theatre at Bath, Me., under the direction of Hiram Abrams, played its opening attraction Monday in "What Happened To Mary?"

The damage action of L. Lawrence Weber vs Columbia Amusement Co. was on the calendar of the Supreme Court this week, for trial.

The Georgia Trio is reported to have left the Hippodrome, Los Angeles, bill Monday on the "alleged" excuse of illness.

pects to open in Chicago next month with New York as the goal a month later.

Kansas City was so worked up over its fashion opening last week theatre owners were asked to hold their curtains until 9 o'clock while the crowd looked into the store windows.

Almenia Sells, sister of the Sells Brothers, circus managers, has started divorce proceedings against Josiah M. Holt. Mrs. Holt is 75 years old. The couple have lived apart for 15 years.

Ruth Nevin has been engaged by William Anderson to sing the prima donna role in "The Land of Nod" at the King's theatre, Melbourne, Australia, opening Dec. 26. Miss Nevin, who is under one year's contract, will sail Oct. 21 via the Ventura from San Francisco.

# METROPOLITAN MOVING UPTOWN NOT A REMOTE POSSIBILITY

**Said to be Looking at New Strand Theatre, Which is Capable of Increased Capacity. Present Site of Metropolitan Opera House Too Valuable for Show Purposes.**

There is a possibility the Metropolitan Grand Opera Co. will abandon its present opera house at Broadway, 39th to 40th streets, and that by next season they will be found at the now-in-course-of-construction Strand theatre at Broadway and 47th street.

It is understood a special meeting of the Board of Directors of the opera house realty company was called last Monday to seriously consider the matter of accepting a flattering offer they have received for their present site and to move to the Strand.

In the event of the Metropolitan making such a move, some material alteration in the plans of the Strand would be necessary. The present Strand plans call for a seating capacity of but 2,800. The foundations and steel supports will permit of the additional balconies, which would increase the number of seats to 4,000.

## UNEXPECTEDLY FEATURED.

Boston, Oct. 8.

John Emerson, playing at the Park in "The Conspiracy," is now being featured with his name in electric lights, this sudden jump coming to him as a surprise from Charles Frohman.

Next season he is to be starred in a play by Cora Maynard, Robert Baker and himself, called "The Blunder." It was given a special matinee performance at the Criterion in New York last season under the name of "The Bargain."

## "OH, POP" CHARLIE KING.

Sunday night at the Winter Garden when Charles King appeared the orchestra played "Oh, Pop." Cause, a 7½-pound boy in the King family the night before. The youngster will be named Charles Kostigan King, Jr.

## ALL SEASON HITS.

Chicago, Oct. 8.

Emma Trentini, "The Honeymoon Express" and "Passing Show of 1913" have all been shunted aside to give William Hodge an opportunity to run the whole season at the Garrick.

Preparations are being made to keep "The Road to Happiness" on there the whole season, and business is picking up each week.

Doris Keane, in "Romance," at the Princess is another hit of the season, and indications are that this price will remain until spring.

"All Aboard," with Lew Fields, is doing so well at the American Music Hall that the engagement is now designated as indefinite.

## "GLORIANNA" LOOKS BETTER.

Troy, Oct. 8.

"Gloriana," the rewritten Philip Bartolomae "Kiss Me Quick" farce, score by Silvio Hein, lyrics by George V. Hobart, opened here last night and

gives every indication of being a good musical comedy offering. The piece plays Schenectady to-night and goes to the Cort, Chicago, next Monday for a run.

The company now comprises 30 people and includes all of the original cast, with but one exception—a Miss Callo-way—who doesn't sing.

## "KINDLING" CO. FOR SOUTH.

"Kindling" is to be produced by Wee & Lambert, who have obtained the road rights for certain territory in the east and south. W. & L. will organize a company at once to open in the south around Nov. 1. Wee & Lambert also have out "The Spendthrift" and "Seven Hours in New York."

## LOOKING FOR OTHER WRITERS.

Now that George B. McClellan and Ivan Caryl have truly and really split, it develops McClellan will hereafter devote all his time to turning out legitimate works of a serious nature, and that Caryl will hook up with the first American librettist whom he considers the proper man to work with.

McClellan and Caryl are both in New York. They are understood to have had some words over matters which concerned their partnership on productions.

## WALTER LIKES CALIF.

San Francisco, Oct. 8.

Eugene Walter is here and says he will dramatize one of Jack London's new novels.

Walter also declares his intention of taking up permanent residence in California.

## GIRL WINS PLAY PRIZE.

Gloucester, Mass., Oct. 8.

The McDowell prize of \$600 for the best play by a college student has been won by Abbie Shute Merchant of this town with her drama, "His Womenfolk."

Since graduating from Smith College she has contributed to magazines.

## DIGGING INTO RECORDS.

Rochester, Oct. 8.

The Lyceum will make a special occasion tonight of the 25th anniversary of its opening. The event has brought out a lot of interesting facts in connection with the legitimate house. W. R. Corris, the present treasurer, was an usher. The first play presented at the Lyceum was "The Wife," by David Belasco and DeMille. Herbert Kelsey and Henry Miller were in the cast. Lawrence Barrett gave his last performance here. April 3, 1889.

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## WHITNEYS DIVORCED.

Detroit, Oct. 8.

Mrs. Bertram Larney Whitney was granted a divorce from Bert C. Whitney last Friday in the Court of Domestic Relations. The bill of particulars was sealed by order of the court and all details suppressed. The alimony settlement was agreed upon by counsel without this matter coming before the court.

Mrs. Whitney has left town and it is understood she has booked passage for Europe on the Adriatic, sailing Oct. 9, for an indefinite stay abroad.

## AUTHOR'S WIFE ACTING.

Cincinnati, Oct. 8.

William Anthony McGuire, who wrote "The Divorce Question," and whose "The Cost of Living" is enjoying a big run at the Walnut this week, is going to bombard New York with another problem play in the very near future.

McGuire will launch his bride of a year, formerly Lulu Cation, of Belvidere, Ill., in his latest effort, "Stand from Under." She will have the ingenue lead. It will be her stage debut. For some months Mrs. McGuire has been studying at the Schuster Dramatic School in this city.

## BESSIE CLAYTON OUT.

"The Passing Show of 1913 at the Winter Garden, New York, is minus Bessie Clayton, who left there Saturday night. Swan Wood did the former Clayton dance in the staircase. Ethel Hopkins has also left the cast.

Laura Hamilton will leave the show this Saturday to join another Shubert attraction, "Oh, I Say."

Henry Hall, stage manager with the Garden production, is said to have sailed last week on the Baltic to join Ned Wayburn in London. Arthur Evans, of "The Honeymoon Express," is likewise reported gone away from here with the same object ahead. Zeke Caldin is now stage manager of "The Passing Show," with Henry Deckloff, assistant.

## SHOW READY; NO PAPER.

The F. C. Whitney producing company may be trying to establish a precedent. It has its "No. 2" company of "A Chocolate Soldier," now rehearsing, booked to open Oct. 13 at Ashland, Pa., and up to Monday did not have any paper ordered or any agent out ahead of the show.

## AGREE TO CLOSE "NANCY."

R. R. Roberts and Sim Williams will open a road production of "Nancy" in South Bethlehem, Pa., Oct. 9. After the show has played three weeks it will close according to agreement between them. Attorney Thomas F. McMahon has furnished them with the proof "Nancy" is "The Girl of the Underworld" with a new fourth act.

The "Girl" play was originally written for Grace Cameron under the title of "Sis."

Roberts and Williams paid Kerr \$250 deposit for "Nancy" and were to pay another "two fifty" after the piece was produced. There are three companies out in "The Girl of the Underworld."

## THREE NEW SHOWS.

Atlantic City, Oct. 8.

Three new plays will be shown at the Apollo during the next ten days. "The Strange Woman," by William Hurlburt, in which Elsie Ferguson is starred, and which plays the last half of this week, has a small town in Iowa for its setting. Miss Ferguson plays the principal part as Inez de Pierrefond who has been born in New Orleans but has spent the most part of her life in continental Europe and whose advanced ideas furnish the interest.

John Mason appears in Augustus Thomas' new play, "Indian Summer," the first half of next week. The last three days of next week at the Apollo will see the premiere of "Young Wisdom," a play by Rachel Crothers, in which Edith and Mabel Taliaferro will appear as co-stars.

## SOTHERN AND MARLOWE BIZ.

The Sothern and Marlowe engagement at the Manhattan Opera House will end Oct. 25, with "The Blindness of Virtue," opening the following Monday for two or three weeks.

The Shakesperian players are doing a fair business for the Manhattan, at the \$1.50 scale. Last week they drew a trifle over \$12,000. At the same scale last season "The Whip" did from \$22,000 to \$25,000 in the same house.

## SHUBERT OFFICES MOVE.

The move of the Shubert general offices from the Shubert Building at Broadway and 39th street will occur around Nov. 1, the executive staff going into the new Sam S. Shubert theatre on West 44th street.

## FUTURE DATES.

Chicago Oct. 8.

Among the shows billed for Chicago in the near future are: Chauncey Olcott in "Shameen Dhu" at the Olympic, which will arrive Sunday, Oct. 19; Otis Skinner in "Kismet" at the Blackstone, Oct. 20; "The Passing Show of 1912," Auditorium, Oct. 26; "The Good Little Devil" at Powers' Nov. 2, or before, and a repertoire engagement at the Fine Arts, Nov. 10.

## TOO MANY OR NONE.

Boston, Oct. 8.

This city has eight first-class houses. Two weeks ago there were six musical productions bucked against two dramatics. Last week five of the eight houses blossomed out on the same night with new attractions, and, as a result, many shows which without too much competition might have pulled a heavy house did not.

This week Mr. First Nighter (and Boston has a horde of him) got dressed up and had no place to go. Not a new show came into the city. Even John Craig in stock had to pull "A Temperance Town."

After the lonely weeks of "The Purple Road" at the Shubert, the Triple Alliance, comprising Gertrude Hoffmann, Mme. Polaire and Lady Constance Stewart-Richardson, will howl its way in next week, and Gaby Deslys will follow the succeeding week with the blare of trumpets.

# REVIEWS ON "EVANGELINE" DRAW OUT STRONG PROTEST

**Arthur Hopkins Writes Letter to New York Papers. Times Only Prints It. Raps Critics Who Rapped Show. Notices Hurt "Evangeline" Business. Offers to Motion Picture Play.**

Arthur Hopkins took angry issue this week with the newspaper critics, who had treated his production of "Evangeline," at the Park theatre Saturday of last week most slightingly. Mr. Hopkins protests, not against the fact that the critics found his production unsatisfactory, but with what he declares was the demonstration they gave that they were altogether "unequal to the task" (to sense the importance and significance of the effort).

Mr. Hopkins addressed his communication to all the newspapers, but the New York Times was the only publication in the city that gave it fair attention, the others refusing the producer a hearing by the public.

The text of Mr. Hopkins' brief follows:

Smothered beneath an avalanche of ridicule and abuse, the most significant theatrical production of the last decade is threatened with a brief life in New York, and for an unprejudiced hearing must take the road. Were I the only sufferer, I would make no protest, but, believing the theatre of America to be more deeply injured than myself, I am urged by my regard for it to come to the aid of an institution which has so few defenders and so many assailants.

I do not say that my production of Longfellow's "Evangeline" is either good or bad. This is unimportant. I only claim that the dramatic critics of New York proved themselves wholly unequal to their task when they attempted to report it.

I base this claim on the fact that my production was the first American production ever offered in this city which embodies the ideas of the modern theatre as they have been evolved and developed in the most advanced theatres abroad. Its entire method was a complete departure from all the old school stage methods as they have existed with monotonous persistency in the American theatre. I brought to view ideas that have completely routed all the old traditions of the theatre abroad, and which will sooner or later accomplish the same in America.

On these grounds I reiterate that the production was the most significant of a decade. This phase of it has escaped every New York critic. No one of them was sufficiently observing or informed to realize that he was witnessing an innovation. Were a reporter in any other department of a newspaper sent to cover an important story and he missed its chief point, he would be discharged, but since dramatic criticism in New York accounts to no one for either accuracy or capability, the critics may blunder to their graves, and no newspaper editor seems concerned as to the inadequacy of that one department, though he keeps a watchful eye over all others. Among newspaper proprietors surely the theatre has few friends.

Is there no element of patriotism among the critics? Did no one of them feel that there was something worthy in bringing to the stage a really American poem by a beloved American poet?

The attacks on Miss Goodrich and the cast were just as venomous and unenlightened. We spent weeks in making our cast to strike all artificiality into subdued suggestion, which seemed to us in the spirit of the poem. Some critics wanted Evangeline to be a soubrette, others a tragedienne. Surely it would have been a strange performance that had embodied their ideas.

Even Longfellow had no standing with the critics. There has been an impression throughout the world that Longfellow was something of a poet, and that "Evangeline" was not altogether a pot-boiler. This seems a mistake.

To find out just what Longfellow amounted to be needed only to be submitted to the dramatic critics of New York for a few minutes between drinks.

The tragedy of it all! When will it end—when will newspaper owners decide that the theatre is a great influence that deserves their help—when will they awaken to the fact that the American theatre is years behind the theatres of Europe? When will they realize that its greatest handicap is silly-witted, venomous and cringing dramatic criticism?

ARTHUR HOPKINS.

During next week Mr. Hopkins will place in rehearsal a new play by Eleanor Gates, who wrote "The Poor Little

Rich Girl." The interest in the latter held by Hopkins was recently disposed of to Klaw & Erlanger.

"Evangeline" started off the week quite slowly, the adverse notices telling against attendance. The production is somewhat expensive. Two or three offers to motion picture it carried substantial monetary offers. Either would reimburse Hopkins for the amount expended in putting on the piece.

## "FOLLIES" GIRL MARRIED.

Boston, Oct. 8.

Three scrubwomen were the witnesses of the wedding of Treasure E. Flowers of Chicago, a member of the Ziegfeld "Follies" chorus, and F. Cleveland McLellan, a Halifax, N. S., business man, at the Municipal Court, it was learned today.

## "BARBARA" ON THE ROAD.

Chicago, Oct. 8.

"Barbara Worth" will leave the Studebaker Saturday, going on the road, by order of Delamater & Norris.

The Studebaker will remain dark until the next attraction is determined upon.

## "MOON MAIDEN" PLEASES.

Utica, N. Y., Oct. 8.

"The Moon Maiden," headed by Mabel Wilbur, had its premiere here Monday night at the Majestic.

There are three acts, all in Japan. The music in particular pleased. The author is George E. Stoddard and the composer, Charles Berton.

The principals were Miss Wilbur, Charles Morrison, Robert Milliken, Walter Willis, John Mayon, Donald Buchanan, Doris Marvin and Henrietta Lee. The company plays three nights here.

## FINE ACTOR IN FAIR PLAY.

(Special Cable to VARIETY.)

Paris, Oct. 8.

The new piece of Dario Nicodemis, "Les Requins" ("The Sharks"), destined for Rejane, was produced at the Theatre du Gymnase to-night (Oct. 8), and fairly received.

Lucien Guitry plays the leading role. He is a fine actor and well supported by Gilda Darty.

## KUSELL STEPS OUT.

Chicago, Oct. 8.

Milton Kusell, with the Shuberts in Chicago for the past seven years, is out of the box office at the Princess.

## "DELPHINE" AT ILLINOIS.

Chicago, Oct. 8.

"The Lady of the Slipper" will leave the Illinois Oct. 25. "Oh, Oh, Delphine" opens there Oct. 26.

## COMMENT ON "MANON LESCAUT."

The proposed production in America both by Charles Frohman and David Belasco of dramatizations of Abbe Prevost's famous classic "Manon Lescaut" is the subject of much comment in theatrical circles.

William A. Brady had a version of it, made last year by an American dramatist, while the Frohman and Belasco works are by foreign authors. Brady relinquished his rights fearing to risk public opinion on the possibility of the work being regarded as immoral. The author of the Brady piece, a man named Boyessen, had his play produced in France with great success and the result of the American presentations are being watched with considerable interest.

While on the subject of alleged immoral scenes in plays, Brady is probably the most wrathful individual in New York. The allegation that his daughter Alice was accused of appearing in anything bordering on an off-color scene in "The Bird Cage," as reported in the dispatches commenting on the opening of the piece in Providence aroused him to a frenzy. He said:

"I personally read the manuscript of 'The Bird Cage,' and witnessed the rehearsals. If anybody dares to say such a thing to me personally he'd be apt to suffer bodily injury. There is no possibility that I would permit my daughter to be placed in so undesirable a position before the public."

## SLIPPING IT TO HARRY.

Chicago, Oct. 8.

The following appeared on the editorial page of the Inter Ocean Sunday:

## HARRY, WHY SO CLAMLIKE?

(From a circular letter sent out by a Klaw & Erlanger press agent to dramatic editors.)

Dear Sir: As "The Poor Little Rich Girl" is booked for Power's theatre, and as I know it will be useless for me to send press matter to Harry Powers, who has the happy faculty of inhaling news and treating all press matter as confidential secrets instead of news for the dramatic column, I intend to weekly or every ten days send my press matter direct to the dramatic editors.

## NEW HAVEN'S NEW HOUSE.

New Haven, Oct. 8.

Manager Eldridge, of the Hyperion, announces that the Shuberts will erect a new theatre here on a plot adjoining the Taft Hotel, which will replace the Hyperion, built 21 years ago.

According to Mr. Eldridge, the new structure will be ready for occupancy for the opening of next season.

## LAY-OFF HARRISBURG.

Harrisburg, Pa., Oct. 8.

With several big road attractions crowding each other here none of the pieces is taking away big money.

At the Majestic, Oct. 2, the Aborn Opera Co. did \$71.75 on the matinee and \$330.25 at night; Oct. 3, the Lillian Russell show had \$155.25 at the matinee and \$355.50 at night; Oct. 5, "Girl Of My Dreams," afternoon, \$259.50 and evening, 344.00.

If you don't advertise in VARIETY, don't advertise at all.

## THEODORE MOSS EXHUMED.

"Theodore Moss Died July 13, 1902."

Broadway and New York that isn't Broadway has been countering this boldly displayed announcement in the local newspapers this week. "A memorial from the family," said Broadway that knows Moss owned Wallack's theatre.

At Wallack's no one seemed to know. The ads are still running, and folks still wondering.

The same publicity agitators who spent a small fortune in newspaper advertisements of a Bronx real estate auction sale some months ago, to realize a large result from their enterprise, are starting another advertising puzzle campaign for the sale of more Bronx property. It isn't the Morris Park racetrack this time, but 400 lots that Theodore Moss left on Jerome avenue.

The Moss heirs are Royal Moss, Mrs. J. P. Gilbert, Mrs. Wm. P. Earle, Mrs. Edwin Brandt, direct Moss offspring and Randall and Beverly Kator, Moss' grandchildren. The property is estimated worth a million. Moss refused \$850,000 for it a dozen years ago.

## HITCHCOCK SHOW AT C. O. H.

Chicago, Oct. 8.

It has finally been decided to bring Raymond Hitchcock to Cohan's Grand Opera House Oct. 26 in his new vehicle, "The Beauty Shop."

Flora Zabelle will not be in the cast, but Christine Mangasarian, who made a favorable impression here last season, will have one of the chief roles. Miss Mangasarian is a sister of Miss Zabelle.

It is said that Mr. Hitchcock's chief comic ditty this season is called "All Dressed Up and No Place to Go."

## HOWARD SHOW DRAWING.

Chicago, Oct. 8.

The new Joe Howard production, "A Broadway Honeymoon," in its first week at the Comedy (formerly Whitney opera house) is now playing in two acts and drawing business.

A small capacity makes it necessary for the Howard show to do real business in order to break.

## BRENON COMING HOME.

New York is going to get Herbert Brenon, the Imp director, back next month. Mr. Brenon will return with an increased family, having left New York only with his wife. Now he has an adopted English boy, seven years old, and an automobile that is economical about the gasoline. They are all coming back with him, after several months away from Broadway.

## "SHOP WINDOW" SHUTTERED.

Silvers & Friends' road production of "Life's Shop Window" has failed at the box office. The company closed in Utica Oct. 4.

## DU PONT OPENING SET.

Wilmington, Del., Oct. 8.

The new Du Pont theatre here will open Oct. 20 or 27 with "The Blue Bird," booked in by Jules Murry of the Shuberts office, New York.

Mr. and Mrs. F. M. Gere now own a 10-pound girl.

## WITH THE PRESS AGENTS

The Oliver Morosco press department put over a nifty when it landed a lot of space with its announcement that Morosco was going to pick out an unknown applicant from the many who cared to apply for a job and make a star out of her. It said no one would be refused an interview, Morosco having the option to accept or reject. Morosco put out another road company for "Peg O' My Heart" and announced that Peg will be played by Peggy O'Neill, who was selected as the "star" from hundreds who hit the offices for a chance. The papers again printed that the "star" had been picked, but none were aware that the Peggy in question in private life is Mrs. T. Daniel Frawley, wife of Morosco's general stage manager.

"Yours Merriily" John R. Rogers is now in minivan of Eva Tanquay. He left Cincinnati Monday for Cleveland, O. where Eva opens at the Colonial next week. Rogers got tired of "A Romance of Billy Goat Hill," which has been doing rather poorly. Eva is just as glad to get out of her "Yours Merriily" as to represent the plucky little manageress-comedienne.

Somebody pulled an old one at the Empress, Cincinnati, last week by starting a story that Lulu Belmont, who dances in "A Night in a Million Station" was only 13 years old. Lulu proved to juvenile Court officers, by her teeth, that she was nineteen.

Nate Spingold leaves the advance for the Hoffman-Polire-Richardson show (Comstock & Gest) this week, joining the William Morris forces to boom the Alice Lloyd road show.

"Buddy" Williams, a former New York newspaper man, who is about to finish his first season ahead of the big tops with the Ringling show, will return to make the acquaintance of a son born just before he started for the hinterland, seven months ago.

Fred Nible has been installed as the editor of a page department of odds and ends in The Sun, Sydney, Australia, with carte blanche to go as far as he likes in selecting material for publication and printing his own name. The page is called "Aims and the Woman," and features a double-column measure editorial by Fred Nible, not to mention various items printed over his signature.

Harry Askin, manager of the LaSalle, Chicago, and producer of musical comedies, is quoted in an interview in the Des Moines Capital as declaring that he will never again send a musical comedy company on a "road" measure editorial by Fred Nible, not to mention various items printed over his signature.

Rehearsals have begun for "Tante," the Ethel Barrymore vehicle, which Miss Barrymore comes to the Empire next month, following John Drew.

Cyril Maude opened his American tour in Toronto Monday with "Toddles." A distinguished audience greeted him, including Sir Gilbert Parker, Sir John, and Lady Gibson and other personages of the Dominion.

"The Inner Shrine" opens in Scranton, Oct. 20, coming to Broadway shortly after. Theatre not yet selected.

The Philadelphia Item has suspended publication, aged 60 years. Fitzgerald heirs declined to make up further deficit.

A John E. Coutts has out "The Girl of My Dreams," but has been unable to travel with it owing to illness. He is trying to get in shape at the Hotel Normandie and is out some of the early profits of the show. While Johnny was sleeping Oct. 2 someone entered his room before daylight and touched Coutts for \$200 in bills. A bigger amount was overlooked in another part of the room. Two other show folk have been robbed in the Normandie within the past fortnight.

Paul Schleisner has become associated with the American Press Bureau.

A Mary E. Barron has been inoculated with a powerful anti-stake-fever virus. Her god mother, in a will filed for probate in New York a few days ago, provides that she will lose an estate of more than \$10,000 if ever she goes on the stage. Mary is only nine years old.

Theodore Roberts, an alumnus of Ludlow street jail has disappeared from the cast of "Believe Me, Xantippe," and M. Pello Webb replaces him permanently. It is believed further complications in the alimony arrangements of the Roberts family caused his abrupt retirement.

Water seeped into the basement of the Booth theatre during the previous last week and inundated the smoking room. The opening of the house has been postponed until next Thursday, with "The Great Adventure."

Word has been received in Chicago that Wally Decker, who went from here in advance of "The Bird of Paradise," is very sick in Denver, and has been compelled to relinquish his duties for a time. It is reported that he is threatened with pneumonia.

Bill Sill is no longer with Lew Fields. He stuck to the Palace, New York, when the Fields show, "All Aboard," traveled to Chicago. Ben Atwell is the present Fields publicity man.

David H. Ramage, for years with the Corse Payton managerial forces, is now handling the executive reins of the road tour of the United Play Co (Chicago) production of "Truxton King."

"Rachel," the Carlu Jordan romantic comedy, in which Bertha Kalish is to star, is expected to open about Nov. 6 or 7. "Rachel" is a historical play written by an American.

Belle Gold is getting results as chairman of the Professional Woman's League press committee. She sends out a terse weekly letter about the doings of the League, and with a wide acquaintance among the newspaper people of New York, secures attention for her principals. The burden of the latest communication is that the League will give a costume dance Nov. 15, next, Oct. 31, at its quarters, 1900 Broadway.

Anent the sending of "When Dreams Come True" out for a road tour Phillip Bartholomae has this to say: "The West has become sensitive about the 'number two' business, and cannot be blamed for resenting it. I have cancelled a 'number two' route which was arranged during my absence. My attraction will remain unchanged on the road. I find it is not uncommon for a desirable attraction that has the credentials and has not been tampered with to play in the prosperous cities of lesser growth to from \$1,000 to \$1,900 a night. As the producing manager gets from 70 to 80 per cent, he may carry an organization costing from \$4,500 to \$5,500 a week and still declare handsome dividends."

Phillip Bartholomae is anxious to get control of a theatre in Chicago in which to carry on permanently his operations as producer. In an interview recently, he declared that the producer has a better chance beyond the Alleghenies. "There he is not judged as severely as he is here," he declared. "Here the tone of criticism seems to be dictated almost by a tone of hostility as to say, 'How dare you, a mere youngster of less than fifty, break into the sacred circle.' What is more the same spirit seems to extend to the front-niggers along Broadway."

Nobody could think up a snappy idea to slip the dramatic editors on a dull Sunday afternoon this week, so they were perforce compelled to make the most of the arrival on the American liner, New York, of Iris Hawkins, who is to play the title role in Comstock & Gest's "Hot 'O My Thumb." She is 4 feet 6 inches in height and weighs 67 pounds. She played the same part in London. On the ship was Mairé O'Neill, of whom J. P. Yeates said, "She is the best type of Irish beauty yet to be seen." She has a part in "Gon. John Regan."

The city uplifters are out after the billboards. The Advertising Commission of New York City reported a long series of suggestions to Mayor Kline a few days ago, having to do with the regulation of the taxing of signs and advertising. They would do away with ten- and house front advertising in the residential districts and in front of public parks, as well as "in places of special beauty." Another suggestion is that such billboards as are permitted to remain shall be required to be of sufficient strength to insure their safety. This could be brought about by an amendment to the Building Code. Another recommendation is that the use of "sandwich signs" be prohibited, except under a license which would be issued after the payment of a tax.

A. G. Delamater is out with the announcement that his forthcoming production of "The Inner Shrine" will be the first of a series of plays presented under a brand new policy. The policy is this: The production of clean, wholesome plays on Broadway at the \$1 scale. He is looking for a theatre to house the series. Mary Clowes, formerly in Mrs. Fiske's company, will be featured in "The Inner Shrine." After that it is Mr. Delamater's design to make a change weekly in his offering of plays "without costly productions, temperamental stars or stock speculators." He denies any motive except "good business."

Robert J. Riddell, advance man of the erstwhile "Frolics of 1913," left a New York hospital Monday much improved.

Ben Clinton is now in the movies, with the General Film Co.

Will Conlan is manning the road tour of "Mrs. Wiggs of the Cabbage Patch," now playing in the middle west.

W. K. Semple is doing the advance for the John Mason show, "Indian Summer."

Maude Adams, on a two day stand at Rochester last week, registered over \$8,000.

John J. Stronach is doing the advance for "The Man from Home" on the Stair & Haylin time, with Walter Marshall in the former William Hodge role.

## PRESS OPINIONS.

**AT RAY.**  
Announced frankly as a melodrama, it proved to be in several respects the most interesting production of the new season. Only to mention one of these reasons, it held its audience baffled and intensely interested until the finale.—Eve. Sun.

"At Ray" promises to be an immediate success with that large congregation of theatre-goers who have grown weary of the social and domestic problems.—Times.

Whatever was said about "The Lure," its story is interesting and has a series of situations that hold attention from first to last. These qualities are found in "At Ray" to even a greater extent, and Mr. Scarborough's second effort probably will be seen by even larger audiences.—Herald.

There is always in what they (the characters) do that thing of magic in the theatre—suspense is sustained.—World.

"At Ray" has its interesting moments, thanks to Mr. Standing's acting, but it isn't a desperately exciting detective play. It causes more wonder than thrills.—Eve. World.

At moments they were extremely interesting; so it is not necessary in order to enjoy Mr. Scarborough's thrills to be convinced that they are produced by absolutely correct means.—Sun.

**FORBES-ROBERTSON'S HAMLET.**  
It was a real delight to see and hear the Shakespearean intelligentsia lend this sombre character every logical mood of poetry, love, revenge and hatred. His art is so plastic that every inflection and gesture commands attention.—Herald.

Forbes-Robertson's Hamlet is still recognized today as the most beautiful, poetic and eloquent impersonation of the character that exists on the contemporary English stage.—World.

It is a Hamlet that can endure and most admire—with its clerical, clean-cut manner; its accordance of all the good, old-time traditions; its elegance, its splendid diction and its absolute authority.—American.

**EVANGELINE.**  
Most of what happens in the play is lacking in any real dramatic quality, and, save for the pictures, provides mighty little reason for enthusiasm.—Times.

There was incidental music, composed by Mr. William Furst, that aided in creating the atmosphere of this pathetic story. But "Evangeline" is without a really dramatic thrill, even though its stage pictures are among the most beautiful seen here in many a day.—Herald.

Yet Miss Edna Goodrich, on Saturday night, displayed nothing more than endurance. How much farther she will have to go before she learns how to act is a question for her to decide.—Eve. World.

**TO-DAY.**  
"To-Day" is not the kind of a play that one can boast about having seen. It is both tiresome and offensive.—Herald.

No matter how much or how little Mr. Broadhurst did, or did not for "To-day," his effort was not worthy of the man who wrote "Bought and Paid For."—Eve. Sun.

"To-day" is, in fact, an indecent, vicious play, not because one of its scenes is laid in a disorderly resort, but because, on the plea of exposing a general condition, it deals in utterly malicious insinuations.—Times.

An offensive concoction of platitudes, buncombe and pathos labeled "To-day."—World.

The acting was admirable. Occasionally it was possible to overlook the innate weakness of the situations and the ignoble nature of the characters through the sheer excellence of the interpretation.—Sun.

But the idea of "To-day"—not a very fragrant one, but still one that may be exploited legally—is lost in the shuffle of the comedy parents, who hold up the stage. If chunks of these nuisances were cut out, and the action of the play allowed to work, as it should do, without delay and impediment, "To-day" would be no worse than the usual run of ruin plays.—American.

**"A BROADWAY HONEYMOON."**  
Chicago, Oct. 8.  
To boast one brilliantly novel stage picture and an appealing little melody. "Tuning the Stripes of My Heart," that will find its way easily to the popular music counters.—Record-Herald.

This venture offers the most pretensions cast ever assembled for a local production. It rings with Howard's surefire melodies, typical choristers and the necessary ingredients of dance and glee.—American.

Mr. Howard's theatre is a success. On this its official dedication under his name and regime, that little hide-away nook for players on Van Buren street looked better than it ever did when called the Whitney opera house.—Inter Ocean.

If you don't advertise in VARIETY, don't advertise at all.

## "TO-DAY" ALL LOSS.

The "syndicate" of embryo theatrical "magnates" which fattered the production of "To-Day" at the 48th Street theatre will probably suffer a painful demise in the immediate future—if not sooner. It is composed of George H. Broadhurst, Max Willner, Minnie Seligman and Harry Von Tilzer. This is Von Tilzer's second venture as a theatrical "angel." Some years ago he wrote the music to a book by Arthur J. Lamb and the piece had a brief career at the Victoria.

"To-Day" was adapted from the Yiddish by Broadhurst, who wanted to keep the piece on the road for a while. His original adaptation called for the killing of the faithless wife in the last act, but Miss Seligman insisted on the script being altered so that the parents of the husband appeared in that act and prevented their son committing murder. She, with the other two members of the syndicate, also demanded that the show have a metropolitan showing immediately.

The production cost \$12,000, which will probably be a total loss. As previously related in VARIETY, the signatures of the entire personnel of the syndicate were required on all checks and other documents and in order to observe the letter of the agreement, all passes used for "papering" after the first night bear the four names.

At the conclusion of the third act on the opening night Broadhurst realized the hopelessness of the venture and quietly departed for home without waiting for the final decision. When his family entered their house they found him comfortably ensconced in an armchair reading a magazine. George H. doesn't kid himself.

The papers all went to it hard. There wasn't much chance left for the piece.

## STARS COMING ACROSS.

(Special Cable to VARIETY.)

Paris, Oct. 8.

The Prince Wilhelm's next voyage across will take over to New York Tortajada and Mado Minty, both under engagement to the Shuberts. Minty is to open at the Winter Garden, New York, Oct. 27.

It has not been announced whether the foreigners will be placed by the Shuberts, although it is suspected they will appear in the new policy to be inaugurated at the Fields' 44th Street theatre either Oct. 27 or Nov. 3.

## GOING INTO MELLERS.

(Special Cable to VARIETY.)

Sydney, Oct. 8.

John Fuller & Sons (Brennan-Fuller) have purchased a large interest in the firm of George Willoughby, Ltd., late known as George Marlowe, Ltd., the leading melodrama producers here. This firm at present controls three of the largest houses in Australia, the Adelphia, Sydney and the Princess, Melbourne and Fremantle.

This move marks a new era for the Brennan-Fuller firm, heretofore devoting their entire attention to vaudeville.

"The Innocent Sinner," which F. C. Whitney has in tow with William Parker Chase, the author, as one of its backers, went into rehearsal Monday.

# CANADA WON'T BAR ACTORS ON GOVERNMENT DECISION

**Toronto Makes Application for Opinion. Receives It With Dismay. Expected to Stop Players at Border. Canadian Censor Says He Will Wait Until They Are Within His Province.**

Toronto, Oct. 8.

William Banks, play censor here, has tried to get the promise of the Immigration authorities, to prevent the entrance of what he regards as offensive plays into Canada, by having the players stopped at the border.

He offered to present evidence that certain actors who expect to visit the Dominion, had been convicted in the States. The department gave its ruling this week. It declares that the government cannot stop the entry into Canada of any actor playing on a regular theatrical circuit.

"The only thing I can do," says Banks, "is to arrest them when they come to Toronto."

## SHOWS IN FRISCO.

San Francisco, Oct. 8.

Ralph Herz, who has been heading the musical comedy stock at the Alcazar for the past six weeks, winds up his local engagement this week in "The Elixir of Youth." Herz has been instructed to report east at once for a Klaw & Erlanger production. The Alcazar business continues to maintain strength during the Herz farewell.

Charlotte Walker opened in "The Trail of the Lonesome Pine" at the Columbia Sunday to capacity. Subsequent performances attracted big houses, and indications point to a profitable engagement.

Kitty Gordon is drawing big at the Cort, and all signs indicate prosperity for the local stay.

Patronage is fairly good at the Tivoli which is terminating its comic opera revival this week with "Giroffe Girofla." The grand opera return next week has a healthy advance sale. The top price is \$2.

The new dramatic stock at the Oriental is doing a moderately encouraging business, with prospects of it increasing at the week end.

## MORE "VIRTUE" COMPANIES.

Several "Blindness of Virtue" shows may be sent on the road by William Morris very shortly. One is assured for the Coast, and others have been spoken of.

## LITTLE THEATRE IN L. A.

John H. Blackwood, formerly manager of the Belasco theatre, Los Angeles, and until recently Oliver Morosco's partner in the conduct of a number of Los Angeles playhouses, has been in New York, engaging a company to appear at the Little theatre, the newest theatrical venture in the southern California metropolis.

The Los Angeles Little theatre will have the benefit of the financial as well as the social backing of 30 California men of wealth, who believe that a pro-

ject of this kind will be a good thing for Los Angeles.

The new house will open about Thanksgiving week. It will have a seating capacity of 340, with a uniform charge of \$2 a seat. The opening play will be "Anatol," made known in New York at Winthrop Ames' Little Theatre. During the year a number of new plays will be produced at the Los Angeles theatre and if found satisfactory will be brought to New York for a hearing.

## "YELLOW JACKET BACK"

Chicago, Oct. 8.

"The Yellow Jacket" with nearly the same cast that offered the show at Power's theatre last season opened at the Fine Arts theatre Monday night before a fashionable audience that filled the little theatre. This house has a high-brow clientele of its own, and those in charge prophesy that the engagement will be profitable.

## BOSTON'S NEW STOCK.

Boston, Oct. 8.

Boston's new stock company, backed with an apparently inexhaustible fund of cash from wealthy Christian Scientists seeking clean drama, was exclusively announced in VARIETY, has materialized, and will start its run at the Liebler house, the Plymouth, Oct. 27 at the finish of the engagement of "Disraeli."

The company will be known as the Henry Jewett Players. Roster of players will include John Weber, Arthur Hoyt, Harry Crosby, Robert Swasey, Frederick Wesley, William Harrington, Marie Leonhardt, Marie L. Day, Blanche Latell, Virginia Chauvenit, Mary Davis, Bertha Livingstone, Eliza Mason, Carolyn Graves, Louise Burleigh, Edith Seabury, Elizabeth Almy Jones, Ruth Ahrens, Ruth Russell.

The first production will be a New England play, which rejoices in the title of "Let's Go Gardening," and is the work of Florence J. Lewis of Radcliffe College. Rehearsals started Monday morning.

Jewett is managing director of the company and Arthur Warren Fletcher, treasurer, the board of directors including these two men and Arlo Bates, J. M. Oliver Hewitt and Nathaniel S. Simpkins, Jr.

## BACK TO OLD PART.

Allentown, Pa., Oct. 8.

Ralph J. Herbert, who played with the road company of "Girls" for 42 weeks, has been engaged as leading man of the Lyric stock here, opening Monday night in his old role in the local stock production of "Girls." Margaret Starr whom Ollie Logsdon placed with the Empire, is leading woman. She was with Poli's stock, Bridgeport, for three years.

# STOCK

## STOCK IN GARDEN THEATRE.

Announcement was made by William A. Coleman, a western manager and promoter, this week, that he had signed a lease of the Garden theatre, 27th street and Madison avenue, New York, which has been dark for some time, and proposed to devote it to a policy of dramatic stock at 10-30.

The theatre will open Monday with Walter E. Perkins in "My Friend from India." There will be a woman orchestra and women ushers. Lionel E. Lawrence will be stage director.

## DRAMA AND MUSIC.

Cincinnati, Oct. 8.

Musical comedy has been added to stock at the Colonial, Covington. The Colonial had its own company in each instance. It plays the melodious stuff the first half and stock the latter half of the week. Wanda Ludlow is star of the stock players. Orene Parker owns the theatre.

## TWO WEEKS' VACATION.

Portland, Me., Oct. 8.

"The Attack" had its first stock presentation here last week at the Jefferson theatre with Franklyn Munnell playing the Mason role.

The Jefferson Players, after a two weeks' vacation, will resume for the winter Oct. 20.

## POPULATION NIL.

Passaic, N. J., Oct. 8.

The Passaic Theatre stock is producing "The Brute" this week with Cecil Fay and Howard Chase playing the principal roles. The company is attempting some of Broadway's recent pieces just to show Passaic towners that the size of the town has nothing to do with the class of the company.

## IN ST. JOHN.

St. John, N. B., Oct. 8.

Thompson & Woods' newly organized company inaugurated stock at the Opera House Monday.

## TOO BAD ABOUT WEBB.

George Webb, who was with Poli's stock, Scranton, Pa., last season and who was recently reported as falling heir to a large sum of money, received the money as a personal gift from an admirer.

This same benevolent person has now wished a big car on George, who has retired from the stage. Webb is now living on a big ranch in California. Webb's present was \$20,000.

## ACADEMY'S "COUNTRY STORE."

The Academy of Music stock company inaugurated the "country store" scheme Tuesday night. The show this week is "Monte Cristo."

## JOSEPH CRIDDLE III.

Worcester, Mass., Oct. 8.

Joseph Criddle, considered one of S. Z. Poli's best managers, is dangerously ill from a complication of diseases, and grave fears are entertained as to his recovery.

## MUSICAL STOCK QUILTS.

Salt Lake, Oct. 8.

Vaudeville and Cabaret features will take the place of the present musical comedy stock organization at the Princess here under the management of Elbert & Getchell. The change will take place Oct. 19. "We are replacing our organization because musical comedy producing is too expensive," said the managers. "Musical comedy will run for two more weeks."

"The Tenderfoot" and "The Sultan of Sulu" are announced for that time. Roger Gray, the comedian, and Louise Allen, ingenue of the Princess company, will be retained as permanent features of the Cabaret show. A male quartet and a Hungarian orchestra will also be regular items on the program.

## OPPOSITION TO "HIGH BROW."

Cincinnati, Oct. 9.

The high brow stock company at the Orpheum is going to have opposition. Beginning Sunday, the Heuck Players will do their little stunt in pop stock at Heuck's opera house.

J. L. & S. vaudeville did not do as well as was expected and by a vote of patrons, at the request of the management, the Heuck Brothers, who also run the Lyric, stock, was elected.

Morris B. Streeter will be director, Blanche Bryan, leads. Other members are Edward Clarke Lilley, leading man Wells Gilliland, Joseph Stanhope, Bob McIntyre, C. B. Montgomery, Florence Leslie, Bernice Cooper, Nettie Foster. Prices 10-35.

## DOYLE, DIRECTOR.

Cleveland, Oct. 8.

James Doyle has been engaged to replace J. Francis Kirke as director here with the Percy Haswell stock company.

## \$20,000 FOR METROPOLIS.

\$20,000 yearly for five years, with an option for ten more, is the lease made out to Frank A. Keeney by Henry Rosenberg for the Metropolis (Bronx), New York.

Mr. Rosenberg was playing stock, which Keeney continues. He took possession last week.

Mr. Keeney is about to purchase the interest held by his partner, McMahon, in the Bridgeport and New Britain (Conn.) houses, where pop vaudeville is also played.

Last week at the Metropolis the gross is said to have been \$2,900, with "Ninety and Nine" as the stock play for the week. The last week the Rosenbergs had the house under their direction the gross was \$1,080.

## MUST BE AMUSED.

Staten Island, Oct. 8.

Citizens of Staten Island held a conference Sunday night and decreed that some form of amusement should return to the Richmond theatre. Paul Scott was delegated to see William Malley and ask him to install a stock company here for the winter. Malley has the matter under consideration.

# AUTHORS' PROTECTION MAY BE OUTCOME OF DACEY'S SUIT

## Brings Damage Action Against Pilot Film Co. Over Disputed Script. Threatens Revelations of Interest.

John Dacey, former theatrical man, now scenario plan salesman on his own account, is suing the Pilot Film Co. for \$2,000 damages for the use without permission of a scenario Dacey claims he submitted to the concern and which they used without right of purchase. "The Green Eyed Monster," by Helen M. Hendricks, is the disputed script. L. Gordon, 165 Broadway, is Dacey's attorney. Dacey admits the highest average market value of a one-reel scenario is \$25, but claims damages in the larger sum because of injury to his feelings and the general inconvenience and expense which the defendant's alleged action entailed.

The case promises to let the light in on a flagrant evil of the film business, the scenario departments, how they are operated, who passes on the material submitted, how authors are defrauded, material submitted mutilated and appropriated, and the scenario field conducted generally in all its vagaries.

"If I don't get \$2,000 damages," said Dacey to a VARIETY representative, "I'll show up a lot of the bunk spots in the film scenario game. It stands to reason that something's rotten in Denmark when big film firms will invest as much as \$5,000 in a movie play and then haggle over paying even \$15 or \$25 for the rights to the scenario. I can name firms that won't pay \$25 for an O. Henry scenario. Some of the film men receive as many as several hundred scenarios from film writers in a single day. Of course, the only writers who get pay for their work are those who know who the frauds are and how the trick of misappropriation is accomplished. I'd as soon take a chance of sending a scenario to a film firm without a rope to the script as I would of traveling in the subway during rush hours wearing a chateleine watch!"

### SCREEN CLUB ELECTION.

King Baggot was re-elected president of the Screen Club Oct. 6, unanimously and unopposed. Joseph W. Farnham was elected vice-president; Hopp Hadley, secretary; Wm. Hadcock, recording secretary, and Joseph Gerhardt, treasurer.

Newly-elected governors are: Arthur Leslie, Bill Quirk, James Gordon and David D. Wall, Leslie receiving the largest number of votes, 83 out of the total, 101, and 18 more than his closest competitor.

The club is now in its new quarters. Organized in Sept., 1912, the organization embraces all ranks of movie workers.

### UNIVERSAL-POWERS SUIT.

Bets are being made by film men that David Horsley's addition to the Universal's payroll won't result in Carl Laemmle's victory over P. A. Powers in the suit pending before Justice G. G.

as to whether Laemmle or Powers owns the \$50,000 of Universal stock that decides the control of the company.

Film men favoring Powers say the justice must take recognition of the influence brought to bear upon the Horsleys, William, who originally owned the disputed stock, and David, to whom he assigned it, in Laemmle placing David Horsley in his new job as head of the construction department of the U.

### MARY PICKFORD RECOVERS.

Mary Pickford, the former photoplay star, now with David Belasco's "A Good Little Devil," was able to leave the Polyclinic Hospital last week after being operated upon for appendicitis. She will resume stage work, her rehearsals being interrupted by her illness.

### RELIANCE LOSING PEOPLE.

David Miles, formerly with Kinemacolor, who recently joined the Reliance as chief director, replacing George W. Lederer, resigned Tuesday. It is said he found it irksome to have to make requisition for a box of matches and similar "props."

Miss Havey, the Reliance scenario editor, will shortly join the Lubin staff; Rosemary Thebe, its leading lady, is also leaving. Irving Cummings, leading man, retired a few weeks ago from the company.

It is understood a feeling of discontent has been created by J. P. Dunning, manager of the Reliance, who was formerly a banker and who represents the moneyed interests, said to be Kuhn, Loeb & Co. Dunning has given notice to the actors that after the current week all guarantees of engagements will cease.

### \$75,000 FOR SPOKANE MOVIE.

The city council has approved the application for a permit to reconstruct the Eagle building to accommodate a moving picture theatre of a capacity of 1,100 at a cost of \$75,000.

### THE CONSCIENCE FUND

This new two-reel Selig should be very popular in Alberta at the present moment in the Wall Street district should prove as popular as "Bertha, the Sewing Machine Girl" in the collar belt of Troy. If you've any lure in your possession, or any coming that you can swear to your conscience on a strict trust, is yours by right of might, give this multiple the go-by. If you're the least bit susceptible to the inner voice you'll be hit. If you're a criminal, you can sit it out and probably laugh at the clamorment of a criminal, who's drifted. Guess it must have been a good day for other parole men and women, for there were lots of larkers about.

The drama of the story is a refund to the U. S. government of \$500,000—no less of undeclared internal revenue. The penitents are two cigarmakers. One of 'em dies in the play right before your eyes; the other passes out before the film begins. Anyhow, he doesn't see the light. If there's an audience remarked audibly in unison when they saw the amount of the refund the conscience stricken stogie makers turned back to Uncle Sam, "Me, for the panatella business, from now on, if there's a lot of money in the cigar business, it's bad for your health to hold out on Washington.

The revenue grafter in the play dies of heart failure, after he come across to Uncle Sam, a clerk, who, like the tip of the iceberg, man's handsome son and daughter that their pa was a trimmer also curled up, and passed on. The son and daughter, however, survived. It's all very harrowing. When the son and daughter, hear of their father's foul penitence to his country, they beat it, only to a nunnery, the other to his club. The old man bucks up and tries to forget that his very own flesh and blood have abandoned him, and has his name proposed at his son's club. Nothing doing. Then he sees the nomination on the club's bulletin board, and the daughter gets a day off from the nunnery, and makes a spell to the club members. The old man tries to get to her, but the daughter is adamant.

"Restitute!" she exclaims. The old man turns into the government kitty at Washington in one single shipment expressed offhand \$200,000—just like that. He thinks he's squared himself with the folks, but runs up against the daughter's dictum: "You must make restitution to all!" Catch that. A bit of plebeian English is slipped into the text earlier when the accusing clerk takes his pen to hand with the cigarmaker and his partner has understated revenues." Hawke and his partner HAS. Everything about this multiple suggests it must have been written after a hard night and accepted by children of the penitence must smile at the long arm of coincidence that's worked overtime in the film version. The two victims of old Banker Hardie's theft, escaping from their asylum jail are shown to rush straight as arrows to the outstretched dead hand holding out proof of the victim's martyrdom, the dead hand being part of the corpse of one of the conspirators and the scene miles away from the asylum.

(SELIG POLYSCOPE.)

### HARD CASH

The catch-as-catch-can method of selecting scenarios still prevails as a popular pastime in some of the studios. Here's Charles Reader's mossy old timer, "Hard Cash," in its second week on the market as a multiple, and it should never have been translated, save by an artist who realized the necessity of careful adaptation. Even the gullest-eyed children of the penitence must smile at the long arm of coincidence that's worked overtime in the film version. The two victims of old Banker Hardie's theft, escaping from their asylum jail are shown to rush straight as arrows to the outstretched dead hand holding out proof of the victim's martyrdom, the dead hand being part of the corpse of one of the conspirators and the scene miles away from the asylum.

And the getaway from the prison. Shows incarcerated hopelessly in preceding scenes, when the time is ripe for the advancement of the plot the victims merely grasp the iron bars that bend as if they were rubber hose pipe, and plop the pair are free. It is the duty of an adapter of an arid dramatic substance of the literary fashions of earlier days to bring his situations down to the current demand for logic. Old Daddy Erouwer, who plays the doctor in the piece gives the story about its only coherent moments. His bit of placing a forefinger on the artery of the forehead that most frequently gives out in strokes of apoplexy instanced the general thoughtfulness of his depletion.

The sea battle of the Agas and the pirate ship is a fine bit of ocean warfare, but it shouldn't have been marred by the general carelessness of selection, arrangement and drama of the succeeding scenes. The subject has been well thought and care. As it is, it's mediocre, if not unum. Corb

### G. F.'S EXCLUSIVES POPULAR.

The success of the newly instituted exclusive service of the General Film has resulted in a recast of several departments of the corporation's business forces at 200 Fifth avenue.

The exchange department of the company report that the first week's returns from the company's announcement of a film exclusion program added 267 new customers to the General Film's books.

**RELEASED NEXT WEEK (Oct. 13 to Oct. 19, inc.)**

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph	Gaumont	Imp	American
Biograph	G.N.S.F.	Gem	Keystone
Kellogg	Ramo	Reliance	Reliance
Lubin	Solax	Christal	Majestic
Pathes	Ptheclectic	Newstar	Thanhouser
Selig	F.R.A.	Powers	Key-Bee
Edison	Lewis Pennants	Belair	Broncho
Essanay	Great Northern	Reel	Domino
Kielce	Draxon	Frontier	Mutual
Melies	Italia	Victor	
	G.N.X.X	Blache Features	

### OCT. 13—MONDAY

GENERAL F—McGann and his Ornette, 494, and Aunts, Too Many, comedy, 505. B; The Hermit's Ruse, drama, 1,000. K; The Flansee and the Fairy, drama, 1,000. L; Pathe Weekly, 1,000. P; The Bridge of Shadows (2 reels), 2,000. S; Mrs. Upton's Devotee, comedy, 1,000. V; Bill's Career as Butler, comedy, 1,000. E.

UNIVERSAL—Rogers, The Pride of the Ranch, 1 reel, drama, N; Hidden Fires, 2 reels, L; The Surf Maidens, comedy, 1 reel, Gem.

MUTUAL—Courage of Sorts, comedy, and Making Pig Iron, educational, split reel, A; Their Husbands, Key; Poor Old Mother, Rel.

EXCLUSIVE—The Two Spies, special 3 reel drama, G.

### OCT. 14—TUESDAY

GENERAL F—The Family's Honor, drama, 1,000. E; Three Scraps of Paper, drama, 1,000. S & A; The Last Minute, drama, 2,000. 2 reels. K; (Bellipse); A Yankee in Mexico, drama, 605, and The Petrified Forests of Arizona, educational, 240. Pthec; The Silver Grindstone, 1,000. S; The Ballyhoo's Story, drama, 1,000. V; A Deal in Oil, comedy, 1,000. F.

UNIVERSAL—In the Wilds of Africa, travel, two reels, B 101; Pearl's Mistake and Getting the Grip, split reel, comedy, C.

MUTUAL—The Plot Against the Governor, 2-reel drama, T.

EXCLUSIVE—The Rival Brothers, G.N. special; Snatched from Death, drama, 1,000. G.

### OCT. 15—WEDNESDAY

GENERAL F—The Widow's Suitors, comedy, 1,000. E; The Vampire, 2,000. 3 reels. K; Their Waterloo, comedy, 1,000. S & A; The Duke's Mark, drama, 1,000. Pthec; Master Fix-it, comedy, 700; Buddhist Temple and Worshipers, 300, split reel, V; As the Father Sparrow His Son, drama, 1,000. S.

UNIVERSAL—Futur's Luck, comedy, N; The Escape, drama, P; From the Beyond, 3-reel drama, Eclr.

MUTUAL—The Reaping, two-reel drama, RR; The Mutual Weekly No. 42; The Filrt, Rel.

EXCLUSIVE—The Current, Ramo Special; Gaumont Weekly No. 83, 1,000.

### OCT. 16—THURSDAY

GENERAL F—Red and Pete, Partners, drama, 1,000. E; A Borrowed Identity, comedy, 1,000. S & A; The Taking of Battlesnake Hill, drama, 2,000. Lubin special; Scenes of Seignon, scenic, 1,000. Melies; In the Haunts of Fear, 2,000. Pthec special 2-reel; The Golden Cloud, drama, 500, and the Abduction of

Pinkie, comedy, 500, split reel, S; The Outlaw drama, 1,000. V; Pathe Weekly, 1,000 (No. 58 released in the West and No. 59 in the East).

UNIVERSAL—The Daredvile Mountaineer, 2-reel drama, Imp; Memories, drama, one reel, RX; Curing the Doctor, comedy, 1 reel, Frnt.

MUTUAL—The End of Black Bart, drama, one reel, A; Romance of Erin, drama, one reel, Dom; Selected release.

EXCLUSIVE—Special release (name not announced); Simple Simon's Grisley Hug, comedy, 1,000. G.X.

### OCT. 17—FRIDAY

GENERAL F—The Foreman's Treachery, 2-reel drama, E; Broncho Bill Gets Square, 2-reel drama, S & A; The Troublesome Telephone, comedy, 500, and The Boston Floating Hospital, topical, 50. K; Her Hour, drama, 1,000. Pthec; The Woman of the Mountains, drama, 1,000. S; Matrimonial Manoeuvres, comedy, 1,000. V; The Mate of the Schooner Sadie, drama, 1,000. L.

UNIVERSAL—Their Two Kinds, comedy, 1 reel, N; His Pal's Request, drama, 1 reel, P; The Girl of the Woods, 2-reel drama, Vic.

MUTUAL—Venetian Romance, 1 reel, Kb; A Peaceful Victory, T.

EXCLUSIVE—The Gallows of the Gods, 4,000. F.R.A.; Fisherman's Luck, 1,000 Sol.

### OCT. 18—SATURDAY

GENERAL F—Twice Rescued, drama, 1,000. E; Aikall Ika and the Wild Man, comedy, 1,000. S & A; The Highest Bladder, comedy, 500, and a Sleepy Romance, 500, comedy, L; A Plant with Nerves, educational, 500, and St. Claude and its Environs, scenic, 300, split reel, Pthec; The Pirates, comedy, 2 reels, V; The Railroad Detective's Dilemma, drama, 1,000. K; The Girl Across the Way, drama, 1,000.

UNIVERSAL—The Beggar and the Clown and Leaves from Hal Hayer's sketchbook, split reel, 1; The Brute, drama, 1 reel, Frnt; Through Barriers of Fire, drama, 2 reels, B 101.

MUTUAL—The Making of a Woman, drama, 1 reel, A; The Wedding Write Up, comedy, 1 reel, Maj; A Knight Errant, 1 reel, Rel.

### OCT. 19—SUNDAY

UNIVERSAL—The Criminals, 2 reel, drama, RX; Hearts Entangled, 1 reel, drama, C; He Loves to Be Amused, and Oxygen, split reel, Eclr.

MUTUAL—Through the Sluice Gates, 1 reel, drama, Maj; The Beauty in the Sea Shell, educational, 1 reel, T; Apollo release, title not reported.

# FILM FLASHES

Harry Moraine has been engaged as property master of the Santa Barbara American's studio.

Ida Lewis and Joseph Swickard have joined the California Ricketts contingent.

The Universal adds a new comic brand to its symposium, labeled the Joker Brand.

The Famous Players Inform exhibitors that the "In the Bishop's Carriage" litigation will not interfere with exhibitors' rights to present the film.

Violet Reid, formerly with the Thanhouser Film Co. has switched to the Biograph forces.

"Checkers" is sure of adequate stage direction. Augustus Thomas, who is director-general for the All-star Feature Corporation, has retained the services of Henry M. Blossom, author of the novel of "Checkers" and of the subsequent dramatization, in the staging of the silent drama which the All-star concern will make. Thomas W. Ross and a company of more than a hundred, posed for the camera at the old track at Laurel, Md., where some of the principal scenes of the story are laid.

Bert Angeles, formerly with the Vitagraph, is producing Oliver Doud Byron's play, "Across the Continent," for the Pilot Co. It is to be a four-reeler.

George Ellis, mechanic of the Pilot Co., is about on crutches. He was injured in a motor cycle accident.

Director Ned Fines has a company of 17 Vitagraph photoplay actors working in the Blue Ridge mountains of North Carolina. They will make three dramas with the mountains and their quaint natives as the background. Edith Storey is playing the leading roles. The Players are at Sat. Cave, 40 miles from Hendersonville. The preliminary arrangements of the expedition declare that the actors have discovered a sure-enough moonshine whisky still and will incorporate it in their pictures. In some of the most dangerous work, native mountaineers are pressed into service as guides and camera carriers.

Here are some of the statistics given by J. Stuart Blackton, vice-president of the Vitagraph Co., in an address to the Brooklyn Municipal Club recently: "There are 1,000 movies in New York; the public pays \$275,000,000 a year to watch the films; the exchanges make returns of \$20,000,000 to the manufacturers; theatre owners pay to the exchanges \$25,000,000 a year; 40,000,000 copies of film are turned out by American manufacturers, or 32 separate pictures (counting 16 to the foot) for every inhabitant of the United States. Mr. Blackton declared against municipal censorship of films.

William Fox has contracted for "Arizona" in all his houses. It started this week at the Crotona, the Bronx, New York, and will continue through the rest of the Fox circuit.

George A. Florida, circus and theatrical agent, has signed with George Kleine to go in advance of a special "Quo Vadis" film. He closed recently with the Arlington-Beckman Oklahoma Ranch Wild West. Florida will be backed with the big tops next summer.

The Interstate Feature Film Co., of Baltimore, has taken the state rights of Delaware, Maryland, Virginia and District of Columbia, of the Italia-Denmark subject. "The War Correspondent." Arthur D. Gans closed the deal on behalf of the Interstate. He has succeeded Warren A. Kline in the Interstate Co., Mr. Kline retiring to give his entire attention to his theatrical interests, according to a statement from the Baltimore office of the Interstate.

Sydney Rosenfeld, who wrote "The Senator" and "The Vanderbilt Cup," has completed "The Heart of a Rose," which will be released by the Reliance Co., Oct. 22, as a single reel photoplay. Gerald Harcourt and Rosemary Theby have the principal parts. This is Mr. Harcourt's debut in the silent drama. Junie McCree has written two scenarios for the Reliance. They both have to do with "Pete," the Hippodrome mule. The first of what is designed as a comedy series is called "Two Men and a Mule." Ross Snow is one of the comedians.

The Printz-Biederman Co., Cleveland manufacturers of women's clothes, have had a special comedy reel manufactured to illustrate the excellence of their product. The scenario tells of the difficulty of two society women who under stress of circumstances are forced to put up with hastily improvised wearing apparel. The clothiers gave a special performance recently in a Cleveland movie playhouse.

Rice Brothers' Circus was forced into bankruptcy in Chicago last week. "Moving pictures of animals drove us to the wall," said one of the managers.

The fire department of New York was active in its pursuit of violators of the standee law last Sunday. Charging overcrowding, Fire Battalion Chief Howland caused the arrest of four owners of picture places on the lower East Side. They were paroled in the men's Night Court.

Kansas schools will introduce moving pictures as part of their courses. The state textbook commission has indicated that it will give favorable ruling on the point. Nature studies, agriculture, hygiene and like subjects

will be selected for the purpose. The probability is that the state will manufacture the films itself and own them.

The German censors have approved "Ivanhoe," one of the recent productions of the Imp European Stock Co., under the direction of Herbert Bronson.

King Baggot, who plays the lead in "Absinthe," a new product of the Imp European Co., spent a week in the slums of Paris to get the Apache atmosphere.

## ANOTHER ONE-NIGHTER SCHEME.

Add still another to the several important plans recently recorded by VARIETY for supplying the open nights of the one-night stand theatres with film programs.

The proposal of the ten film manufacturers under the General Film banner to combine with Kinemacolor in cobwebbing the country, starting with 250 small time playhouses already enrolled, isn't to be a walkover.

A far-reaching combination not affiliated with Kin or the General Film is after the same customers that the General Film's plan encompasses, and has been after them for some months.

The third faction ambitious to build up and control extensive film program circuits throughout the country is backed by the men who took the one-nighters, and is rounding up the theatres of their several arteries into a plan to combine booking men and managers and turn manufacturers themselves and supply their own films.

C. J. Maynard, in charge of the Aarons branch of the Klaw & Erlanger booking offices, after first disclaiming knowledge of the existence of a desire of the booking men to control the film programs of the theatres they represent, said: "Such a plan is under way. It is merely protective. Overtures being made to our clients by the standard big film makers are confusing them. The enticements offered in some instances are interfering with the booking of regular theatrical attractions in these same towns. The aim of the film men to round up the small time houses into something like circuits was begun seriously last season. We got next when managers would write in asking us to shift our time. We discovered that the film men had cut in on the nights. Several of us decided then to keep our eye on the film business. We have been in correspondence with the theatres of our respective circuits to some extent ever since.

"If the film men get control of the houses, we booking men will necessarily have to be the beggars when listing theatrical shows. If, on the other hand, we can educate the one-night stand theatre manager that his best interests will be conserved by making us the agent not only of his theatrical shows but also of his film programs, we will be doing him and ourselves a service, by minimizing opposition and expense.

"If we booking men in a combination can turn over to a film firm, say, 1,500 theatres from ocean to ocean and from Canada to the Gulf, who will make us their agent for films as well as shows, we want a big percentage from the film men. If the film men undertake to try to get this business direct, they war with us, and we war with the theatres."

## CLERGY GOES AFTER "GOODS."

Chicago, Oct. 8.

Rev. Frederick E. Hopkins, pastor of the Park Manor Congregational church, made an attack on what he termed the "cesspool drama" from the pulpit Sunday. The speaker termed this age an "age of smut." He leveled a shaft at "Damaged Goods," now at the Blackstone, and said: "And one of the critics, writing of the cesspool at the Blackstone theatre, 'Damaged Goods' concluded her disgusting story with 'But I liked it.'"

Dr. Melbourne P. Boynton and Jenkin Lloyd Jones, two other pastors, made acrid attacks on the tango in their Sunday sermons.

Richard Bennett warns the people of Chicago that no children under 17 years of age, unless accompanied by parents or guardian will be allowed to witness a performance of "Damaged Goods" at the Blackstone. The engagement closes Oct. 19.

## SHUBERTS PREPARING FOUR.

The Shuberts have four pieces in rehearsal. They are "Miss Phoenix," a new comedy by Albert Lee; "A Modern Girl," by Ruth Mitchell, a new play (still unnamed), by Rachel Crothers, and a new version of "Turandot," originally produced by Max Reinhardt.

Besides these the producers have purchased the American rights to "The Pearl and the Girl," now at the Shaftsbury, London, where it opened last week.

## FILMS FOR INSANE.

Reno, Nev., Oct. 8.

A picture apparatus has lately been purchased and installed in the insane asylum near here out of an appropriation of \$1,000 for the amusement of patients in the Nevada Hospital for Mental Diseases and Infirmities.

75 patients were reported at the initial "show." Four films a week are to be exhibited hereafter.

## DESIGNER USING KIN.

M. Poiret, the famous French designer of woman's apparel, has made arrangements to use Kinemacolor films to supplement his lectures in America. It is the intention of the Kin company to include several of this series in its regular weekly fashion releases.

The Kinemacolor gallery of famous stars was this week augmented by scenes showing Ethel Barrymore and her children, Jefferson DeAngelis and Alice Lloyd.

Felix Feist, manager of the Chicago office of Kinemacolor, was in New York this week for a few days' visit.

## PICTURES REPLACING SERMONS.

Pasadena, Cal., Oct. 8.

According to a recent announcement made here by Rev. Alan R. Tillinghast of the Universalist Church, pictures are to replace the regular Sunday evening sermons. In addition to this there is to be a special evening movie show in the church every Tuesday and a children's matinee every Friday. Aside from this the usual church services are to be undisturbed.

Nov. 1 is the date set for the new order of things.

## D. C.'S PLAYS DE LUXE.

The publicity given President Wilson's visit to a Washington vaudeville show recently has inspired several managers to plan special performances de luxe in the capital to supply the extra theatrical diversion that the large Washington crowd appears to want.

The National and the Columbia, the capital's legitimate houses, don't offer opportunities enough during a week to appease the show-going desire of the politicians, officeholders and native and foreign attaches. Sometimes the visiting attractions don't meet the taste of the Washingtonians, and then its a week of famine for the highbrows.

Important officials hesitate before visiting the other Washington houses, even when attracted.

Samuel Wallach of the Harris forces, and manager of the Fulton, New York, is engaged in a round-up of subscribers for the appearance in Washington of a special company presenting the old standard comedies and new things in modern drama. At first, the Wallach idea is to offer in Washington three or four short plays a night twice a week. As his clientele develops and the taste of his following is discovered, the longer pieces will be offered.

Brieux, Shaw, Hauptman and Gorky are among the moderns listed by the manager for Washington's delectation if he gets enough subscribers. A popular Washington auditorium will house the new plan.

## SCENARIO CLEARING HOUSE.

The General Film Co. is trying to take the chaos out of scenario filmdom. Claiming the field is still rank with weeds, the big parent concern is undertaking to rid the furrows of stubble.

The standard-bearer of the Vitagraph, Biograph, Edison and other film makers is after nothing less than a scenario clearing house. From the inception of the movies the scenario department has ever been the bane of producers. With increased interest in pictures, the evil has increased until it is now a bugaboo with all manufacturers.

The General Film's ambition is to establish and maintain a general scenario library to which all scenarios received by all producers of its combination are to be despatched when received. There the manuscripts will be read, assorted, rejected, accepted and recorded.

The project aims to reduce the labor and cost of scenario selection to its minimum possibilities the ease of instantly acquiring the particular kind of material desired by the manufacturers.

The ten companies in the General Film combination are reported to enthusiastically favor the clearing house plan, despite some doubts that it can be run successfully with its subscribers each rabid for the first grab at desirable material.

Hurke Symes, who last season was assistant director of the Empire stock exchange, N. Y. is with the new show producer at the Fine Art Theatre, Chicago, where he will help with the stage direction of the one act pieces to be produced there.

IF YOU DON'T ADVERTISE IN



DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (October 13)

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-Consolidated Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following name.

Agency booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. S. O.," United Booking Offices—"W. V. A.," Western Vaudeville Managers' Association (Chicago)—"S-C.," Sullivan-Consolidated Circuit—"P.," Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M.," James C. Matthews (Chicago)—"Pr.," Proctor's Circuit (New York)—"P.N.," Nixon-Nirdlinger—Prudential-Consolidated Agency (New York)—"J.-I.," Jones, Linick & Schaeffer (Chicago).

New York PALACE (Orph) Marie Lloyd "Save One Girl" Maurice & Walton "Yankee Scouts" Leonard & Russell Hickey Bros Ida O'Neil & Co The Goodmans COLONIAL (ubo) Fritzi Scheff & Co Jack Wilson Co Florence Roberts Co Julius Farned Hance & Gonne Ward Bros Gasch Sisters Bianca Sloan Coe Debeney ALHAMBRA (ubo) Clifton Crawford Sophie Tucker Diero Root L. Dalley Co Stan Stanton 3 Smith Cook & B Ramsdell 3 "Act Beautiful" Meredith & Snosser BRONX (ubo) Belle Baker Harry Tighe Co R. L. Goldberg Frank Sheridan Co Hoyt's Minstrels Farber Bros Joe Cantwell & Walker McConnell & Simpson Pietro McMahon Diamond & G Frawley & Hunt Mori Bros HAMMERSTEIN'S (ubo) Fatima Sam Kitty Morton Florence Tempest Co Bernard Granville Daisy Harcourt Lewis & Ryan Avon Comedy 4 The Electric Case Joe & Lew Cooper Josephine Dunfee Bristol's Stallions Hayes & Lytle Joe Cook Sturtevant & Moss Mr & Mrs Ball 5TH AVE (ubo) Valetka Suratt Co Laddie Chie Imhof Conn & Corrine Jones & Sylvester Grant & Hoag Olive Briscoe Edemare & Chabot Seidona's Posee Shriner & Richards Rolandow Bros UNION SQ (ubo) Don Smith-Austin Co DeVole & White Madge P. Maitland "Jarr Family" Monroe & Pusey Lohse & Sterling (Others to fill) PROCTOR'S 125TH Anne Muller Ed Eatus The Hurleys Ford & McNeil Phil Bennett Hickman Bros Co O'Neil & Dixon Tom Nawn Co Marimbo Duo Booth & Variullal "Leading Lady" 2d half Olive Trio Port & De Lacy Edna Whisler Co Conroy & Wilson Martin Howard Nina Espey Al Caplan Wm. Schay Co "Wedding Day" Sheek D'Arville & D Flying Rogers PROCTOR'S 64TH Le Roy Conroy & Wilson

Helen Stevens 5 Masons Co 3 Westoffs Bounding Pattersons Stanley 2d half Brown & Hodges Emil Hoch Co Weston & Wymera Marumbo Duo Suite Hair Girls PROCTOR'S 23D Flying Rogers Edna Whisler Co Emil Hoch Co Sheek D'Arville & D Allen & Dalton White's Minstrel Al Carleton 2d half Le Roy 3 Westoffs Tom Nawn Co Bounding Pattersons Ford & McNeil Cecilia Mayall Hickman Bros Co PROCTOR'S (loew) Bruce Morgan & B Fox Fogle Circus "Scrooge" Gust Gardner (Three to fill) 2d half The Codys Sue Smith Robt H. Hodges & Co Kenny Hollis 5 Bennett Sts (Two to fill) LINCOLN (loew) The Codys Eckhoff & Gordon Sus Smith Gracie Emmett Co Kenny & Hollis (One to fill) Bruce Morgan & B Ella Nowlan Troupe Edward Norfolk Co Armstrong & Manley Gracy (One to fill) DELANCEY (loew) The DeForests Frank Stafford Co Hayden & Bertin (Five to fill) 2d half Sidney Falke Gracie Emmett Co Knowledge & White Frank Stafford Co Herbert & Dennis (Three to fill) PLAZA (loew) Rose Miller Lee Barth Telegraph 4 Tossing Austins (One to fill) 2d half Hendricks & Lawrence Gilmore & Castle (Three to fill) GRIFFLEY (loew) The Skatells Ed Norfolk Co Onaip Herbert & Dennis (Four to fill) 2d half The DeForests "The Criminal" Onaip Grace Gardner (Four to fill) GRAND (loew) Stella Morrissy Screntine Duo Helen Henderson Co Green McHenry & D "Palace of Arts" (Two to fill) 2d half Ronald & Ward Broadway 3 "Doc Brown" Al Lawrence (Three to fill) AMERICAN (loew) 5 Bennett Sts "King for Night" Hardeen Al & Fannie Steadman (Four to fill)

Richards & Montrose Fred Smith Hardeen Al & Fannie Steadman Willie Hale Bro (Three to fill) 7TH AVE (loew) Weston & Young Alex Christensen Princess Minnekomis Co Marie Stoddard Lutz Bros (One to fill) 2d half Marie Fenton Eckhoff & Gordon Wm Lampe Co Telegraph Four (Two to fill) YORKVILLE (loew) Mr & Mrs S Reynolds Walter Brower Ryan Richfield Co Levering Troupe (One to fill) 2d half Weston & Young Alex Christensen Ryan Richfield Co Sadie Ott (Two to fill) Brooklyn ORPHEUM (ubo) Ed Poy Family James Bon Thornton "Beauty Skin Deep" Morton & Glass Howard & Ratcliff Elda Morris Howard's Animals 3 Bartos Flying Russells "BUSHWICK (ubo) "Neptune's Garden" Baby Bell Co Dudley Bayles Melville & Higgins Bert Melrose Dagwell Sisters Walter Van Brunt "Scrooge" Shelley Bros LIBERTY (loew) Sidney Falke Saunders & VonKuntz (Two to fill) 2d half "Between Trains" Williams & Hawley Barrow & Milo (Two to fill) "FULTON (loew) Richards & Montrose "The Criminal" Saddle Ott Broadway 3 Ellis Nowlan Troupe (One to fill) 2d half Undine Andrews Saunders & Von Kuntz "Scrooge" Enrico (Two to fill) BIJOU (loew) Hendricks & Lawrence "Top World Dancers" Enrico (Two to fill) LaVine Cimeron 3 Viola Dura "Top World Dancers" Walter Brower (Three to fill) SHUBERTS (loew) Undine Andrews Co Wm Lampe Co Ronair & Ward Willie Hale Bro (Three to fill) 2d half Snyder & Buckley Dancng Micks Princess Minnekomis Co Dollar Troupe (Three to fill) COLUMBIA (loew) Knowles & White "Doc Brown" Usher Trio (Two to fill)

2d half Mr & Mrs Reynolds Geo Randall Co Leon Roberty (Two to fill) JONES (loew) Williams & Hawley "Two of Kind" (One to fill) 2d half Lee Bar Walker Helen Plingree Co The Steeles Albany, N. Y. PROCTOR'S M & A Valli Errico Williams & Weston Matthews & Harris Joe Tinkman Co "In Barricks" Hans Wagner 2d half Chief Tenedhoa Roberts & Lester McDonald & Kenney Jane Dara Co Ernest upille Perry's Minstrel Leo & Chapman Atlantic City SAVOY (ubo) "Green Beetle" Mack & Walker Waterbury Bros & T Hayes & Alpoint Wheeler & Wilson Gordons Dogs The Peers Billings, Mont. BAECK (sc) (15-16) (Same bill as at Miles City this issue) Boston KEITH'S (ubo) Cressy & Dayne Josie Heister Kaufman Troupe Raoul Rominto & C The Hennings Anita Bartling Conway & Leland (One to fill) ORPHEUM (loew) Mack & Atkinson Leonard & Whitney The Mozarts Edith Clifford Buch Bros (Three to fill) 2d half Scheda Watson & Lloyd "Mother Goose Girls" (Three to fill) ST JAMES (loew) Scheda Watson & Lloyd "Mother Goose Girls" Sallie Stembler Bro Cliff Bailey (One to fill) 2d half Mack & Atkinson The Mozarts Leonard & Whitney Edith Clifford Buch Bros (One to fill) Brocton, Mass. CITY (loew) O'Boyle & Starr Neff & Starr Schrode & Mulvey 2d half Billy Kinkaid Mary & Wales Coakley McBride & M Buffalo SHEA'S (ubo) "Song Revue" "Spouts" Marie Loew Ward Bros Sprague & McNeecce Loughlin's Dogs (Others to fill) BUTTE EMPIRE (sc) Adeline Loew Leo Beers "Behind Footlights" Edna Aug Houghton Morris & H

Calgary, Can. ORPHEUM (Same bill as at Edmonton this issue) EMPIRE (m) "Night in Mexico" Alexander Kaminsky 4 Charles International Dancers Sam Hood Archer & Ingersoll Calumet GRAND (ubo) Don Taylor Turner & De Tennis Canton, O. LYCEUM Jipp & Kippy 3 Lubins Lorna Elliott Frank Long "Night in Park" Champaign, Ill. WALKER O H (wva) "Buster Brown" 2d half La Reina Link & Robinson Clinton & Rogers Chief Capucelino Charleston VICTORIA (ubo) Johnnie Kelly Wilton Sisters Isabelle Miller Co Alman & Nevins 4 Solls Bros Chattanooga MAJESTIC (ubo) "Colonial Minstrel" Chicago PALACE (ubo) "Train and Nurses" Francis McGlin Co Ray Cox 5 Melody Mads Canfield & Ashley Stepp Goodrich & K Helen Trivix The Levans Swala Ostman 3 MAJESTIC (ubo) Ross Fenton Co Mile Marlin Master Gabriel Co Miss Buckingham Phillips & White Four Harveys 3 Sobchansky Thurber & Madison Inza & Lorella EMPRESS (sc) Halsted St (Open Sun Mat) Hermann & Shirley Neary Miller Herman Jas F McDonald "Snap Shots" Whyte Peiser & W S Yocarys 4 CRON (Jls) Martini & Trolse Harry C Sawyer Bissett & Scott Tetsuwaru Japs (Two to fill) 2d half Alvarados Gouts Melody Trio Jack Corell Co (Three to fill) COLONIAL (Jls) Inter Polo Team The Wessons Dill & Ward Gibney Earle Co "Girl in Vase" Slayman All Arabs 2d half Electrical Venus Slayman All Arabs "GRIFFLEY" Jagger & Goodwin "Girl in Vase" Mona Gray Elliott & Mapes McVICERS (Jls) 4 Sullivan Bros Picard's Seals Alpha Troupe Washund & Tekla 3 Norvette Bell Jos Maddern Co Patricola English Ballet WILLARD (Jls) Modest Troupe Brooks & Carlisle Gray & Peters Winona Winters Rudolph & Lena Carlos Circus 2d half McPhee & Hill Winona Winters Rhode & Crampton Lyons & Cullum Society (Two to fill) WILSON (Jls) Society 6 Lyons & Cullum Rhode & Crampton

Cooper & Eshell McPhee & Hill Elliott & Mapes Truly Shattuck 2d half Modest Troupe Martini & Trolse Brooks & Carlisle Dill & Ward Gray & Peters Carlos Circus Truly Shattuck Cincinnati KEITH'S (ubo) Horace Goldin Holmes & Buchanan Lewis & Dody Perry Warem Co Ray Conlin Delmore & Lee The Beans EMPRESS (sc) (Open Sun Mat) Price & Price Hughes & Matzie Dave Ferguson 3 Musketeers Diving Nymphs Mr & Mrs Fisher Cleveland KEITH'S (ubo) Jack Norworth Dr Carl Herman Byron & Langdon Hanlon Dean & H Joe Whitehead The Vivians El Roy Sisters Van Bros Colorado Springs EMPRESS (sc) (15-16) (Same bill as at Pueblo this issue) Columbus KEITH'S (ubo) Laaky's "Red Heads" Bert Wheeler Belleclair & Herman Chris Richards Landry Bros Hines & Fox (Others to fill) Dallas MAJESTIC Simon Usher Bros De Michele Bros Willy Zimmerman Quinn & Mitchell Young & April E J Moore EMPRESS (sc) Halsted St (Open Sun Mat) Edward Davis Co Kenny Nobody & P Kirke & Fogarty Belleclair & Herman Great Wellan Manning Moore & A (Others to fill) EMPRESS (sc) (Open Sun Mat) Lew. Palmore Bernard & Scarth Chas Bowser Co Luciano Lucca Henry Frey The Sombumbule PANTAGES (m) Lottie Mayer Girls Clayton & Lennie Tojett & Bennett (Open Sun Mat) Himgber Marlon & Day Alfredo Marshall Des Moines. ORPHEUM "Kid Kabaret" Dolce Sisters Fire Ham Co Mack & Williams Bollinger & Reynolds Martin Johnson Barthold's Birds "Girl in Vase" TEMPLE (ubo) Robt T Haines Co Kelly & Pollock Goldsmith & Hoppe Gary Helen Mac & Bradford Gardiner 3 Juggling De Lisle 4 Casters BROADWAY (sc) (Open Sun Mat) Webster & Ward Bob & Elsie Austin Luigi Dell'Or Burke & Harrison Walsh Lynch Co Richard & Louie "Big Jim" "What Mother Says" FAMILY (m) Sweeney & Rooney Ray & Marsh 2d half Hill Cherry & Hill Duluth ORPHEUM Taylor Granville Co

Marshall Montgomery Kennedy & Rooney Lyons & Yosco Walsh & Bentley Edmonton, Can. ORPHEUM Dazle Co Lorraine & Dudley Lewis & McCarthy Stuart Barnes Whitefield & Irland Musical Cutya PANTAGES (m) "Redemption" Romera Family Kathryn Milley Juggling Normans Vincent & Raymond La Tell Bros Elizabeth, N. J. PROCTOR'S Brown & Williams Franklin Gale Larake & Bell "Great White Way" Cane Sisters Boot Black 4 Maxine Troupe 2d half Lessik & Anita Helen Stevens John B Cook Co Two Austins 2d half Hallen & Burt "Song Dream" Oliphant 3 Erie, Pa. COLONIAL (ubo) Arthur Browning Helen Page Co Paul Stephens Majestic 4 (Two to fill) Escanaba, Mich. ORPHEUM (ubo) White & Plenty 4 Temple Gira Amanda Hendrix Swain's Cockatoos Evansville, Ind. NEW GRAND (ubo) Laylo & Benjamin Little Leslie Hassin Jas R McCann Co Frank L. Mads Pullman Mads The Townsnes Van & Carrie Avery Lord Roberts Brown Harris & B Zeno Jordan & Z Fall River, Mass. ACADEMY (loew) Thermos Arktos "Between Trains" Al Lawrence Snyder & Buckley (Open Sun Mat) Page & Newton Harry English Co Knapp & Cornelia (Others to fill) Ft. Wayne, Ind. EMPRESS (sc) (Open Sun Mat) Williams & Warner Fostick Humes & T Maurice Freeman Co Chas Drew Co Archib Goodall (One to fill) La France Bros Hurst Watts & H John P Wade Co Society Girls Chas Gibbs 7 Bracks PANTAGES (m) Moore's Girls James Brockman King Trenton Co Mount 3 De Von Sisters Aerial Bartiets Louisaville KEITH'S (ubo) Green Bay, Wis. ORPHEUM (wva) 2d half Caron & Farnum Stone & King Geo Roscoe Co Will Coleman Nadge Hamilton, Can. TEMPLE (ubo) Edwin Stevens Co Henshaw & Avery Jimmy Lucas Jordan 3 American Dancers Hancock, Mich. ORPHEUM (ubo) Greater City 4 4 Temple Girls Harrisburg ORPHEUM (ubo) Merrill & Otto Bert Leslie Co Mae West

Great Leon The Littlejohns (Others to fill) Hartford, Conn. POLI'S (ubo) Nichols Sisters Linton & Lawrence Ward & Current The Dooleys The Berrens Leitzel & Jeanette Hussey & Lee Hoboken, N. J. L.V.H. (loew) The Steeles LaVine Cimeron 3 (One to fill) 2d half Tossing Austins (Two to fill) Hurley, Wis. TEMPLE (ubo) Turner & De Tennis Amanda Hendrix Eddie Sawyer White & Plenty Zeb Zarrow Troupe Indianapolis KEITH'S (ubo) Edw Abeles Co John & Mae Burke L.V.H. (loew) Herbert Dyer Co Harry De Coe Doris Wilson Co Skating Bear Ishpeming, Mich. ISHPERING (ubo) Tee Kay & Bonnie Princess Bonita Jackson, Mich. BIJOU (ubo) "District Leader" Kalamazoo, Mich. MAJESTIC (ubo) "Petticoat Minstrel" Kansas City, ORPHEUM Frank Keenan Co Frederick Allen Co Lambert L. Phina & Picks Gene Muller 3 (Others to fill) EMPRESS (sc) (Open Sun Mat) Harry Leander Hal Merritt Ash & Shaw Roberts Hayes & R Grace Cameron Dorothy's Playmates Knoxville, Tenn. BIJOU (ubo) "Funny Moon" Lansing, Mich. BIJOU (ubo) "Heartbreakers" Los Angeles ORPHEUM "Little Parisienne" Carl Rosine Co Carl McCullough Leo Edmore & Light Jack Kennedy Co Olympia Girls Buckley's Animals EMPRESS (sc) (Open Sun Mat) La France Bros Hurst Watts & H John P Wade Co Society Girls Chas Gibbs 7 Bracks PANTAGES (m) Moore's Girls James Brockman King Trenton Co Mount 3 De Von Sisters Aerial Bartiets Louisaville KEITH'S (ubo) Green Bay, Wis. ORPHEUM (wva) 2d half Caron & Farnum Stone & King Geo Roscoe Co Will Coleman Nadge Hamilton, Can. TEMPLE (ubo) Edwin Stevens Co Henshaw & Avery Jimmy Lucas Jordan 3 American Dancers Hancock, Mich. ORPHEUM (ubo) Greater City 4 4 Temple Girls Harrisburg ORPHEUM (ubo) Merrill & Otto Bert Leslie Co Mae West

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**Bogart & Nelson**  
**Carson Bros.**  
 (One to fill)  
**Minneapolis**  
**EMPRESS (sc)**  
 (12-14)  
**Martini & Maximilian**  
**Ballo Bros.**  
**Louis Xmas**  
**Louise Mayo**  
**3 Emersons**  
**Milwaukee**  
**MAJESTIC (orph)**  
**Lillian Lorraine**  
**Hermine Shons Co**  
**Harris Boland & H**  
**Kalyama**  
**Bali & West**  
**Richards & Kyle**  
**Louis Hardt**  
**Gliding O'Mears**  
**EMPRESS (sc)**  
 (Open Sun Mat)  
**Aldo & Mitchell**  
**John Healy**  
**"Night in Station"**  
**Bernard & Lloyd**  
**Median Dogs**  
**Minneapolis**  
**ORPHEUM**  
**Wallis Clarke Co**  
**Neil Family**  
**Muriel & Francis**  
**Lloyd & Whitehouse**  
 (Two to fill)  
**UNIQUE (sc)**  
 (Open Sun Mat)  
**The Morandins**  
**Arthur Gosar**  
**"Night at Bath"**  
**Mary Dorr**  
**Prince Floro**  
**Moline, Ill.**  
**FAMILY (m)**  
**Heidelberg**  
 4 De Kock Bros  
**Jessie Courtney Co**  
**Asaki**  
**Kay & Ray**  
 2d half  
**Chas Lindholm Co**  
**O Davi**  
**Morris & Beasley**  
**Bali & Marshall**  
**Sweeney & Rooney**  
**Montreal, Can.**  
**ORPHEUM (ubo)**  
**Lekoy Talma & B**  
**Ken & Rene Co**  
**illy & Edith Adams**  
**Harry B Lester**  
**Una Clayton Co**  
**The Lakanau**  
**FRANCOIS (low)**  
**Koli & Hadrihl**  
**Glady's Lane**  
**Moore & Moore**  
**Rush Ling Toy**  
**Golden & West**  
**The Maundins**  
 (Two to fill)  
**Muskegon, Mich.**  
**EMPRESS (ubo)**  
**The Aileans**  
**Philadelphina**  
**Clifford & Taylor**  
**Koogt Sisters**  
**Frank Rogers Co**  
**Jessie Sutherland Co**  
**Nashville**  
**PRINCESS (ubo)**  
**"Along Broadway"**  
**Newark, N. J.**  
**PROCTOR'S (ubo)**  
**Willi Holt Wakefield**  
**Dr Cook**  
**Spencer & Williams**  
**Chadwick Trio Co**  
**Le Bonita**  
**Ray Wilson & Tom**  
**Victorine & Zolar**  
 (One to fill)  
**LYRIC (pr)**  
**Two Austins**  
**Beatrice Turner**  
**Vera Victor**  
**Hallen & Burt**  
**Andy Rice**  
**Lesak & Anita**  
 2d half  
**McLevys Marvets**  
**Larabee & Bell**  
**Frank Howard**  
**5 Dunbars**  
**Boot Black 4**  
**Maxinoff Troupe**  
**Newburgh, N. Y.**  
**COHEN O H (low)**  
**Viola Duval**  
**Robt H Hodge Co**  
 (Three to fill)  
 2d half  
**Ann Walters Co**  
 (Four to fill)  
**New Haven**  
**POLI'S (ubo)**  
**Fred Bowers Co**  
**Eva Shirley**  
**Kelsner & Gores**  
**Fred Siemons Co**  
**Seymour Brown Co**  
**Herbert Germaine 3**  
**New Orleans**  
**ORPHEUM**  
**Henry Woodruff Co**  
**Edna Showalter**  
**Norton & Nicholson**  
**Doleon & Davies**  
**The Marshes**  
**The Romanos**  
**New Rochelle, N. Y.**  
**Loew**  
**Dancing Maes**  
 (Two to fill)  
 2d half  
**Baby Alice Turner**  
 (Two to fill)

**Oakland, Cal.**  
**ORPHEUM**  
**"Laws Party"**  
**Street**  
**Milton & De Long Sis**  
**Lorraine & Burke**  
**Sutton McIntyre & S**  
**Georgette**  
**Jungman Family**  
**PANTAGES (m)**  
 (Open Sun Mat)  
**"Heart Throbs"**  
**Al Abbott**  
**Allen & Lewis**  
**Connors Sisters**  
**Riley & Giris**  
**Rapoll**  
**Ogden, Utah**  
**PANTAGES (m)**  
 (Open Thur Mat)  
**Moore's Days**  
**Wm Schilling Co**  
**Marshall & Tribble**  
**Thos H Dalton**  
**Nifty Girls**  
**Carmen & Clifton**  
**Omaha**  
**ORPHEUM**  
**Orford's Elephants**  
**Oronoy & Bent**  
**Fiddler & Shelton**  
**Edgar Berger Co**  
**McIntyre & Hardy**  
**Milton Pollock Co**  
 (Two to fill)  
**OAKHORN Wis.**  
**GRAND O H (wva)**  
 2d half  
**TeKay & Bonnie**  
**Mayme & Mayme**  
**Jere Sanford**  
**Rose Troupe**  
**Ottawa, Can.**  
**DOMINION (ubo)**  
**Herbert & Goldsmith**  
**Empire Comedy**  
**Willard Simms Co**  
**Max Laube**  
**Juggling Barrets**  
**Apales Animals**  
 (One to fill)  
**Paterson, N. J.**  
**EMPIRE (sc)**  
**Frances Clara Co**  
**P J White Co**  
**Al Herman**  
**"Day at Circus"**  
**Riva Redmond**  
**"Beauty Shop"**  
**Black Bros**  
**Ladella Comiques**  
**Perth Amboy, N. J.**  
**PROCTOR'S**  
**McLevy's Marvets**  
**Frank Howard**  
**Arthur Forbes Co**  
**O'Brien & Cole**  
**"Song Dream"**  
 2d half  
**Hunter's Dogs**  
**Dorothy Curtis**  
**Ed De Corsia Co**  
**Cain & Newcomb**  
**Johnson Horton & J**  
**Philadelphia**  
**KEITH'S (ubo)**  
**Valerie Bergere Co**  
**Frank McGlincy**  
**Ethel May Barker**  
**The Vessemas**  
**Bison City 4**  
**Rawis & Kaufman**  
**Williams & Segal**  
**William Wolfus**  
**Thessian's Dogs**  
**ORPHEUM (ubo)**  
**Paul Florus**  
**The Turpins**  
**Frank Morrell**  
**Nana**  
**Gordon & Mark**  
**Seymour's Circus**  
**ALLEGHENY (ubo)**  
**The Stanleys**  
**Howard Sanford**  
**Helim Trio**  
**Rose Tiffany Co**  
**Harkins O'Brien Co**  
**"House Jack Bullit"**  
**BLU (ubo)**  
**La Grociosa**  
**The Drews**  
**Duquesne 4**  
**Nellie O'Connor**  
**Joelene Sisters**  
**OPERA HOUSE (low)**  
**Harry Stone Co**  
**Fred Smith**  
**"Scenes from G O"**  
**Armstrong & Manley**  
**Dollie Troupe**  
 (Two to fill)  
 2d half  
**Fox Foxtie Circus**  
**"Scenes from G O"**  
**Hayden Bertin**  
**"King of the Night"**  
**Marie Stoddard**  
**Lutz Bros**  
 (One to fill)  
**Pittsburgh**  
**GRAND O H (ubo)**  
**"Arcadia"**  
**Chas & Fannie Van**  
**Trotter & Weis**  
**Britt Wood**  
**Australian Scouts**  
**Plainfield, N. J.**  
**PROCTOR'S**  
**Hunter's Dogs**  
**Moore & St Clair**  
**Ed De Corsia Co**  
**Bartell & Hanley**  
**5 Dunbars**  
 2d half  
**Carlton & Clifford**  
**Brown & Williams**

**Cane Sisters**  
**Williams & Weston**  
**"Great White Way"**  
**Port Chester**  
**PROCTOR'S**  
**Carlton Clifford**  
**Dorothy Curtis**  
**John B Cook Co**  
**Charles Farrel**  
**State Fair Girls**  
 2d half  
**Dorothy Skillman**  
**Frank McCormick Co**  
**Bartell & Hanley**  
**Azard Bros**  
 (One to fill)  
**Portland, Me.**  
**KEITH'S (ubo)**  
**"Porch Party"**  
**Mr & Mrs Elwyn**  
**Lord & Payne**  
**Carl Stowe**  
 (Two to fill)  
**Portland, Ore.**  
**ORPHEUM**  
**Chip & Marble**  
**Scott & Keane**  
**Conlin Steele & C**  
**Pealson & Goldie**  
**Andrew F Kelly**  
**Ank Bros**  
**La Vier**  
**EMPRESS (sc)**  
**Hastings & Wilson**  
**Gypsy Countess**  
**Emily Sheer**  
**"Concealed Bed"**  
**Norton & Earl**  
**"Mission Garden"**  
**PANTAGES (m)**  
**Maurice Samuels Co**  
**Boris Fridkin Troupe**  
**Tom Kelly**  
**Connors & Edna**  
**Aldo Bros**  
**Providence, R. I.**  
**KEITH'S (ubo)**  
**David Staphan**  
**Hans Robert Co**  
**Bowers Walter & C**  
**Mary Elisabeth**  
**Muller & Stanley**  
**Roser's Dogs**  
**Biglow Hayden & C**  
**Chas Webber**  
**Pueblo, Colo.**  
**EMPRESS (sc)**  
 (12-13-14)  
**4 Readings**  
**Manning & Ford**  
**Sager Midgley Co**  
**Mort Sharp**  
**E Kelly Forrest**  
**Max's Circus**  
**Richmond**  
**LYRIC (ubo)**  
**Lynne Overman Co**  
**Amoras Sisters**  
**Lou Carrillo**  
**Harry & Wolford**  
**Grant Richards**  
**Wat & Schenck**  
**Welch Mealy & B**  
**COLONIAL (ubo)**  
**Espe & Paul**  
**Klein & Clifton**  
**Earl Wilson & Neal**  
**Lionel Paris**  
**La Mistena**  
**Recheater**  
**TEMPLE (ubo)**  
**Cecil Lean Co**  
**Mabel Berra**  
**Chas H O'Donnell Co**  
**Morgan Bailey & M**  
**Duffy & Lorenz**  
**Carl Grees**  
**The La Grohs**  
 (One to fill)  
**Rockford, Ill.**  
**ORPHEUM (wva)**  
**Woodwards Dogs**  
**Finley Chesleigh Sis**  
**Ted McCloyer**  
**Leo Filler**  
**Boganny Troupe**  
 2d half  
**Dave Van Field**  
**Cooper & Ricardo**  
**Davett & Duwall**  
**Lydell Conley & L**  
**Reed Bros**  
**Sacramento**  
**ORPHEUM**  
**Robbie Gordone**  
**Mullen & Coogan**  
**Frank Troupe**  
**McLalle & Carson**  
**Martha & Sisters**  
**EMPRESS (sc)**  
 (Open Sun Mat)  
**Lee & Allen**  
**Pringlie & Mien**  
**"When Women Rule"**  
**Byal & Earlv**  
**Maddin Feiber & T**  
**Karno Co**  
**Salem, Mass.**  
**SALEM (low)**  
**Billy Kinkaid**  
**Walter Weis**  
**Coskley McBride & M**  
 2d half  
**O'Boyle**  
**Neff & Starr**  
**Schrode & Mulvey**  
**Salt Lake**  
**ORPHEUM**  
**Maybelle & Taylor**  
**W L Arlington Co**  
**Flanagan & Edwards**  
**Redford & Winchester**  
**Charlotte Ravenscroft**

**Wilson & Duffy**  
**Handers & Milliss**  
**EMPRESS (sc)**  
 (Open Wed Mat)  
**Dancing Kennedys**  
**Klein Bros**  
**"His Nerve"**  
**Clark McCullough**  
**"Mad Wars"**  
**Mirthful Maids**  
**COLONIAL (m)**  
 (Open Wed Mat)  
**Musical Lassies**  
**Tilford**  
**Rondas 3**  
**Verga & Dorothy**  
**4 Victors**  
**Hecker & Adams**  
**Sam Diego**  
**EMPRESS (sc)**  
 (Open Sun Mat)  
**Malvern Troupe**  
**Meinotte Twins**  
**Dorothy Rogers Co**  
**5 Merry Youngsters**  
**Baron Licht**  
**Watson's Farmyard**  
**SAVOY (m)**  
**Great Carter**  
**4 Baldwins**  
**Frank Mills Players**  
**Raymond & Hall**  
**Carmen & Roberts**  
**San Francisco**  
**ORPHEUM**  
**Charlotte Parry Co**  
**Lulu Giaser Co**  
**"The Landona"**  
**Darrall & Conway**  
**Lambert & Ball**  
**Ed Wynn Co**  
**Swor & Mack**  
**Kluting Animals**  
**EMPRESS (sc)**  
**The Nagys**  
**George F Hall**  
**Flourance & Lovett**  
**Dingie & Corcoran**  
**Briere & King**  
**Arena Troupe**  
**PANTAGES (m)**  
**"Green's Reception"**  
**4 Marx Bros Co**  
**Eric Howard**  
**Greve & Green**  
**Harris Bros**  
**Savannah, Ga.**  
**BLU (ubo)**  
**Old Soldier**  
**Fiddlers**  
**Sam Barton**  
**Jennings Jewell & B**  
**Dayle & Boyle**  
**St Louis**  
**COLUMBIA (ubo)**  
**"More Sinned**  
**Against"**  
**Syre Bernard**  
**Bert Fitzgibbons**  
**Barry & Mortimer**  
**La Veler & Stokes**  
**Lou Anger**  
**Ben Bosh & Bro**  
**Inza & Lorella**  
**KINGS (craw)**  
 1st half  
**Kaufmann**  
**Joe Carroll**  
**Earl Wilson & Neal**  
**Bauco's Bros**  
**SHENNANDOAH**  
 (craw)  
 1st half  
**Grahams Pets**  
**Tivlio 3**  
**5 Brando Troupe**  
**Laura Dunne**  
**MIKALDO (craw)**  
 1st half  
**"Atlas Co"**  
**Zornia Family**  
**AVENUE (craw)**  
 1st half  
**"Casino Co"**  
**ARCO (craw)**  
 1st half  
**"Aldine Pierce"**  
**CHEKROKE (craw)**  
 1st half  
**Ford & Wesley**  
**Houston & McGown**  
**MONTGOMERY**  
 (craw)  
 1st half  
**Jacobs & Gardell**  
**Fannie Ward**  
**GRAVOIS (craw)**  
 1st half  
**Martini & Florence**  
**Hilda Orth**  
**UNION (craw)**  
 1st half  
**"Strollers"**  
**BREMEN (craw)**  
 1st half  
**"Rough House Kids"**  
**Lewis Sisters**  
**St Paul**  
**ORPHEUM**  
**Taylor Holms**  
**Ward Baker**  
**Hert Levy**  
**Gallagher & Carlin**  
**"Beaux Arts"**  
**Edna Munsey**  
**Correll & Giellette**  
**EMPRESS (sc)**  
 (Open Sun Mat)  
**Williech**  
**D'Arcy & Williams**  
**"Everywife"**  
**Lois Walls**  
**Katie Sandwiny**  
**Schenectady, N. Y.**  
**PROCTORS**  
**Ernest Dupille**  
**Ritter & Wilson**  
**Zeno & Mandell**

SHOWS NEXT WEEK.

**New York**  
**"ADELE"**—Longac (8th week).  
**"AT BAY"**—39th Street (2d week).  
**"BELIEVE ME XANTIPPE"**—Comedy (9th week).  
**"BOUGHT AND PAID FOR"**—(West End).  
**"EVA NELINE"**—(Edna Goodrich)—Park (2d week).  
**GRAND OPERA**—Century (5th week).  
**"HER LITTLE HIGHNESS"**—(Mizal Hajas)—Liberty (Oct. 18).  
**"HEB ROY"**—Lyric (7th week).  
**HIPPODROM**—America (7th week).  
**"LITTLE WOMEN"**—Royal.  
**"MADAM PRESIDENT"**—(Fanny Ward)—Garrick (6th week).  
**"MISS CAPRICI"**—Casino (7th week).  
**"NEARLY BORN"**—(Gaiety) (5th week).  
**"PEG MY HEART"**—(Cort (4th week).  
**"POTASH AND PERLMUTTER"**—Cohan (10th week).  
**REPertoire OF SKETCHES**—Princess (2d week).  
**REPertoire (Bothra & Marlowe)**—Manhattan (4th week).  
**REPertoire (Robertson & Elliott)**—Shubert (3d week).  
**"REB ROY"**—Bessie Abbott (revival)—Liberty (4th week).  
**"SEVEN KEYS TO BALDPATE"**—Astor (4th week).  
**"SWEETHEARTS"**—(Christie MacDonald)—New Amsterdam (6th week).  
**"THE AUCTIONEER"**—(David Warfield) (revival)—Belasco (3d week).  
**"THE DOLL GIRL"**—Globe (8th week).  
**"THE FAMILY CUPBOARD"**—Playhouse (9th week).  
**"THE FIGHT"**—Hudson (8th week).  
**"THE GREAT ADVENTURE"**—Booth (2d week).  
**"THE LURE"**—Elliott.  
**"THE MARRIAGE MARKET"**—(Donald Brian)—Knickerbocker (4th week).  
**"THE MASTER MIND"**—Grand O. H.  
**"THE PASSING SHOW OF 1913"**—Winter Garden (13th week).  
**"THE TEMPERAMENTAL JOURNEY"**—Republic (7th week).  
**"THE WILL"**—(John Drew)—Empire (3d week).  
**"THE YOUNGER GENERATION"**—(Grace George)—Lyceum (4th week).  
**"TO-DAY"**—48th Street (2d week).  
**"WHY THE LAW"**—Edging (58th week).  
**"WHO'S WHO"**—(William Collier)—Criterion (6th week).  
**Chicago**  
**"THE WHIP"**—Auditorium (7th week).  
**"THE DOUBLE CROSS"**—Cort (8th week).  
**"ALL ABOARD"**—American Music Hall (3d week).  
**"Winning Miss"**  
**Keith & De Mont**  
**Colletis 3**  
**Gordon & Day**  
**Victoria, B. C.**  
**EMPRESS (sc)**  
**Pollard**  
**"Spirit Paintings"**  
**Helman & Hart**  
**week 1909"**  
**Wm Cahill**  
**Washington**  
**KEITH'S (ubo)**  
**Marie Dressler**  
**John Ashby Co**  
**Will Oakland Co**  
**Kramer & Morton**  
**Burnham & Irwin**  
**Dorothy Kenton**  
**Van Haven**  
**Lynch & Zellar**  
**Waterloo, Ia.**  
**MAJESTIC (wva)**  
**"Oh Look Who's Here"**  
 2d half  
**Redwood & Gordon**  
**Chas Kennen**  
**Joe Washington Co**  
**Hell Boy Trio**  
**Ergotti & Lilliputians**  
**West Hoboken, N.J.**  
**NEW AMSTERDAM**  
 (low)  
**Ward & Perry**  
**Leon Roberty**  
**Gilmore & Castle**  
**Barrow & Milo**  
 (One to fill)  
 2d half  
**Rose Miller**  
 (Four to fill)  
**Wilmington, Del.**  
**GARRICK (ubo)**  
**"Purple Lady"**  
**Carl Eugene Troupe**  
**Henry Troupe**  
 named  
 (Others to fill)  
**Winnipeg, Can.**  
**ORPHEUM**  
**McFarland & Mme—?**  
**Helie Ashby Co**  
**Dupree & Dupree**  
**Austin Webb Co**  
**Hyman Meyer**  
**Jack Hazzard**  
 2 Carions  
**EMPRESS (sc)**  
**Livingston 3**  
**Brooks & Harris**  
**Bruce Duffet Co**  
**Mayo & Allman**  
**"Tower of Melody"**  
**Berlin**  
**WINTHROP (October)**  
**Chas T Aldrich**  
**Adler & Arline**  
**Gen Ed Layne**  
**Johnson & Jean**  
**Jack Juice**  
**Vaslo Groh & Dog**  
**Dr Serris**  
**Muriel Hudson**  
**Thiler's Girls**

CHICAGO HOUSES OFF.

Chicago, Oct. 8.  
 Business at the Auditorium, where "The Whip" has three weeks more to go, took a big drop this week. The English meller was drawing over \$20,000 weekly until the slump arrived. The depression spread all over town, with only Lew Fields' "All Aboard," "Romance" and "The Road to Happiness" holding up on the business end.

**NEW ACTS NEXT WEEK**

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

Tom Smith-Ralph Austin and Co., Union Sq.

Bessie De Voie and Al White, Union Sq.

"The Jarr Family," Union Sq.

Ned Monroe and Chas. Pusey, Union Sq.

Lohse and Sterling, Union Sq.

Shriner and Richards, Fifth Ave.

Florence Tempest and Co., Hammerstein's.

Hayes and Lyle, Hammerstein's.

Marie Lloyd, Palace.

"Save One Girl," Palace

"Yankee Scouts," Palace.

The Goodmans, Palace.

Hoyt's Minstrels, Bronx.

Frawley and Hunt, Bronx.

**Chadwick Trio and Co. (2).**

"Wiggins' Training Camp" (Comedy-Dramatic).

19 Mins.; Full Stage (Special).

Fifth Avenue.

The new Chadwick Trio's offering, by Herbert Hall Winslow, is a companion piece to "For Sale—Wiggins' Farm," produced along more elaborate lines. J. D. Chadwick is again seen as the talkative farmer who rents out his farm to Chick Gale (Raymond Knox) as a training camp. Mrs. Chadwick plays the City Lady, wife of the pugilist, who visits the camp in time to prevent a proposed elopement with the grinning, ubiquitous "hee-hawing" Tilly Wiggins (Ida May Chadwick). Miss Chadwick is the main prop of the skit. She works in the grimaces, Jumping Jack movements, facial contortions and hardshoe dancing offered in the Chadwick Trio's previous acts. Ida May is a hard worker and keeps the turn breezing all the time. She affects the country bumpkin make-up, having two outfits that would baffle any modiste. That crazyquilt affair at the close is sure of a laugh. The plot—yca, there's a plot, and it's unraveled as soon as it starts to thicken—rings like regular melodrama, but gets the comedy returns on Ida's character work. Only the Chadwick Trio could do a half-Nelson with a sketch like "Wiggins' Training Camp" and get away with it. Mrs. Chadwick deserves mention for the quiet manner in which she effectively played. *Mars.*

Laura Guerite.

Songs.

11 Mins.; One.

Hammerstein's.

Monday afternoon Miss Guerite opened her act with a moving picture similar in idea to that used by John Bunny last week. For the evening performance the film was omitted. Her first number is one of those story songs showing the transition of the female wearing apparel from hoopskirts to modern and then to what will probably be the vogue 20 years hence. Second, a sentimental ballad; third, a travesty melodrama in song, showing the old-fashioned and the modern idea of melodramatics. Not a happy selection of material, and Miss Guerite fared poorly. *Jolo.*

Edward Clark Co. (7).

"The Auto Bandit" (Melodramatic).

22 Mins.; Three Scenes (Special Sets and Drops).

Union Square.

Every kid in the gallery at the Union Square Monday night probably felt like yelling "Get a horse," as the wheels of the Ford machine in the big scene refused to revolve. It was ludicrous to see the country whirl past a standing auto, when the car was expected to be speeding by the green fields. And, to make it worse, a bicycle (not even a motor) caught up with the machine. But a bicycle could do that with a Ford. Therefore, and whereas, "The Auto Bandit" didn't get over; and, to make it harder, the act hasn't a chance. It's a melodramatic story on "A Timely Topic, Carrying an Interesting Love Story, Replete with Thrilling Situation, Pathos and Comedy," as the program says, even to the capital letters, but the billing man forgot to add Bathos. The piece is cast well enough, but is run through in slovenly style in the first two parts, to get at the "big scene," the panoramic thing that didn't. An auto bandit under an alias makes love to the daughter of a garage owner. She is also beloved by a bicycle cop, who recognizes the fellow just before he starts to rob a rich diamond merchant's house. As this is vaudeville and you must "work fast," the bandit, carrying the girl with him rode to the Riverside Drive home, almost killed the merchant besides robbing him, and returned to the garage in about four minutes. Some speed, Eddie. The bandit was supposed to have done it in a Ford! Honest! The Interesting Love Story is an elopement and the final decision by the garage keeper's daughter that she had better marry the cop, if she wanted a husband in a hurry. And when a fellow can travel fast enough on an ordinary bicycle to catch an auto that is racing without its wheels going around he's worth grabbing off for the matrimonial stakes as well. If the piece only ran a few moments one could get a good laugh, for it's meller enough to please the old London theatre audience, but it keeps shifting about for over 20 minutes with no place to go. *Sime.*

**Four Fords and Co. (2).**

Dancing, Singing.

16 Mins.; Full Stage, One, Two, Full Stage (Special Drops).

Hammerstein's.

It is a rather pretentious offering, this new one of the Ford sisters and brothers, assisted by two other girls, apparently a pair of kiddies. They open with Max and Mabel Ford leading the three other girls in a song and dance; Edwin follows in "one" with a "souse" song and eccentric stepping; Max and Mabel do some double stepping, and the entire company finish in full stage with some solo and ensemble stepping of the usual Ford high-grade calibre. It is all prettily costumed and embellished with effective scenery, but there seems to be a straining throughout for sensationalism that is not lived up to. It is, however, an excellent dancing turn—the combined Fords always will be. *Jolo.*

Harry First and Florence Hadley and Co. (3).

"Manna Falls for Moses" (Comedy-Drama).

24 Mins.; Five (Interior; Special Set). Union Square.

'Tis a shame the Jews have not a country of their own to sing about on the stage, like the Irish. Of course, there's Harlem, but that's only local. So the theatrical platform, for its Jewish comedy in the variety division, speaks of money when talking at all, and of fight when Irishmen are involved. Thus in this Aaron Hoffman sketch, played principally by Harry First and Florence Hadley as typifying certain Jewish species, the action hangs on and revolves about \$200. The principal characters are a girl who paid "Strong Arm Jake" \$200 to marry her, and an attorney, delicately referred to by the young woman as "a first-class shyster." In fact, she leaves the impression the connection of a Jewish lawyer and disreputableness is very direct, for throughout the sketch the girl addresses him as "Mr. Shyster." He objects, but consents to marry her when "Jake" returns the \$200. Mr. Hoffman wanted some excuse perhaps, so he made the young woman refuse to become the accomplice of a crook such as Jake was—but still he returned the \$200. It's bad stuff, all the way through, badly written, but well played and nicely set, with a "quarter-in-the-gas-meter" incident, now often done in plays. Nothing could have been more silly than the foolish wording and mispronunciation of the lawyer's plea to an imaginary court for the benefit of the girl. She may have liked it, the audience didn't. There is an overplus of Jewish lingo, and it's so thoroughly Jewish none but Jews could get half of it. Mr. First gave a good performance as the lawyer. Miss Hadley played with understanding the Jewess immigrant, and two minor characters passed through, the only streak on the cast being Thomas Everett as Jake, and that was not his fault. The biggest bid for comedy is an installment collector calling for a suit of clothes upon which prompt payments have not been made, obliging the lawyer to take 'em all off, even his trousers. After the sketch reaches a logical conclusion it starts off again for another round, with a cook stove and food. The piece can't get over for the big time and should be fixed up for any circuit. *Sime.*

Isabelle Gray and Co. (1).

Songs and Talk.

16 Mins.; One.

Miner's Bronx (Oct. 5).

Isabelle Gray is all to the Lillian when she plays straight, but she will do a Sis Hopkins and thereon slips up. If she depended more on her brunet beauty and her wide and gracious smile, her audiences would like her better. She works with a man partner, a large person with an awful lot of evening clothes and a silk hat, to which he sings a number while Miss Gray is changing. Then come the Sis Hopkins' stories which are not funny. They finish with a duet, after which Miss Gray does a lightning change from a gorgeous frock to knickerbockers. Singing is excellent; they need a vehicle. *Rush.*

**NEW SHOWS NEXT WEEK**

**Initial Presentation of Legitimate Attractions in New York Theatres**

"Her Little Highness" (Mizzi Hajos), Liberty (Oct. 13).

Olga Nethersole and Co. (3).

"Sapho" (Dramatic).

27 Mins.; Interior (Special Set).

Palace.

The preliminary announcements of Olga Nethersole's American vaudeville tour had it that she would offer the famous staircase scene from the Clyde Fitch version of Alphonse Daudet's famous novel "Sapho." Perhaps the recent agitation directed against alleged immoral plays, supplemented by a previous indictment for "indecency" when she played the full piece at Wallack's some years ago, may have induced Miss Nethersole to change her plans and give the third act of the piece. But, whatever the cause, it was a fortunate stroke, for it gave the actress an opportunity to shine as an artist, as nothing else that could have been substituted. The artificial methods that came with the booming of the once notorious "Nethersole kiss" was absent. She returns with the splendid promise she gave when the late Augustin Daly first brought her over in "The Transgressor." Viewing her performance one was transported to a scene from what appeared to be actual life—not theatrical make believe. It looked like a real interior, a real dining room in a country home in France. The transition from daylight to sunset was accomplished as never before in a vaudeville theatre. Not once, until the finish, did she raise her voice beyond a natural pitch—and then it was not a shriek, but a wail of anguish, followed by a fit of hysterical sobbing. And the Nethersole company, without exception, was excellent. But two things detracted from the complete naturalness of the offering—the "sobbing" of the child off stage (undoubtedly emanating from the throat of a matured person) and the unnatural Bernhardt bows Miss Nethersole executed for curtain calls. But in spite of these it was the most artistic achievement of a recruit from the legitimate field. *Jolo.*

Fatima.

Dancing.

11 Mins.; Full Stage (Special Settings). Hammerstein's.

Willie Hammerstein fooled 'em this time with his dancer. He has really unearthed a dancer who can dance. As a genuine terpsichoreanist she has Lady Richardson and the numerous other classic "bunks" beaten a mile. And not only can she dance, but she's pretty, is possessed of charm and grace—and, oh! what a wriggler! Not the coarse, vulgar gyrations of a Rajah, mind you, but evolutions of the body muscles as graceful as the genuine classical dancing of an Isadora Duncan. Fatima is a seasoned professional performer. Her exits and entrances prove that. *Jolo.*

If you don't advertise in VARIETY, don't advertise at all.

**Frances Stevens and Co. (3).**  
**"The Country Bride" (Dramatic).**  
 17 Mins.; Three (Interior).  
 Fifth Avenue.

One's imagination must run wild in an attempt to figure out "The Country Bride," the new Edgar Allan Woolf sketch, in which Frances Stevens and Co. are appearing in at the Fifth Avenue this week. For instance, Ann Eggleston plays the bride's maid in an outlandish old maid's make-up and uses slang that would do credit to the wails of the modern hick. This same old maid is supposed to live in a town which is very much "small town." Again, a young man of the stock juvenile type, wearing clothes that some of our nifty little drummers would give a whole lot to pattern after and show to the natives of Kankakee and Oshkosh, stays in a country berg, behind a ribbon counter for two years and then suddenly marries to get \$2,000, notwithstanding he's been married before. Frances Stevens plays the bride. She also wears some clothes that country brides—those in the real verdant places—do not possess. The Best Man was in evening clothes and appeared more at home in them than some of our fashion plates. William Brougham was the player who got what he could out of this part. He's a good character type, but unfortunately had no chance to work up real comedy. There's too much to imagine in the skit. The idea's old as the hills and there's not enough fun to pull it over. Miss Stevens does as well as could be expected. Miss Eggleston had a good make-up and read her lines well; but they were too slangy for the role. Brougham skated circles around the other man. Monday night several things went wrong. Miss Stevens or Mr. Woolf should try again. *Mark.*

**Weber, Beck and Frazer.**  
**"Piano-Act."**  
 13 Mins.; One.  
 Union Square.

Playing a piano, singing songs, wearing evening clothes with jet buttons, silk hats that don't fit, doing a "cissy" number, and with one of the trio making a leap to the piano's top (where he remains seated during a number) don't make this rathskeller act any different from many others. Although it might be mentioned that one of the lads did the "Dutch" song first sung around here by George Whiting. But he is not a George Whiting. *Sime.*

**Billy Shirley.**  
**Songs.**  
 11 Mins.; One.  
 Murray Hill (Oct. 5).

Billy Shirley is a double-voiced vocalist who lays too much stress upon his falsetto. At the Murray Hill the boys were inclined to kid Willy, but the applause sounded so true that he gave 'em full measure. Shirley in evening clothes offers "Where Did You Get That Girl?" altogether out of his line. Shirley should not take himself so seriously, nor pose as though he were having a photo taken. He should not despise any pop contracts offered. *Mark*

**Eleanor St. Clair.**  
**Singing Monolog.**  
 15 Mins.; One.  
 Union Square.

If Eleanor St. Clair can remain on the big time, she's lucky. Miss St. Clair mostly sings Yiddish songs and tells Yiddish stories. Some of the stories are new; some not, and one is revised from a well-known tale told usually in the back rooms of saloons. When Eleanor isn't talking or singing Yiddish or speaking to the drummer, she has an Italian song to dally with. That was at the opening. There's too much Yiddish in the St. Clair act. It sounds as though framed for the Delancey or Grand Street theatres. If you are Yiddish, it seems better, but everyone who goes to vaudeville—the Keith vaudeville—is not Yiddish, for the Yiddishers expect to secure a proper return for their money, which Keith isn't giving in New York. But that's not Eleanor's fault. She means well enough. Her "small time" name is Estelle Rose. That's where she belongs. *Sime.*

**Halley and Noble.**  
**Songs and Talk.**  
 15 Mins.; One.  
 Union Square.

This conversational skit is entitled "The Lady and the Hero." After a while, when the audience discovered the man was a comedian, it had to snicker at his facial make-up. He should wear a comedy dress also, for the face doesn't match his clothes. In the talk story is disclosed about the large manufacturer with 16 children, and about what he did to a policeman the night before. Then, while the woman sings for the finale, the man dances, nimbly and well. He secures some fun by pantomime and the use of the word "Sure," but his best laugh-getter is his face. The woman looks very pretty beside him. The act is new around New York. The program says "Metropolitan Debut." But it's not a big time number. *Sime.*

**Lexey and Mallon.**  
**Songs, Acrobatics and Dancing.**  
 One.  
 Columbia (Oct. 5).

If someone would only tell Lexey and Mallon what they shouldn't do on the stage that they are now doing, the result would be a good acrobatic dancing act in "one." First they sing. Out, right away. They may be anything else, but they are not singers. Then they dance, the usual two-act way, although one of the boys (and the one with the most personality) is a good acrobat. He can turn his acrobatics into dances. He does a bit of this for a finish. Once they pantomimed in the waiter-and-guest way to give the athletic young man a chance to do some small time acrobatics on a table. This young fellow made a fine leap over three chairs to a handstand on a movable table. In fact, this same young fellow seems to be the whole act, which is badly arranged, even to the change from bell boy uniform to a sort of brownish sack suit. The turn did very well at the Columbia. It could easily hold down a spot on the small time. *Sime.*

**Willie Ritchie.**  
**Lightweight Champion.**  
 7 Mins.; Three (Interior).  
 Fifth Avenue.

It's not a new thing for vaudeville to have a ring champion on display, but it is a new wrinkle for Willie Ritchie to be on the eastern boards. His act is along the usual lines of the champs. A tall man in evening clothes appears in "one" and introduces Willie with the usual ringside ballyhoo and a few still pictures of Ritchie putting the glove quietus to Ad Wolgast and later knocking out Joe Rivers. Then Willie, a nice-looking, clean-limbed boy in green regalia, skipped the rope, swung Indian clubs, used the pulley weights, did shadow boxing, and punched the bag, closing with some wicked right arm jabs and vicious left swings at a "dummy" partner. Some one yelled "That's what Cross will do to you," and Willie modestly bowed himself off. Ritchie is good looking, unassuming, quick and graceful. *Mark.*

**Prof. Jagou and Mlle. Tosca.**  
**Singing and Instrumental.**  
 13 Mins.; One.  
 Hammerstein's.

There is one at least partially "honest" vaudeville agent—Paul Durand. When accused Monday evening of having booked "Prof. Jagou and Mlle. Tosca," he promptly pleaded guilty, but pleaded in extenuation that he hadn't seen the act in advance. The "professor" graduated from Jake Wolff's Cafe, where he shone for a time as a "nut" musician. He sings, plays an ocarina and essays the exaggerated mannerisms of swaying and parading that once attracted attention in vaudeville. "Prof." has one of those Fauntelroy hair-cuts affected by Hall Caine and Israel Zangwill. Mlle. Tosca is a nice, plump damsel, with a slit in her evening gown, and acts as piano accompanist. While playing with her left hand she holds the right on her hip and sits so that one is given a good view of her nether extremities. It's a small time act. *Jolo.*

**Mlle. Ernette Asoria and Co. (2).**  
**Dances.**  
 9 Mins.; Full Stage (Palace).  
 Union Square.

"The Dance of the Flirt" is the name given to this act's efforts. Two women and a man appear to be acrobats who have retired from acrobating to take up dancing. A "three-dancing-act" of the swing—about style is unusual, but that didn't help greatly, although it permits of a hurrah finish that got to the Union Square audience. *Sime.*

**Mr. and Mrs. Gouget.**  
**Instrumental.**  
 10 Mins.; Full Stage.  
 Palace.

A foreign couple, in evening dress, play coach horns, cornets, etc., and at close man plays a mammoth horn probably 15 feet long, following this with a huge spiral horn juggled on his mouth and played with his hands behind him. Woman's announcements in labored English with a strong French accent, are cute. The novelty of the instruments makes it a good two-a-day opening turn. *Jolo.*

**Bruce Morgan and Betty.**  
**Songs, Talk and Piano.**  
 13 Mins.; Two (Interior).  
 American.

Bruce Morgan has been seen hereabouts with his English Johnnies or Piccadilly dancers. With Miss Betty he works much along the lines of his former act, dancing the best part of the turn. Morgan is immaculate in his evening clothes, but he's inclined to do too much posing. Morgan and Miss Betty have a lot of crossfire talk about flying machines and aviators with only one good pun in the outfit. The sooner they chuck most of the talk which availed them little at the American the better. There's a mixture of talk, songs, piano and dances with Miss Betty at the instrument and Morgan doing all the stepping. A pop turn. *Mark.*

**Leslie Thurston.**  
**Xylophone.**  
 10 Mins.; One.  
 Murray Hill (Oct. 5).

Leslie Thurston is a hard worker and makes changes of costume during her musical turn. She also makes a nice display of natural hair. She looks best with her white silk knick outfit at the close. Her program is of the usual xylophonic run with a pop medley for the windup. Miss Thurston would do well to work in more up-to-date numbers as the most of those used have sounded their deathknell on the popularity thing. *Mark.*

**Silent Mora.**  
**Magician.**  
 9 Mins.; One.  
 Hammerstein's.

Nice appearing, fast working man, doing good sleight-of-hand stunts, effectively and silently. These "magickers" who accompany their work with alleged monologs are becoming a trifle tiresome. Mora opened the show nicely without annoying the incoming audience. *Jolo.*

**"Tailor Made Girls" (12).**  
**Musical Comedy.**  
 Columbia. (Oct. 5).

"The Tailor Made Girls" might be called a "girl act" or a "tabloid." It could fit either without helping it. A chorus of six girls supports the six principals. Less principals and more chorus might have assisted the turn toward its object whatever it is. Apparently built for the small time, the act is not any too strong for that. There's nothing in it. A story runs along old burlesque lines concluding with the measuring of a woman who wishes a tailor made dress, by the man who recently purchased the tailoring establishment. One line in the measuring process was very "blue," though this bit has always been looked upon as an opportunity for off color matter. A Frenchman, Dutchman and straight are among the men principals. The Frenchman indulges in a Tango with a woman. That got something. The audience wanted to applaud but it was almost impossible to find the excuse. The numbers are light as is the dressing, while if the act owns a special set, it wasn't shown at the Columbia Sunday. *Sime.*

## AT BAY

"At Bay," the work of George Scarborough, who wrote "The Lure," proved to be an entirely absorbing melodrama at the 39th Street theatre Tuesday night. It is frankly theatrical, but tells a tremendously interesting story, and while by no means a masterpiece of construction is so full of surprise, thrilling incident and craftily nourished suspense that it nails attention for its wide course. It should be good for a long stay in the metropolis and will doubtless prove a valuable property for years to come on the list of stock standards.

Guy Standing has the part of his life. As the jaunty Irish adventurer, Capt. Lawrence Holbrook, son of a Trinity college man, Sir; filibuster and free lance, he displayed a facility in characterization that was as delightful as it was unexpected to those who have followed his career. Far from the stilted hero, he performed prodigies of heroism, maneuvered through tortuous adventures and sprinkled brilliant Gallinisms about in a melodious brogue with easy grace and fine effect. Chrystal Herne portrayed a rather conventional heroine in her best manner. That is to say, she gave it all the charm of her lovely person, but with all the accomplishments at her command could not impart fire or spirit to a puppet role.

There were evidences at the first performance that the finale had been hurried at the expense of clearness. The dramatist in his efforts to provide a wealth of action involves his characters in a highly complex situation. It takes time to gather the threads of the tale into a neat bow at the end. The first night audience was disposed to restlessness during the last five minutes. However, they had been treated to a stunning succession of high-power jolts, and the last act gave them only a comfortable breathing spell.

Aline Graham, daughter of a U. S. district attorney in Washington, is in the hands of a blackmailing lawyer, who has hold of a letter which exposes her secret marriage (a hoax, as she has been led to believe). She comes to his office to beg for the letter, and in a struggle stabs him with a bill file.

The doughty captain, of course, loves her. He comes upon the scene of the murder hot foot with the police, having been dining with the chief of the secret service when he was summoned, and by a series of pat manoeuvres covers up the traces of the girl's complicity. He is himself suspected, and from this point to the end the tale holds the auditor in breathless suspense. The captain stands between the girl and the pursuing detectives, driven back inch by inch by the menace of her arrest, but dodging, doubling, and exercising a wit that is all but supernatural, he battles to the last ditch. Just as the police are about to take Aline, a coroner's jury brings in a verdict of "death from natural causes." The blackmailer had actually died from heart disease, and the blow of the bill file was only a flesh wound, a denouement that came as a complete surprise.

The second and third acts fairly luxuriate in sensations, one in the office of the blackmailer, and the other in the apartment of the captain. It must

indeed be a frozen auditor who is not drawn to the tiptoe of expectancy and interest. Nothing more ingenious than these episodes has been seen in New York this season. *Rush*

## EVANGELINE

Arthur Hopkins, probably the most courageous of New York's younger producing managers, will learn several truths from his beautiful production of Thomas W. Broadhurst's dramatization of Longfellow's "Evangeline" (produced at the Park, Oct. 4) that will be of great value to him as a future purveyor of theatrical entertainment.

The first is that beautiful scenery will not serve to dress up a story that is not dramatically satisfying so that it may prove to be a profitable evening's entertainment.

The second is that no stage manager can put soul and temperament into an actress if they are not born in her. Gustav von Seyffertitz, who staged the piece, might have achieved better results with Edna Goodrich, had he several years instead of months in which to develop her, but even then she could not have imparted to Evangeline the poetry, the pathos, the romantic charm of the character—for these qualities are not in her nature.

The third truth that Mr. Hopkins will learn is to avoid dramatizations made from poems that are purely lyrical romance. The lyric poem and the epic poem are widely separated from the drama, for lyrical poetry is purely emotional, and feelings alone merely weary one when expressed upon the stage. The epic poem is purely active and action alone tires when exhibited in plays. The drama demands that action must develop from emotion. "Evangeline," as a story, does not possess this quality, and for that reason could never be developed into a successful play.

For his mise-en-scene, Mr. Hopkins deserves nothing but praise. The lighting effects often destroyed the best-laid plans of the scenic artist, but these were probably first-night hitches. Nothing more impressive has ever been seen in New York than the scene on the beach with the flames of the burning village of Grand-Pre lighting up the sky. The Hippodrome management might well be proud to have attained so fine a stage effect.

In this scene, too, were several of the only dramatic moments in the play. A fine situation might have been developed when Evangeline has to choose between going away with her lover, or remaining with her father, had Miss Goodrich been given more effective stage business. On the opening night the situation did not arouse a thrill.

The most artistic player in the cast was Edith Yeager, whose reading of the prolog was charming. Richard Buhler was a handsome but stilted Gabriel Lajeunesse. Mabel Mortimer, as Toinette, displayed a fine voice and good training, albeit she did seem somewhat modern. Lillian Kingsbury had the difficult task of reciting a ten-minute poem that had nothing to do with the case. Her Shakespearean experience gave her confidence in the ordeal—a most trying one, in which she acquitted herself with credit. *Jolo.*

## PRINCESS

The Princess was to have opened its second season last night, after two postponements. These were caused by two one-act playlets being withdrawn, and others selected to fill their places. The newer ones are "Felice," a dramatic, by M. Hernaiz Becarra, and "A Pair of White Gloves," a thriller, by Andre de Lorde and Pierre Chaine.

The sketches withdrawn were "Russia" and "The Eternal Mystery," both having biblical subjects in part, "Russia," showing the crucifixion of a priest made up to represent Christ, and "The Eternal Mystery," breathing of atheism, without telling anything new.

"The Black Mask" by F. Tennyson Jesse and H. M. Harwood is a tragedy that is more of a melodrama, set in the Northland of England. Mr. Blinn had a dual role that was easily taken, and Miss Polini played the woman. All characters were natives, and used an accent or dialect sounding like Lancashire. James Glasson was or always had been so horribly disfigured he wore a black cloth mask. Vashti Glasson married him against her will. She had never seen his face and could not forget her love for Willie Strick. The horror of the mask drove her frantic. Glasson departed for a two day's absence. Strick saw him go. He called on Vashti. They confessed a mutual love, admitted its sinfulness and were preparing to take full advantage when Glasson unexpectedly returned. A struggle in the darkened room between the two men overturned its furnishings, and resulted, as Strick believed, in the death of Glasson. (Some unnamed played Glasson here, without lines.) The woman and Willie decided to bury the body in a mining shaft. She prevailed upon Strick to assume the mask for a while to prevent discovery of the murder, and proceeded upstairs to secure a new one for him. Strick remained in thought seated on a chair during her absence. Glasson had only been stricken unconscious and recovering listened to the conversation of the pair. He crawled to the chair where Strick sat, stabbing him to death in the back. The woman reappeared at the top of the stairway and softly whispered to Willie she had the mask, throwing it over the balustrade. Glasson placed it upon Strick's face, and then assisted by his wife carried the body out. Returning to the cabin, she asked "Willie" to take the mask off, she couldn't stand it any longer. "Willie" said "in a minute, go to bed." She proceeded up stairs once again, and her husband followed, just before entering the bedroom throwing off the cloth, which was followed by three weird shrieks of the woman—and curtain! The assumption could be taken from the dialog that Glasson had no part of his face remaining excepting one eye and one ear. Miss Polini did her best work in this sketch, Mr. Blinn as always being admirable. It ran 22 minutes in a special set.

"En Deshabille," a comedy by Edward Goodman had a spicy punch with trip-hammer power behind it. A switch in the story gave a mild finale, but the talk and the situation up to that moment boded almost anything. Two people, a man and woman, met in the bedroom of a mutual friend's country

home, after all others had retired. The man was in his pajamas, in bed. The woman entered unknowingly. The conversation of the two sufficed to indicate the woman would willingly play with fire and had stepped within the circle of flame when the man disclosed herself as her husband, plus a full beard and a new voice since their legal separation. It is a daring piece in the character of it, and the dialog. Mr. Blinn and Miss Kershaw played the principals in a daintily staged bedroom. The piece ran 21 minutes. "The Bride" by William Hurlburt, revealed a honeymoon but two months old, in time set years back. The husband is very much in love with his wife, and she very much in love with jewelry. The wife had consistently retained in her train three lovers of former days. Hearing her husband would go on a journey she notified each admirer to call on alternate nights while he was away. They called the same evening, bringing tokens of affection in the form of sapphires, rubies and pearls, but neither would deliver for some reason or other until the next morning. One appearing on the heels of the other caused the wife to hide all three, one at a time, those in hiding hearing the subsequent conversations, and all listening to the husband on his unexpected return profess his love. After considerable farcical business, the husband discovers the intruders and calls for the police believing them to be burglars. His wife demands that before the gendarmes take them away they be searched. She thus secures the presents, explaining to her husband where the jewels came from in her ancestral line. The three lovers as they are led away by the police give each other a sweeping bow to the ground in mutual recognition of having been well duped. This could have been a Balzac tale. "The Bride" ran 24 minutes.

The Princess Players this season are Holbrook Blinn, Violette Kershaw, Georgia O'Ramey, Ruth Benson Vaughan Trevor, Charles Mather, Edward Ellis, Emelie Polini. Nan Campbell, Nellie Roland, William J. O'Neil, Wayne Arey, mostly all retrained from last season's company.

Miss Kershaw attained eminence above her associates. Never was she out of touch with her audience.

At the Princess, which should be able to stand anything and accepts too many opinions from the dramatic critics, there is now a repertoire of pieces that supplies sufficient spice, thrills and laughs to satisfy the audience this small house caters to. It's an institution for New York, and as such the management might leave many things to the public that pays. The critics caused the withdrawal of both pieces, and while the management quickly agreed with them, the action gives the dramatic reviewer more self-importance than he is entitled to, and may lead to a press dictation on the future selections to be shown there, if not checked. The man who guarantees the theatre rent should decide for himself. If reviewers could pick the good ones, they wouldn't be criticizing very long—too much money in the other end. "Criticising" is like many other things—it's all right if you can get it over and make them believe it. *Sime.*

**BROADWAY HONEYMOON**

Chicago Oct. 8.

It's a genuine pleasure to record an undeniable success for Joe Howard, his Comedy theatre (formerly Whitney opera house) and his show, a musical outfit with an excellent cast, an unusually good musical score and a passable book. The latter while full of laughing material, runs second in theme, interest and construction to everything else about "A Broadway Honeymoon."

There were noticeable faults here and there at the initial performance, but none too grave to defy correction and the entire cast performed admirably, barring, of course, the unavoidable first night mishaps.

The show practically propelled Emma Carus into stardom, the bulk of the song hits falling to the plump comedienne, as well as a large portion of the explanatory material of which there is considerable. It is doubtful if Miss Carus ever appeared to better advantage. It could hardly be possible for her to score more solidly than she did with "Salvation Glide" and "The Irish Suffragette" the two banner numbers. The former following close after the opening chorus gave the entire show a favorable start and things were kept at rapid speed right through to the curtain.

There isn't much to tell about the theme, which revolves around the marriage of a young woman (Mabel McCane) to a chap who but recently obtained a divorce in another state. The ceremony takes place in the dark, the bride and groom never having met before, due to the will of an eccentric ancestor. The marriage is the finale of the first act and the entire company in white makes a decidedly pretty picture.

The second stanza (one year later) shows the husband and wife accidentally meeting and falling in love. This and the third act embrace the usual complications with the final adjustment. There is comedy and plenty of it, mostly handled by Miss Carus and Knox Wilson, a son of Chicago and a graduate of its musical comedies. Wilson's entrance acted as a tonic for the piece and with his little concertina and his melodious saxophone he grabbed off a neat little hit all by himself.

Arthur Deming in blackface filled up a section of the comic division with good results and Carl Randall, a young vaudevillian, with an exceptionally nimble pair of pedals, monopolized the juvenile division. Randall's dancing was a feature of the piece.

Of course Howard and McCane were valuable additions, Miss McCane starting the evening's success with the first programmed number "When the Love You Love Loves You." This song may also apply for membership in the hit column. Frances Kennedy added some life and Nan Halperin earned a hit. Others in the cast were Madeline Don Levy, George Fox, George Ford, Edgar Murray and Billy Robinson.

The show was staged by Jack Mason who introduced some novel number work and helped things generally with his experience and ability.

Joe Howard has apparently put one over.

**FORBES-ROBERTSON**

The new Sam S. Shubert theatre (West 44th street) was fittingly dedicated by Sir Forbes-Robertson and his English company of players including Gertrude Elliott (Lady Robertson) Oct. 2 in "Hamlet." A splendid audience saw a handsome new playhouse and paid generous tribute to the wonderful work of one of the foremost actors of the day.

Forbes-Robertson is here for a farewell tour of the United States. He has announced his purpose to retire. After witnessing his admirable performance of "Hamlet" one is inclined to the belief that the recently knighted player does well to bow out while in his prime. He's an artist to his finger tips and when his work on the stage does not exhaust every ounce of his strength he is a keen and enthusiastic student of the dramatic art. On reading Shakespeare, Sir Johnston is notably brilliant. It is a treat—a rare treat—to hear Robertson read "Hamlet." The manner of speaking the "Soliloquy" holds one spellbound.

"Hamlet" as a whole was well acted and well staged, although the opening night brought some minor roughnesses. The scenery appeared to have seen much use abroad and a touch here and there of the painter's brush would have improved it.

While Forbes-Robertson held the main interest, a friendly hearing was bestowed upon Miss Elliott and the supporting company imported for the farewell tour. Miss Elliott's "Ophelia" may be highly considered by some of our best little critics yet there are others who think differently.

Of the supporting company Ian Robertson's Polonius ran second. He gives a splendid conception of the role, without self consciousness or apparent effort. Walter Ringham was King Claudius. From an English viewpoint he may be excellent, but we have American actors who would have given the part greater distinction.

Charles Graham as Laertes did well while Percy Rhodes failed to embody in the Ghost the soul of fatherly affection.

Adeline Bourne was the Queen and acted as though she had been long associated with heroic roles and had absorbed a sort of super-queenliness.

With all friendliness to the subordinate players, the "Hamlet" production can best be summed up in praise of Sir Johnston's work. It stood out alone.

New York would do well to give its heartiest support to the present Robertson visit. So earnest an artist deserves well of us.

"Mice and Men" was the second play of the Robertson repertoire Sir Johnston and Miss Elliott and the London Co. presented at the Shubert Oct. 3. The New York papers gave highest praise to Miss Elliott's portrayal of a light role. *Mark.*

Walter C. Kelly does not expect to play over here before Nov. 1. He is now in Atlantic City. Mr. Kelly's contract with the Moss Tour, England, provides for a route to be issued to him after 60 day's notice has been given. He is desirous of taking up the standing engagement he has for that circuit.

**TO-DAY**

Let the play go on, we have arrived at the red light drama presented with trimmings of the sublimest cynicism. George Broadhurst pictures for us a very select house of assignation on Riverside Drive, furnished in exquisite taste and presided over by a woman of quite queenly grace, who quotes Shelley with nice judgment, plays music of subtle melancholy for her own entertainment and out of "business hours" holds with the honest virtues of filial loyalty. To this establishment come fashionable women—wives whose husbands fail to provide luxuries adequate to the style they would like to be accustomed to, we are led to believe.

These ladies are given to flashes of counterfeit brilliancy of cynicism—a sort of amateur misanthropy, as when the chatelaine of the apartment chides one of them with leaving a taxi to wait and receives the "cute" retort, "Oh, life is short, and Popper is from Pittsburgh." This is the atmosphere of the Riverside Drive place. The presence there of the white-haired patroness was a bit of offensive audacity that challenges an equal.

The play dawdled through three acts of aimlessness, and then blazed for a moment in a Situation that in a purely theatrical sense was a wonder.

Lily Wagner is the vain and discontented wife of a real estate promotor, accustomed to the frills of life until a reverse of fortune makes him bankrupt. She wants clothes, jewels, motors and takes counsel with the fashionable matron, who subsequently disclosed herself as the protegee of the "Popper from Pittsburgh." "The wife who hasn't the money, and has to have it, gets it. Certainly she can't get it from other women," is the delicate way the matron broaches the subject. Then she outlines the scheme of the apartment on Riverside Drive. The mental process by which Lily comes to participate in this ugly affair is skillfully managed by Broadhurst and the opening of the third act finds her entered in the telephone list at the Drive apartment.

In the course of his business Lily's husband is made the agent for the Drive property, and during a call there sees his wife's photograph on the parlor table. Dissembling, the husband pretends impersonal interest in the original, and the woman of the flat, seeking to establish friendly relations with the agent, agrees to bring about a meeting. Husband and wife are brought together in the darkened room and the snapping on of the electric lights brings them face to face. The "situation" of course savors somewhat of forced manipulation and stage trickery, but in the playing it is artfully prepared, and does, indeed, deliver a maximum "punch."

Having brought about a climax which obviously calls for murder and carnage, the dramatist is up against it. It is only by the widest latitude in stage license that he brings the aged parents of the husband on the scene to prevent homicide.

The piece is splendidly acted. Emily Stevens pictured the shallow, vain wife with the most delicate skill, and Edwin Aiden played the husband with tremendous force in the one scene that

**COLUMBIA**

More singing than anything else spread itself over the vaudeville program at the Columbia last Sunday. After the first number, the vocalizing commenced and never stopped, excepting for a musical turn near the close.

One of the singers, Grace Fisher, doing a single, sang but two songs. Owing to misplacement of her trunk, Miss Fisher was not in stage form. She opened with a couple of old numbers, but did well enough and could have taken an encore. The closing turn, "Tailor-Made Girls" (New Acts) let the show down badly at the finish. The program may have been rearranged for the night performance.

Madden and Fitzpatrick in "The Wanderer" made the big hit. The house took to these two likable young men right away, recognizing they were real performers. It's so easy to tell a real performer in vaudeville nowadays.

De Arno, a juggler, who does many things, opened the program. He looks like a good turn for the small time. Lexey and Mallon (New Acts) were next and did nicely with their irregular routine of dancing, acrobatics and singing (sic). Emmett and Emmett (New Acts) came third, then followed Stewart and Donohue, who did a lot and kept on doing it. The man does eccentric dancing of a good style, but altogether too much of it, mostly for the purpose of stalling for his woman partner to do comedy. As the man is a comedian also it seemed as though they were making the eccentric dancing play the straight part. The girl dresses as a boy for no reason. If the act were appropriately arranged, it might find a place among the "nut" turns.

The following number was the Majestic Musical Four, a musical act considerably on the lines of the Exposition Four. It has a blackface comedian, and the men change their clothes often. The funny man says he has a farm, and the straight wants to know if he keeps chickens. "No," says the comedian, "I can't afford it on my salary," which might be some excuse to bring the act up to big time standard. The straight also describes the finishing overture before they play it. Some audiences might think this was equivalent to calling them low-brows. The other two members of the act do what they were engaged for, play instruments only.

The "two-act" of the bill came out as Miller and Vincent, a conventional boy and girl turn of its kind.

Jack Shea was all over the theatre wearing his new hat. It isn't often Jack has a new bonnet, so he was pardoned for hiding his hair. Mr. Shea says if any other of his acts doesn't know what to buy him he can use a suit of clothes (not less than \$12.50), and a pair of rubber-heeled shoes.

*Stme.*

called for intensity, although his role during the three acts preceding made him a mere shadow. Alice Gale and Gus Weinburg were the parents, who supplied numerous comedy passages that rather bored. Marie Wainwright was Mrs. Farrington, who presided over the drive apartment. She played the part with a dignity that gave its nastiness a painful barb. *Rush.*

## GIRLS FROM THE FOLLIES

Chicago, Oct. 8.

In order fully to perform the functions of a complete review, boil down an individual opinion into as few words as possible and let the world in general, or at least that particular section of it that is interested, know the result of Strouse & Franklin's effort in their part of spoking the Progressive Wheel, it might be briefly recorded that their "Girls from The Follies" is up to expectations, will undoubtedly be numbered among the Progressive's best attractions, and right now is capable of circling the Wheel twice without any alteration.

It is built on a comedy foundation with a fairly strong production in support, but chiefly prominent through its comedy department. There is much stage license employed and the inconsistencies are many and varied, but a three line program apology atones for this and the chap who came to laugh didn't give a tinker's rap whether a table scene belonged on the deck of a pirate's brig or not.

The show is one that Strouse piloted across the Western Wheel Circuit several seasons ago to unusual results, and it looks as good or possibly brighter now than it did then. For his principal comedy role Strouse employs one Harry Steppe, a new face to burlesque, working an Hebrew character legitimately and to a continuous laugh. Steppe reminds one of at least a hundred Jew comedians, still he has a different delivery, some original characteristics and a personality that stands him in good stead. He sings well, is nimble enough to dance and holds down his end to complete satisfaction. A suggestive lyric could be eliminated from his specialty routine without damage.

The feminine contingent carries Margie Catlin, Ruth Everett, Vesta Lockard and Mlle. Emerie, who appears only in the olio. The trio of principals all have their inning, look well individually and work with equal results. Miss Catlin is the up-to-date soubrette, with a lusty voice for burlesque, just the desired type, with plenty of action. With "Red" Martin she closed the olio. Martin dances neatly, but their present impromptu routine could be strengthened and probably will as the season progresses. Miss Everett's interpretation of the mechanical doll was a big boost to the burlesque, coming in for a lengthy comedy hit. It's away from the beaten path and helps. Miss Lockard sings in the olio, takes a hit with an Irish ballad and is conspicuous during both parts. Mlle. Emerie, with a trapeze and ring specialty, held the second notch of the vaudeville end, landing her usual score.

William Harris is the conventional "straight," looks good, and carries a clear enunciation, this in itself being a novelty for burlesque "straights." Geo. Wagner does "Dutch" in both parts, with little scope in the opener, but sufficient advantages in the afterpiece to make himself desirable.

The 20 chorus girls look nice, are trained and sing well. The costumes, while not representing any unusual expenditure, measure up to the standard.

The show will leave an impression. It did at Charlie Hatch's Englewood.

Wynn.

## AL REEVES SHOW

The Al Reeves show is a little better, if anything. Not only has the "Give Me Credit, Boys" manager crowded the stage with chorus girls—32—it's true—don't have to count 'em—but he has allowed Andy Lewis full sway in the producing end, if Mr. Lewis put on the show which appears to be so from hearsay.

The first part is made quite legitimate in what is called a "ragtime farce" entitled "Easy Sailing." In this Mr. Lewis takes a dual character, playing a ministerial chap and a "fly" boy, doing both with only a change of a coat and facial expression to aid the deception. He does very well, too, considering the rapid transition, merely a rapid exit and entrance mostly.

In this part he has some able assistance from Zella Russell and Vera George, the two principal women. In fact they are the only principal women. Messrs. Reeves and Lewis are likewise alone in charge of the male department, excepting Crick Cameron, the "straight," who is hardly up to the calibre of his companions, in work.

The Misses Russell and George lead the women principals nicely. Miss Russell has a pleasing personality, takes her lines naturally, is always self-possessed, and winds up the performance, almost, with a pianolog that gets a lot.

Miss George is a bear for clothes. This girl without a doubt has the most expensive and varied wardrobe in burlesque. She is ever changing gowns, pretty dresses, too, which, with her animation, give her much prominence. Miss Russell is a neat dresser, but does not attempt to vie with Miss George.

Reeves enters in the burlesque as usual, and with Lewis keeps the audience laughing. The show played to capacity Tuesday night at the Star, Brooklyn, the original home town of Reeves. "Don't Forget Your Old Pal, Al," is Reeves' this season song. It is Al's complete biography, tells everything, besides inviting the house to drop in and see him at his "mansion" when passing by. It's a bird, that song. Al has been singing it since the season opened and he still lives. It's a wonder he isn't touched for \$100 or more after every performance, for Reeves, in the lyric, really makes the audience believe he lies awake nights thinking of them.

Lewis, in his Hebrew character, is an excellent opposite to his boss. They work so well together nothing is an effort to them. A "table scene" in the burlesque carries just a little mussy matter with the food, not nearly as much as in previous seasons, and as a matter of record, the show as given Tuesday night is the cleanest performance the Reeves company ever did. A little spice interjected into the dialog is enjoyable and well held down.

Max Winslow and Andy Lewis must be great chums. About every Snyder song on the catalog is in the show, and they make good numbers for the lively chorus, which is pleasing although not over-expensively costumed. It would take some money to dress these 32 girls attractively beyond the usual.

Anyway Miss George's clothes may be guaranteed to draw the women.

Lewis still uses his "chorus girl" number, calling it "Funny Feeling," and it's a riot as of yore. Some of these comedians who try to do this chorus girl work might watch the Lewis methods. He and Billy "Beef Trust" Watson are so far ahead of the others at it, none will ever catch them.

"Carmencita" is at the head of all the choristers. She is nearly a principal. Reeves claims this the Carmencita that appeared at Koster & Bial's, but you know your old pal, Al. One thing about Old Pal though, he's getting to be a dandy impromptu talker, and when telling the house they must wait for the "model" finish, he left the impression if they didn't his heart would be broken. He also pulled a funny bit by taking one of the chicks and asking her if the other girls were making any trouble. Told her not to stand for it and next week he would allow her to lay out the dressing rooms at the Empire, just to show the bunch how strong she was with him.

Messrs. Reeves and Lewis and the Misses George and Russell make a most enjoyable quartet of entertainers. Together with a mob of good looking young chorus girls they push the Al Reeves show away ahead. Give Al credit boys, if he wants it, for he's going to make regular money sure this season.

Sim.

## FIFTH AVENUE.

The Fifth Avenue show provided bully entertainment Monday night. If the "regular" is disappointed at any of the other Manhattan "two a day" houses he sure can get his money's worth at the Fifth Avenue this week.

Business was good, but not what the bill merited. Among the names out in lights was that of Willie Ritchie (New Acts), the lightweight champion. The little pug may prove something of a draw before the week is out. He should have had better treatment from the boys considering he is a champ and a likable looking boy at that.

The show ran as programed. Victorine and Zolar opened. The start was a handicap, but the girls made the most of their spot. The electric sword duel proved a novelty. Work and Play, next, gave the bill more speed. Frances Stevens and Co. (New Acts) promised much that didn't materialize, while Kramer and Morton swung along with their dancing turn.

Willa Holt Wakefield, an established favorite at the Fifth Avenue, sang some new songs and was graciously obliging with the old ones. That ditty "I Must Be a Shine, There's Nothing on the Line But Me," bordered on the "blue," but Miss Wakefield made no extra play with it. Morris and Allen were a hit, their good vocal work and new parodies landing solidly. After the Chadwick Trio (New Acts) came Clifton Crawford, who remained in view as long as he wanted to. The movie show "bit" was heartily appreciated. Crawford seems to belong to vaudeville more than to any production. He's versatile enough to entertain without any fitting coryphees. Willie Ritchie (New Acts) closed.

Mark.

## UNION SQUARE

B. F. Keith had better order his picture removed from the cover of the Union Square program, if the bookers slip another bill over like the one there this week. It's awful, and the patrons would be justified in looking for the face that they see is standing for it. A few more shows like this one and the Square should either be dark or pictures. It wasn't any too full Monday evening. They are on to Mr. Keith around 14th street, from the indications.

If the United Booking Offices is using the Square for a trial house, it might as well reduce the admission. "Big bunk vaudeville" would better be the name for the conglomerations thrown together down that way than big time vaudeville. No wonder Gus Sun flopped to Loew. He must have been to the Square.

Shifting about of the bill didn't improve the performance at night. It sent "Doc" O'Neil through from "No. 8" on the program to "No. 3" on the stage. Doc had a nice chance getting anything over with the stage hands making a noise as though they were building another theatre behind him. O'Neil still has the same "nut" act, but as Laddie Cliff's "collection gag" doesn't enter into that classification, the Doctor should leave that one alone.

The stage hands were unusually noisy during the evening—for the Union Square. It isn't mentioned because they were, but because it is unusual for this well conducted house. In any other Keith New York theatre it's expected, for most of them are breaking in house managers from different lines of trade, but at the Square everything is regular excepting the show.

Several of the acts were new. Some others were not. Wm. Weston and Co. are one of the notes. They do comedy and music. They don't do either very well, and certainly the act could not have been asked to "show" at the Square this week, after playing around. But the whole show looked like H. H.

The program was full of "Dutch" and "Jew" matter, which heaped up the troubles of "Manna Falls for Moses" (New Acts). This sketch, by the way, had its leading character listed as Montgomery Moses, though called Isidor Moses on the stage. The damage suit from Trenton looks good, however. Another name went wrong in "The Auto Bandit" (New Acts). The bill listed Sadie Conley. Her father in the piece called her Maggie.

The Stanleys with their shadowgraphs opened the performance. Others under New Acts are Weber, Beck and Frazer, Halley and Noble, Eleanor St. Clair, Mlle. Ernette Asoria.

A number of agents and a couple of managers were at the Square Monday evening. Whatever they thought of that show and Mr. Keith, they said nothing. One of the agents was so sore he wouldn't speak to the young woman with him. She didn't seem to mind.

Sim.

If you don't advertise in VARIETY, don't advertise at all.

**PALACE**

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

Score one for the Palace management—or booking department—in presenting Olga Nethersole and company. The departed Mme. Bernhardt will leave no greater artistic impression than that created by Miss Nethersole with her third act presentation of "Sapho" (New Acts). Mr. and Mrs. Gouget were the opening turn (New Acts).

The entire program makes for a high grade entertainment of the vaudeville kind—the sort one seldom sees in America nowadays—the kind that was in vogue when Percy G. Williams presided over the New York two-a-day field.

Charles Olcott followed the opening number with a clever satirical pianolog, travesty of the commonplace comic opera, which lasted ten minutes. Had Olcott quit then he would have registered a bigger success than was the case when he followed it with the rendition of a popular ditty as various nationalities might execute it. This also was well done, but is not in the class with the first portion of his act. Tate's "Motoring" has material changes in the dialog and business since last shown on the big time.

Belle Story shows improvement, and in time may develop into a finished artist. She should carry the Palace orchestra with her. Miss Story might try to vary her mannerisms. At present both the rags and classics are rendered with identically the same posings.

Bert Melrose kept up his table rocking a trifle longer than usual, as he had the house at his mercy. Walter Lawrence and Frances Cameron have a singing, dancing and "kidding" turn, permeated with individuality. Maurice and Walton occupied acceptably the next to closing spot. Miss Walton's gown makes an altogether unnecessary expose of her underpinning, the lace front to the dress leaving little to the imagination. Lunch and Zeller, club jugglers, closed. *Jolo.*

**HOW THEY GET IN.**

Paterson, N. J., Oct. 8. How the big time booking officials slip in on outside vaudeville houses could be told from the Majestic theatre here, which plays four acts four times daily, booked by the United Booking Offices of New York.

Metz & Gold own the theatre, but have only been able to retain 20 per cent. of the stock. E. F. Albee has 25 per cent. and John J. Murdock another 25 per cent. while the remainder is divided up between a couple of other U. B. O. men.

Next Monday the Majestic will be opposed by the Empire, A. M. Bruggemann's house. It is to play a regular vaudeville show of eight acts, booked by Chris O. Brown of New York, for a full week's stand playing twice daily. The headliner of the first program is Frances Clare and Co.

**If you don't advertise in VARIETY, don't advertise at all.**

**HAMMERSTEIN'S**

(Estimated Cost to Show \$4,225.)

There is always something "intimate" about the show at Hammerstein's that prevails nowhere else in America. Somehow or other one is more at ease while witnessing a vaudeville entertainment there than at any other theatre given over to that style of performance. There is seldom any doubt about the audience. They are either "with you" or pass you up. Monday night the house had its usual capacity and the bill, on the whole, provided first class entertainment of the calibre for which it was designed.

Silent Mora, Prof. Jagou and Mlle. Tosca, Laura Guerite (a new repertoire of songs), Four Fords, assisted by two other girls, Mlle. Fatima, Chief Tendahoa, New Acts.

Paul Gordon and Annie Rica scored the first hit in third position with a daring bicycle act, supplemented by singing and dancing. Their two-high on an upright "quad" is a stunt to command applause anywhere. The sketch "When Women Rule" was withdrawn from the bill after the matinee, it being alleged the cast was inferior. There was plenty of show without it.

Johnny Stanley and Stella Tracy were moved from No. 14 to No. 6, started slowly and finished well. The trouble with the first portion of the act is that Johnny struggles for laughs from members of his profession and this sort of humor is too technical for the outsiders. Elizabeth Murray sang five songs without a change of costume, two of her numbers being new. Her rendering of a popular ditty is always calculated to make you stamp your feet in unison with the rhythm. The audience would have been pleased to have had her do five more numbers.

Valerie Bergere and Co. in the dramatic playlet, "Judgment," closed the first half. It is a strong, gripping sketch, with a highly improbable tale, but so well played as to bring tears.

Kitamura Japs, ten of 'em, opened the second section of the bill, with good acrobatic work and Rislej juggling. Belle Baker followed, and to one who has not seen her in several moons, she shows marked improvement in her characterizing of the songs. Her "wop" conception, however, is not an origination. Miss Baker fared well enough to have to beg off after four or five songs, owing to a cold. Harry Green, owing to the late hour, cut his turn. Ed Hayes and Co., in "The Piano Mover," did well, and Chief Tendahoa closed the bill. *Jolo.*

**"ROSEN MONTAG" IN BUSH TEMPLE.**

Chicago, Oct. 8.

The Bush Temple theatre opened Saturday night under the management of Ulrich Haupt, formerly leading man for the Max Hanisch company and Jose Danner, heavy with the same company.

The opening bill was "Rosen Montag," in German. It is, the plan to put on dramatic offerings, for the most part, although some musical pieces have been planned for later in the season.

Hanisch, who had the house last season has gone to San Francisco, where he will establish a German company,

**NEWS OF THE CABARETS**

Many hundreds of persons were fed in the New York theatre building last Friday night when the Progressive Party gave a farewell dinner to Col. Roosevelt, who sailed the next day for South America. The dancing floor on the Roof was overlaid. Tables and chairs were placed there for some of the diners. Others ate in the concert hall, returning to the roof to hear the speeches. An all-night license was issued for the occasion, but the party had dispersed by midnight. William Morris did not take advantage of the all-nighter to permit the public in. This is the first time the Roof has been used for a banquet but it hasn't missed anything else. It opens up a new employment for the New York. The Roosevelt affair drew Progressives from all over the country and the publicity received in the news despatches more than repaid Morris for closing the place down to its regular policy for an evening, but he probably picked up some change besides on the affair. Caterer Goldberg furnished the refreshments. Being a Roosevelt dinner it was near a water wagon session. Very little wine was consumed. The "dead men" of the gay party consisted mostly empty water bottles.

A Broadway entrance has been cut through to the Palais de Danse, the Winter Garden's place, Delerio and Luis are billed there as doing the Brazilian Maxixe, said to differ from "The Tango." These may be the pair of South American dancers Roy Chandler brought up with him from Buenos Aires.

Chicago, Oct. 8.

"Doc" Message, a prominent local sport promoter will open a cafe and restaurant Nov. 1 on Dearborn street, adjoining the Saratoga Hotel, where he will introduce a Cabaret show in conjunction with the eatery. Message formerly owned a similiar place on Madison street. This particular venture will be unique inasmuch it will be strictly stag.

The Saratoga Hotel, again under the management of Roy Sebree, will inaugurate a song contest Wednesday, presenting a silver cup to the warbler of the winning ditty. This, in addition to the regular five-act show now staged at the restaurant, will become a permanent feature.

The prize Cabaret of Chicago is the North American where Jake Sternad officiates in a professional capacity, ably backed by Jimmie Henschel's orchestra and an eight-act bill. The place holds capacity continually, something unusual for a Chicago Cabaret. Sternad also handles the amusement end of Rector's.

Mayor Kline has declared himself on the one o'clock closing order. He says the late Mayor Gaynor's orders will be observed by him. However the night life in New York is a little less

harnessed now. Election next month is expected to bring about a decided change.

Michaud's Cabaret, formerly Fleischman's, at Broadway and 42d street is to place a production on its stage next week, when "The Mirth of the Moment" will be presented as an adjunct to the feed. The company will number 20. Principals are Amita Bondio, Maxie McDonald, Bernhard Neimeyer, Walter Brazil. Edward Paulton wrote the travesty on current events.

The Hotel Shelburne at Brighton Beach will remain open over the winter, although almost everything else in the amusement line down Coney Island-way is now closed. The dancing Cabaret of the Shelburne seems to be out for business. A colored orchestra is there. Restrictions are placed on trotting, "indecently," and a special night each Wednesday will be used as an extra attraction. At the end of the winter a prize is to be given to the best dancer, the weekly affairs being elimination contests. Now if the Shelburne will stop some of the A. K's trying out their voices with the orchestra and tell their guests they can dance, it will be in good form. If they can stand for some of those souses singing "My Old Kentucky Home" they certainly should not complain against any style of stepping. It's not an unusual trying fault in these dance places, and drives away business. The orchestras will play anything if they are staked. There always seems to be one or two old boys around who may have been singers in their younger days. "Swanee River," "Banks of the Wabash" and such are theirs. They sing them and the guests must listen.

San Francisco, Oct. 8.

Armies of big and little "glooms" elbowed their way through crowds of curious sightseers in the "Barbary Coast" district one night last week, the evening following the police commission's order for the divorce of dancing and drink, an edict intended to force the dance hall and "honkey" proprietors to close. There was a prompt response from "Spider" Kelly, who, appearing to realize the utter futility of bucking united press, pulpit and public opinion, turned out his lights at the midnight hour Sept. 30, put a padlock on the front door and quit the "Coast" for good. Nearly all of the other places refused to shut down and have since been operating, but with supposedly non-intoxicating beverages substituted for the cup that cheers. In some of the resorts the "Bryan grape juice" sign is conspicuous. This is where dancing has been continued. At other places just off Pacific street, where dancing has never been the chief attraction, glaring signs tell the visitor that the "strong stuff" is obtainable. The old tenderloin is not quite dead, but mighty near it. It is probable that in a seaport city like this the underworld life will continue indefinitely, but it will necessarily be tamer and saner.

## OBITUARY

Henry L. Hinton, who was at one time associated with Edwin Booth, died Oct. 5 at 325 West 70th street, New York. He adapted several of Booth's Shakespearean plays. He was afterward a publisher and manufacturer.

Boston, Oct. 8.

Barnum's original tattooed man, Frank Bellfontaine, died suddenly from appendicitis and heart disease at 438 Columbus avenue Tuesday. For sev-

In Affectionate Memory of  
**CHARLES H. DOUTRICK**  
Died Oct. 9th, 1912.  
CHARLES LAVIGNE and  
EMMA LANGNER

eral years past he has not been in the show business, abandoning it when the side shows began to lose favor. Since then he has been a chef at the Hotel Brewster.

Mrs. Robson Barnett, whose stage name was "Ayesha" and who gave a performance as a hypnotist, died Sept. 26 in the Hawaiian Islands. Before her marriage Mrs. Barnett was Leonore White, daughter of Richard C. White, a widely known actor of the Pacific coast. She died of heart disease, aggravated by a tropical illness.

Chicago, Oct. 8.

Emma Mendelsohn, daughter of Jake Elias (auditor of the Western Vaudeville Managers' Association) died at her home in this city Sept. 24. The body was interred in Rose Hill Cemetery. She was married, but not connected with the profession in any way. Mr. Elias's business associates sent a large number of floral tributes.

Foussa Nishmera, aged 17 years, appearing with a Japanese troupe at the Palais de Cristal, Marseilles (France), fell from a ladder Sept. 15, breaking her back. The girl was taken to the hospital and died during the night.

IN MEMORY  
of my Beloved Husband  
**HARRY KNOX**  
Who Passed away Oct. 8th, 1912.  
MERCEDES ALVIN KNOX

Will O'Brien, formerly of O'Brien and Powers, journalist, actor and impersonator, died suddenly last week in Canandaigua. O'Brien was 56 years old. He expired in the arms of his wife. He leaves a widow and two daughters.

Chicago, Oct. 8.

Eddie Hibben is manager of the Cabaret at the Hotel Planters. Among the acts listed are the Broadway Trio, Norine Coffey, George Mason and Carpenter and Reynolds.

## CORRESPONDENCE

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

**JOHN J. O'CONNOR CHICAGO** VARIETY'S CHICAGO OFFICE:  
(WYNN) MAJESTIC THEATRE BUILDING  
In Charge

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—With Billy Van and the Beaumont Sisters topping the bill, the program is assured of sufficient comedy to give it a favorable start, but added to this feature, the booking man very kindly supplied Nevins and Erwood and Ball and West, two acts reared in this section of the country and two comics that should help balance the laughing department of any show. Van walked away with the honors Monday evening, although the full stage portion of "Props" ran rather lengthy and at times grew flat, which suggests that some of the dead matter be eliminated. The finish in "one" gave it a good touch though and in proportion with the previous bit, looked a hundred per cent. better. Nevins and Erwood were placed in fourth position. Paul Nevins and his routine of original characteristics coupled with his eccentric dance, landed an individual hit. Miss Erwood can hardly be overlooked, for her contribution to the offering is quite as valuable as her partner's. She has proper ideas of dress and combines to make it a great double turn, one that will eventually climb higher and even right now should be holding the next to closing spot. The other team, Ball and West, were an easy hit. Ball's old soldier might discard a few of the unnecessary "damns" at present overworked, but otherwise there seems no opportunity for adverse comment. The couple kept them laughing throughout. Hermine Shone and Co., in "The Last Hope," a semi-sensational story with a good cast, failed to register. The Gliding O'Mearns held the opening notch with a lively routine of dances and Billie Seaton followed with a carelessly arranged repertoire which includes "Good Bye Boys," a lyric that has long since been discarded by the more particular singles. Lida McMillan and Co., in "The Late Mr. Allen," has improved wonderfully since her former Chicago engagement, but there still remains a draggy period in the turn which could very easily be eliminated without any damage to the general theme. This particularly is noticeable while Miss McMillan is lecturing one of her support on a morality basis. The bit could and should be shortened inasmuch as it slows up the action and makes the finish an uphill battle. Throughout the piece there are plenty of laughs and it should develop into a standard

vehicle for the two-a-day's capable to hold the favorite spot. Chief Caupolican afforded the inevitable smoking period for those so inclined while those who remained enjoyed his splendid voice and appeared interested in his weakness and strength. With a perfect delivery such as the Chief carries, he could be provided with a better routine of talk. He was forced to three encores without trespassing on good nature. The La Toy Brothers closed. WYNN.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Two sketches in one bill, with several others that border on the same order have a tendency to monotony, even though the sketches and acts are of the first order. Thomas A. Wise and Co. had the big spot, although the sketch offered was not more of a hit than "The Girl" in which Brandon Hurst and Co. appeared in fourth place. "Like Father Like Son" is the title of the Wise offering, and it provided some little diversion. The comedy is well handled by Mr. Wise, who is seen as an irascible old man who is trying to train his son in the way he did not go himself, when a boy. Miss Georgia Hayes, a most unsophisticated dancer in the play, is sweet and coy, and her work is delicate and pretty. Ernst Wood is the son and Gretchen Whitty the mother. There is some plot to the act, and it was received with some warmth Monday night. Sophie Bernard, next to last, wore a stunning creation in black and white with rhinestones. Miss Bernard sang several songs of a more or less popular order and was received with much applause. Arthur Dunn and Katherine Nelson were in "F," where they worked hard and caused a few ripples. They were followed by Val Harris, Rita Boland and Lou Holtz in a sort of sketch called "Three In One." The fun was a bit labored at times, but when the trio got into the song and dance end of affairs they were much more at ease, and left quite a pleasant impression. Lou Anger gave his German soldier monolog. He has some new material and passed neatly. Ben Boyer and brother had opening spot for their bicycle act with ginger and spirit. Frank Coombs and Ernest Aldwell (New Acts) in second place. The Four Original Perez, closing, had the audience up in the air with them all the

# EVA TANGUAY

Says

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God Love Them.

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VARIETY

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AT ALL

way through the act. They do some astounding ladder balancing. The house was light.  
REED.

**GREAT NORTHERN HIP.** (Fred Eberts, mgr.; agent, C. J. Cox).—Quiet bill. Nothing exciting on the day shift, although there were two or three acts out of the ordinary. The Pia Opera Troupe had a good spot and passed very well. The comedy circus, closing, provoked much laughter, and Kelly's Kids along in the middle of the bill were some laughing hit. The Elmboos, eccentric acrobats opened. This act is one in which a man and a woman do some rough and tumble work. They close with a little burlesque boxing match that brings the act to a spightly ending. Irene and Bobbie Smith, in second place, did not arouse any too much enthusiasm. They wore some pretty gowns, and sing fairly well. They do not register above the ordinary. They closed with a baseball rag, which allowed considerable action, and this allowed them a rather neat exit. The Fonda Troupe of Indian Club swingers get by well enough. They do not have anything that is unusually new, but they work well together and they have a showy act. Following Leo Miller, billed as a Gypsy violinist, played some spectacular pieces, and was rewarded with much applause. He had to bow several times, and was finally forced to respond to an encore. Kelly's Kids, seven in number, were on the act, and created some little hilarity with their school act. They have some bright lines and put them over easily. They are not emphatically new, but sing well and work like Trojans. They have a number of much classiest stuff, but even that appeared to go very well with the Monday morning audience. The Pia Opera, Trio, on next to closing, opened with the "Miserere" from "Il Trovatore" and finished with "The Rose Tree" in closing. The soprano sings in one, and the "tenor" is not seen at all. When the "tenor" appears on the stage for a bow, it is seen that a woman has been singing the part. This little surprise adds greatly to the effectiveness of the opening number. Several familiar grand opera selections were sung with spirit and taste, and the trio worked very heartily. The comedy, "Clarus in Kinship," stirred up considerable laughter. Two trick mules were brought on, and rewards were offered for any person who could ride them. There was the usual scrambling and tumbling about the stage of young men and boys who wanted to win, but the mules were too quick and too stubborn. This diversion created much hilarity. The work of two ponies in this act was commendable, and the efforts of a young dog were excellent. The act depends almost altogether for its comedy, however, on the efforts of mislaid youths to ride the bucking mules. The house at the opening show on Monday was light at the opening, but by the time the first show was over, it was packed. REED.

**McVICKER'S** (J. G. Burch, mgr.; J. L. & S.).—Variety program running from miniature musical comedy, to contortionists who can beat snakes and pictures that contain thrills. At the second show in the afternoon the house was filled and every seat was occupied and the result was much applause and not a little enthusiasm. Headline honors went to a new musical comedy which runs forty-five minutes (New Acts), but there were several others in the bill who deserved more of the common type. The "Sibel" for example, is still gay and debonair. Manielta and Lewis, two men who sing and play piano, offered some clean cut stuff and won attention. They are well dressed. Gary and Feteche in their usual way, went over with a bound. The Modelsky Troupe of Dancers registered a nice little hit Monday. Mall & Hassen, a song and dance team vary their routine with some toe dancing and whistling. The young woman does the dancing and the young man the whistling. The singing could be improved upon, but when they try their other stunts they are all to the good. REED.

**HALTED EMPRESS** (Harry Mitchell, mgr.; S-C).—Next bill and well put together this week. Seen at the first show Sunday afternoon, the acts went over very well. "A Night in a Police Station," a musical comedy in one act, had some fine positions, was in a slightly stiff with a dozen people in it, and it has plenty of comedy as well as numerous novel features. There are six songs, all of the latest popular brand, and they are put on in a lively style. One of the big features is a torch number. The act received much applause. Merian's Swiss Canine Pantomime Co. had closing spot. This is a very elaborate dog act, with nearly forty canines, and they offer a pantomime sketch called "A Spotted Honeymoon." The dogs are well trained and they go through their paces with surprising intelligence. This act went especially well with the children. Least Bernard and Earl Lloyd, two comedians, were the next two last, they offered some bright patter in an act called "Mr. Cohen from Newark." One does Hebrew character work which is funny without being offensive. They have some keen lines, which they put over as sure fire as Webster and Ward. In third place offered some good songs. They passed nicely. John Healy, in second place took some negro stories and offered minstrel songs and "gags." Aldro & Mitchell opened with

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unique ladder work. They vary the work with considerable good comedy. Made a very good opening for the show, which kept up at a good clip throughout. REED.

**AMERICAN MUSIC HALL** (Sam P. Graeson, mgr.).—Low Fields in "All Aboard," drawing big.

**AUDITORIUM** (Bernard Ulrich, mgr.).—"The Whip," still a magnet.

**BLACKSTONE** (Augustus Pitou, mgr.).—"Damaged Goods." Much discussion with attendant good business.

**COHAN'S** (O. O. H. (Harry Ridings, mgr.).—"Stop Thief," drawing well.

**CORT** (U. J. Hermann, mgr.).—"The Double Cross," growing in favor.

**FINE ARTS** (Albert Perry, mgr.).—"The Yellow Jacket," opened Monday.

**GARRICK** (John J. Garrity, mgr.).—William Hodge in "The Road to Happiness," gaining in popularity.

**GLOBE** (Ellis Glickman, mgr.).—Yiddish players in repertoire.

**ILLINOIS** (Will J. Davis, mgr.).—"The Lady of the Slipper," big takers.

**HOWARD'S** (Frank O. Peera, mgr.).—"A Broadway Honeymoon," opened last Friday. Reviewed elsewhere.

**LA SALLE** (Harry Askin, mgr.).—"A Trip to Washington," growing favor.

**OLYMPIC** (George C. Warren, mgr.).—"Mutt and Jeff in Panama," but fairly.

**POWERS** (Harry J. Powers, mgr.).—"The Governor's Lady," doing better each week.

**PRINCESS** (Frank Phelps, mgr.).—Doris Keane in "Romance," one of the soundest hits of season.

**STUDEBAKER** (Sam Lederer, mgr.).—"The Winning of Barbara Worth," book play; fair returns.

**IMPERIAL** (Kilmt & Gazzolo, mgrs.).—"A Butterfly on the Wheel."

**NATIONAL** (John B. Barrett, mgr.).—"The Man From Home."

**VICTORIA** (Alfred Spink, mgr.).—"The Confession."

**ZIEGFELD** (Will Ziegfeld, mgr.).—Capt. Scott's pictures.

## SAN FRANCISCO

By HARRY BONNELL

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**EMPRESS.**—"A Night in a London Club," Fred Karno's Co., with Charles Chaplin, had the closing spot, but the offering only proved ordinarily entertaining to the Empress regulars. Early and Eysal sang their way into big favor. Medlin, Feiber and Townes barely squeezed through. "When Women Rule," excellent comedy idea, well written and well acted by a cast headed by Louise Ripley, Fringle and Allen & Co., pleasing returns. The Lee Brothers, opening, should give their customary close scrutiny. It needs immediate changing. Arthur Croxon failed to show.

**ORPHEUM.**—Charlotte Parry, eminently successful, her work being finished and artistic. Acting and unusual stage settings genuine novelty. Lambert and Ball in hit column without much trouble. Ed Wynn and Co. fairly amusing. Jungman Family, closing, held interest. Saharet again moderately successful while Milton and the De Long Sisters duplicated success of the preceding week. The Wm. J. Dooley "Lawn Party" Co. failed to return anything big.

**PANTAGES.**—"A Bit of Old Ireland," with Charles Reilly and Hattie Townsend, was sur-

prisingly good, and the turn showed merit. Reilly is well known hereabouts, having appeared in San Francisco and Oakland in stock. Rapoll was assigned the opening and got much out of the spot. The Portola "Dance Revue" with ten local girls artistically entertaining. Closed the show. Irving Roth showed, but failed to deliver anything out of the ordinary. Allen and Lewis, capable mediums of songs and talk. "The Prophecy," a dramatic sketch, fitted. Its theme deals with a probable invasion of America by the Japs, the false alarm idea being worked up for the principal climax. The characters were satisfactorily interpreted.

**CORT** (Homer F. Curran, mgr.).—Kitty Gordon (first week).

**COLUMBIA** (Gottlob, Marx & Co., mgrs.).—Charlotte Walker (first week).

**ALCAZAR** (Belasco & Mayer, mgrs.).—Ralph Hertz stock; current, "Blitz of Youth" (sixth week).

**TIVOLI** O. H. (W. H. Leahy, mgr.).—"Girofle-Girofla" (last week comic opera stock) next, grand opera.

**GRAND OPERA** (Kutlner & Graves, mgrs.).—Stock (second week).

Loretta Martin, who lays claim to being a movie actress, was sent to the Detention Hospital Sept. 26 from the Tivoli Hotel in this city at the request of the management, who stated that she was a source of annoyance. At the hospital with her lawyer holding title spent her time writing poetry and short stories, the phraseology of which shows traces of education, but it is wild and disconnected.

A conference is on between the Directors of the Panama-Pacific Exposition and the executive heads of several transcontinental railroad lines which has been specifically proposed, so far as the Exposition people are concerned, the establishment of a through train from coast to coast with a view of it being a big advertising boost for the Big Fair in 1915. Just now the prospects of the innovation being made are said to be excellent.

A rumor that has been trying its best to get a circulation lately is to the effect that General Manager Stark of the W. S. W. A., has been casting covetous glances at the new Wigwam with a view of purchasing an interest in it, after which the plan would be to convert the nearby Majestic to a straight picture policy. With Stark's money holding title was booked contract with two years and a half of unexpired time, it is difficult to see where Harris could possibly be interested. The probabilities are he is not.

While the maze of plans are formulating for the big Portola Festival week after next, arrangements are being made to fittingly celebrate the expected news announcement Oct. 19 of the removal of the last obstruction between the waters of the Atlantic and Pacific Oceans in the Panama Canal. To signalize the event locally and get a public response from the people of this city, Mayor Rolph has issued an official proclamation in which he requests a wholesale flying of the American colors, ringing of bells and blowing of steam whistles.

The pop musical comedy venture attempted recently at the Columbia, Oakland, by Charles Whippner and his partner, a Mr. Bray, came to grief last week after operating eight days. The house is in the dark column again and Dillon and King, who vacated there just previous to the Whippner-Bray incumbency, are looking for another ambitious impresario with a bank roll of some proportions on the side. In the meanwhile the office of State Labor Commissioner McLaughlin in this city has been engaged in the adjustment of some 18 or 20 salary claims from the members of the company and aggregating \$440.

The old National, this city, is to reopen Oct. 12 with pop musical comedy stock and under the management of Joseph Levi, a New York City impresario; O. R. Marston and A. J. Hawkins. The latter is said to have a two-year lease on the Raue and is generally regarded as the real chief of the managerial staff. Del Harris will be stage director and one of the principal comedians. Another comedian, Jack Jeffers, Emil Clark will produce, while Ernest Lorraine is to put on the song numbers. Florence Brown is character woman, Fred Winters, character man; Hazel Bassitt, ingenue, and Hilda Miller, subrett.

Following closely in the wake of the recent announcement in these columns of the proposed construction of a million dollar pleasure pier here at the beach and near the famous Cliff House and Seal Rocks, is heralded the news that Charles I. D. Low, an amusement park builder from Rhode Island has just lately leased a plot of ground at the terminus

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of the Geary street municipal railway line and is now engaged in the details preliminary to the construction of an amusement pavilion that is to cost approximately \$200,000. The ground has been leased from the Hotaling estate for a period of 15 years at a graduating rent. It has a frontage of 420 feet, with a depth of 150 feet. Looft's specialty is understood to be scenic railways and merry-grounds.

One of the several novel innovations introduced here at the reopened Savoy, now Oriental, in the absence of the conventional and time-honored overture. The reason for this is that the Oriental has no orchestra. In place of the "pit" music on the opening night, a Chinese lad pounded on a big gong aimed at a crouching Buddha figure that appeared to be fastened to the rostrum. Followed by some mystic "business" understood chiefly by the members of the yellow race, the curtains, three in number, ascended successively and the play was on. Aside from the performance given by a generally capable company of thespians, the decorations of the Oriental, and particularly those on the inside, are attractively novel and picturesque, while the American girl ushers and real Chinese program girls, all attired in Oriental garb, combine to produce the actual atmosphere of the Far East. Just now it looks as though the Oriental might go over in the winning column unless it be that the prices of admission are scaled a trifle too high. As the natural competitor of the established Alcazar theatre, where the acule is a "dollar top," the Oriental management, in an out of the way and less central location, would probably have done the wiser thing to make their top-notch price "six-bits."

### PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. C.)—The show started slowly and did not pick up any speed until Melville and Higgins appeared in third position, rather an early spot for this couple, but giving the first half of the bill a great big boost. The Emilie Sisters had the opening spot and filled in a few minutes with some trapeze work. The girls are youthful looking and did nicely in the position. Hillman and Roberts are billed as "Inter-Continental de Luxe." That may mean a lot to Hillman and Roberts, but the act never started a thing. Miss Roberts worked valiantly to get some comedy over. She was the first of three women comedienne on the bill and the spot saved her. Much of her talk has been used by others, particularly the best story used by Baby Helen. Paul Klein followed with his exhibition of black art. The majority of his tricks need more finish to make them stand out and the battle serves as a weak closing trick. A slang sketch, fourth, called "Straight," got over in good shape through clever handling by Arthur Sullivan and Margaret Murphy. Had Frank Dickson not overplayed, the skit would have had a high average all the way to the finish,

which lets it down a bit. The finish is a surprise, and could be made more forceful if Sullivan would tone it down a little. In its present shape it gives a comedy twist to what should end a very pretty and grasping little tale. Frank Fogarty mixed in a lot of new and old stories and kept the laughs going steadily. Two or three of his new ones have a good big laugh concealed in them and Frank was very well received. He tied on one of his poems at the finish of his talk and closed with one of those "Little Johnny Dugan" things with the orchestra. The bunch of Germans working on Fogarty's Irish song is hit enough for any act. The Gardiner Trio offered quite the prettiest dancing act of its kind seen here. This trio make the "Tango" and "Turkey Trot" classy looking and they were rewarded liberally by the finish of four numbers. Marie Dressler had the headline position and appeared next to closing. The jolly comedienne put over her usual bit for Miss Marie is quite a popular little girl around these diggings, if she still clings to that old song and recites a little piece. It's too serious for Miss Dressler to pull in her act, and with Frank Fogarty doing the same thing, little earlier, it did not seem shown and the audience had stood waited to see the Carl Eugen acrobatic troupe and those who didn't missed a nice-looking big act. The top-mounter is a clever young man, his twists and doubles being cleanly turned.

ORPHEUM (M. W. Taylor, mgr.; agent, U. B. O.)—This is one of the two new vaudeville houses in Germantown, and was opened Monday night. At eight o'clock the sale of tickets was stopped and at that time the house was crowded, several rows of standees filling up the space back of the railing, and there were twice as many more persons gathered outside waiting for the second show to start. It was a classy-looking audience, many being in evening clothes and it resembled a regular first-night crowd at one of the big houses. Director of Public Safety Porter represented the city, occupying one of the boxes with his family. J. Fred Zimmerman, who is interested with M. W. Taylor in the theatre, occupied a box with his family and had his picture thrown on the sheet after Old Glory had been shown and the audience had stood through the strains of the National anthem. Manager Taylor also had his picture shown and got as much applause as if he was one of the headline acts. Mr. Zimmerman, Mr. Taylor and all connected with the building of the Orpheum, may feel proud and satisfied with the new house, for it is a beauty. Louis H. Cahon built it and it is mark to his credit, for it will compare with the hand-some theatres in this city. The Orpheum seats 2,250, having 1,100 seats, heavily upholstered in leather on the lower floor. There are 100 additional seats in the boxes which have been constructed so that every patron may see the stage. The house is beautifully decorated and finished, the color scheme being bright and harmonious. The ceiling is a splendid example of the decorator's art, with a massive dome which adds color and beauty

to the house. The theatre is absolutely fire-proof, the balcony being built entirely of iron and concrete and there are fire-towers and many exits, which makes the new house a model for safety. The prices will be 10-30-30 and the house will play three shows daily. The U. B. O. furnishes the acts. Homer Lord is house manager and George A. Lutz directs an orchestra of seven pieces. The Orpheum is the theatre which caused several lawsuits. M. W. Taylor finally being awarded the rights by the courts after suit by F. G. Nico-Nirdlinger. The latter is building a handsome theatre just around the corner, the stage door of the two houses almost touching. Nirdlinger will call his house the Colonial and expects to open it before Jan. 1. The opening show at the Orpheum ran smoothly and was received with warm appreciation. The bill included Les Kellors; Baby Helen; La Graciosa; Oneal and Walmsley; McDevitt, Kelly and Lucy; Berlin Madcaps. The acoustic properties were tested by Baby Helen's talk which was plainly heard by those standing in the extreme rear of the house. The opening of the new theatre was made a gala night in Germantown, and it was a glorious evening for Mr. Taylor, who holds the controlling interest in the theatre. Many floral tributes and telegrams of good wishes were received during the evening.

METROPOLITAN (Eugene Myers, mgr.; agent, U. B. O.)—Monday night's audience which almost filled the big opera house, liked the show very much and most of it deserved liking, but there were several weak spots on the bill, which gave it an uneven running. Miss Browning was given a too important position for what she had to offer. Miss Browning did some good stuff, but she sang a couple of numbers which she claims to have written herself. If she did, Beasle ought to leave the writing up to someone else. Foster J. White and Co. had the headline position and the dramatic sketch "Counsel for the Defense," scored solidly. It is a well-written playlet and takes hold of an audience, but there is a wide latitude for stage license taken in the theme. It was very well received. Another skit which met with favor was "On the Country Road," presented by William Morrow and Donna Harris. There is a little too much time wasted by Morrow in a "Cradle to Old Age" song, but later the couple get down to some snappy talk which brings them rich reward. It's some time since anyone sung "The Wedding Bells," but this team does it for a finish. It's an old one and sounds well. Felix Adler was chattering several minutes before anyone knew he was trying to make them laugh, but he soon had them giggling and kept them at it for some time. Finishing strong with his burlesque ventriloquist bit. Felix might build up the extem song thing in the "pop" houses, but ought to have several good "plants" to hand him titles. Louis Adler, a namesake handled him "Ich Ge Bibbel" Monday night and almost broke Felix up. Bankoff and a girl danced themselves into warm favor after a few minutes' fast work. Bankoff did some real tricky stepping and the pair finished well

with a "Tango." The Haywood Sisters with songs and Lavelle and Grant in a nicely staged acrobatic and posing act, won their share of the honors.

### BOSTON

By J. GOOLTZ.

LOW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville; capacity. LOEW'S ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville; capacity. NATIONAL (George Haley, res. mgr.; agent, U. B. O.).—Vaudeville; fair business. HOLLIS (Charles J. Rich, res. mgr.).—"The Sunshine Girl," with Julia Sanderson; best business in town. COLONIAL (Charles J. Rich, res. mgr.).—George Cohan in "Broadway Jones"; big business. PARK (Charles J. Rich, res. mgr.).—"The Conspiracy"; good business. TREMONT (John B. Schoefel, res. mgr.).—Ziegfeld's "Follies"; good business, but behind last year. PLYMOUTH (Fred Wright, res. mgr.).—George Arliss in "Disraeli"; third engagement; good business. CASTLE SQUARE (John Craig, res. mgr.).—Stock, "A Temperance Town." SHUBERT (E. D. Smith, res. mgr.).—"The Purple Road"; starving. MAJESTIC (E. D. Smith, res. mgr.).—"The Five Frankforters"; fair business. HOWARD (George E. Lothrop, res. mgr.).—May Howard's "Girls of All Nations." CASINO (Charles Waldron, res. mgr.).—"The Happy Widows." GAERTY (George T. Batcheller, res. mgr.).—"Beauty, Youth, and Folly." GRAND OPERA (George E. Lothrop, res. mgr.).—"Follies of Pleasure." BOSTON (Al Levering, res. mgr.).—"Joseph and His Brethren"; fair.

Volant, biantly billed as a feature attraction by Keith in "The Flying Piano" mystery, opened Monday afternoon and was getting along splendidly until one of the Keith hypes neglected to pull the cables and hooks to help attention as never having been inside the audience took one long look and it was all off. On the program it was billed, "Can you solve the mystery?" It is possible occasionally to have a good laugh in the Boston house, but it isn't always conscious comedy.

C. B. Thompson has resigned as manager of the Premier to accept a similar position at the South End, which seats 1,800. James T. Allen, his assistant at the Premier, was appointed manager.

Julia Sanderson at the Hollis sent seats to three girls in the West End who were brought to her attention as never having been inside the theatre. It brought some good press stuff, even if the show did have to buy the seats from the house under the new anti-paper agreement.

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The "Follies of Pleasure" show on the Progressive Circuit has a Scotch number that is a knock-out and should be given some consideration by a clever stage manager for amplification. The chorus is bare-legged except for a sash, but it is ineffective and in ensemble their high stepping march would furnish the snappiest finale on the wheel. But they don't close with it, more's the pity!

Augusta Gill and Beatrice Loring have been added to John Craig's players at the Castle Square stock.

\$73 was the highest price paid for a seat for the Symphony Orchestra rehearsals at the auction Friday.

Braham's Fleas are included in the ten-act bill at the Bowdoin Square, a ten-cent house. The last time Beas were presented in Boston B. F. Keith made a feature act of them. The Bowdoin has been having a piano playing, waltzing, amateur and Cabaret special nights each week and Manager Lothrop has been making big money.

Digby Bell's feature act by George V. Hobart entitled "It Happened in Topeka," according to one lengthy press notice published in Boston, was characterized by B. F. Keith himself as the type of act that idealized vaudeville. All of which may be very well, but the Keith audience this week did not think so.

The answer of the Park Square Theatre Co., which is erecting the John Cort theatre, to the \$30,000 suit of the New England Foundation Co. for breach of contract, has been filed and says that the foundation company has been paid in full for the work it performed. The theatre company further alleges that the plaintiff company failed to do its construction in a capable manner and that an attempt is being made to charge for labor and rentals during periods they were not engaged in actual operation because of labor troubles. \$13,859.47 has been paid by the theatre company, while the suit by the foundation company is for \$34,488.58. The affair is the outcome of the stopping last fall of the work on the Cort theatre, which is now rapidly nearing completion, and which will accommodate the Northwestern shows.

## ATLANTIC CITY

By I. B. FULASKI

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Ethel Green, favorite; Clara Morton has a good idea, cleverly worked out; Wilfred Clarke & Co., many laughs; Bessie DeVole & A. B. White, corking act; Demorest & Chabot, hit; John T. Murray, big; Ioleen Sisters, splendid; Will & Kemp, good.  
NIXON (Harry Bron, mgr.; agent, Nirdlinger).—Monkey Cabaret, clever novelty; Donahue & Stewart, hit; J. C. Lemings & Co., liked; Clark Family, went big; Grottesque Randolph, fair; Hilda Leroy, good.  
APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"Rob Roy," with Bessie Abbott and Jefferson DeAngella (6-7), magnificent; Elsie Ferguson in "The Strange Woman" (8-11) (premiere).

Oct. 10 marks the fourth anniversary of Louis Wesley's booking and managing of the Savoy theatre.

The Kaufman Brothers, who played here last week for the first time since they returned from England, spent most of their spare time fishing from the wobbly structure seaward of the concrete pilings on Young's Ocean Pier. They told stories; fabulous catches all week. It was nothing to hook thirty or forty in an hour, but when they claimed to have hooked four blue fish one afternoon, all that they claimed before that went by the board.

A. B. White who is at the Savoy this week with Bessie DeVole has something growing to ale up lift, which if left alone, may develop.

## NEW ORLEANS.

By O. M. SAMUEL

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Mut and Jeff," Panama.  
DAUPHINE (Henry Greenwall, mgr.).—Emma Bunting Stock Co. in "Salomy Jane."  
LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "His Wife's Secret."  
HIPPODROME (Lew Ray, mgr.).—John Hiss; Forbes & Windlach; Bernard Winton; Harry & May Matthews; Clinton Trio; Doris Dean; Logis.  
LAFAYETTE (H. C. Fourton, mgr.).—Don Carney; Eva Westcott; Peo. & Wilson; Jack Winkler Trio; Quigley Bros.

ORPHEUM (Arthur White, mgr.).—Good show; Valveno & Lamore and Mike Berkin, mered; Appared "Detective Keen," engaging; Matthews & Shayne, tremendously; Zaida Beas, worthy sketch, though not for Miss Beas; Kathleen Clifford, charming; Moran & Wiser, splendid closer.

TULANE (Tom Campbell, mgr.).—"Ready Money," inferior company; light house.

Karl Goldenberg, assistant manager of the Fichtenberg enterprises, accompanied by Neal Gold, left for New Orleans Friday. It's Goldenberg's first visit to the main highway.

A remnant of a show is the Hagenbeck-Wallace outfit, which closed an engagement here Sunday. The tents are filled with thousands of holes, the wagons and poles have gone to seed, the costumes of the performers are faded and the managerie is quite miniature. Business in New Orleans was deservedly poor. The circus did not draw a thousand persons at any performance.

Late engagements for the French opera are M. de Wandelaar as ballet master; Annina Traverso, premier danseuse; M. Kumps, second leader of the orchestra; M. Le Temple, comedian; Rachel Rulas, dugazon.

"Robin Hood" is underlined for the Tulane next week. At the Crescent, Etha Williams in "A Man's Game."

Harry Sloan, manager of the Emma Bunting Stock Co. is doing the publicity work for the local engagement of the Anna Held Jubilee.

## ST. LOUIS

By JOHN S. ERNEST

OLYMPIC (Walter Sanford, mgr.).—"Magie Pepper," with Rose Stahl, to large gathering, return engagement.  
SHUBERT (Melville Stoitz, mgr.).—"Children of Today," new play, with Louis Mann, well received.  
AMERICAN (H. R. Wallace, mgr.).—"Busy Izzy."  
PRINCESS (Dan Fishel, mgr.).—"A Trip to Paris," light musical comedy; excellent business.  
ARGUERIE CLARK (C. M. Higby, mgr.).—"The Mummy and the Humming Bird," entertained a good house.  
STANDARD (Leo Reichenbach, mgr.).—"Ben Welch's Burlesques, pleased.  
JAYBY (C. E. Heib, mgr.).—"Tango Girls," good show.  
COLUMBIA (H. D. Buckley, mgr.).—Lillian Lorraine, excellent headliner; Ed. F. Reynard, scored heavily; The Castillans, very good; The Five Sullys, generous applause; Watson & Santos, good; Moore & Elliott, fine; Helen Titus, entertaining; Carson Bros., very good.  
HIPPODROME (Frank Talbot, mgr.).—Tillie Zick, headlined; Powers Elephants, very good; Ernest Carr & Co., did well; Martin & Troise, applause; Haas Bros., clever; Pierce & Royn, much laughter; Ila Gannon, good; Artusa, did nicely; Kloof & Kloof, meritorious; The Great Raymond, especially good.  
ERBES (C. E. Heib, mgr.).—Claude & Golden, excellent; Valmont & Reynen, entertained; Geo. Rosener & Co., applause; Mona. Valle, pleased; Josephine Saxton & Dixie Kids, fine.  
ORPHEUM (Harry R. Wallace, mgr.).—"Pallman Porter Mails," headliner; Porter & Sullivan, scored; Del Adelphi, went big; Stroas & Becker, clever; Thompson & Barry, hit; Laypo & Benjamin, clever; Signa, encores; Harman & Shirley, good; Kichi Asaki, remarkable skater; Victor & Victor, well received.

## CINCINNATI

HARRY V. MARTIN

LYRIC (C. Hubert Heuck, mgr.; Shubert).—Eva Tanguay & Co. played to S. R. O. houses at each performance.  
GRAND (E. H. Havlin, mgr.; T. Aylward, mgr.).—Cincinnati German Stock Players opened to nice business and set passable pace throughout week. Sang "The Vale of Love" for first time in America.  
KETT'S (John E. Haysal, mgr.; agent, U. B. O.).—Pull house Sunday. "La Lotie," skating bear opened, good; Fredericka Blemons & Co., very good; John & Mae Burke, holding hit; Hery Sisters, popular; Diamond & Bretton; Ashley & Co., ordinary; David Bispham, featured, good, but few persons in audience got restless; Dr. Carl Herrmann, satisfactory.  
ERBES (George F. Fish, mgr.; S-C.).—Herman & Shirley opened, big Nearsy & Miller, hit; James McDonald, much applause; Whyte, Peizer & Whyte, big; "Canoe Girls," featured, immense; Three Yoscarys, tremendous.  
ORPHEUM (J. H. Thuman, mgr.; stock).—The crowds liked "Over Night," a roaring farce. Company evidenced ability to handle this brand of humor.  
WALNUT (Wilbur Jackson, mgr.).—Capacity audiences; "The Coast of Living" done by an excellent company.  
HEUCK'S (C. Hubert Heuck, mgr.; J-L-S).—First half; Clivette; Dawson, Lannigan & Covens; Canfield & Carleton; Edyanne Haynes; "Big Frank," fair.  
STANDARD (Thos. Corby, mgr.).—"New Tat Girls," drew like fly paper.  
OLYMPIC (McMahon & Jackson, mgrs.).—Cromwell's "Dandy Girls," excellent.

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## PITTSBURGH

By F. LANG

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Horace Goldin, well received; Abeles & Leuder, good; Cantwell & Walton, scored; Fay Two, good; Laughlin; Joe Cook, fine; McRae & Clegg, clever; Burkhardt & White, pleased; Hunting & Frances, good; Three Melvin Bros., entertained.  
HARRIS (C. R. Bucklett, mgr.; agent, U. B. O.).—Lewis & Co., did well; Count Beaumont & Co., good; Laswell & Rowland, applause; Bernard, Finnelly & Mitchell, scored; Quinn Bros. & Helen Bell, laughable; Geo. Reeves, very good; Tanrau & Claxton, clever; Armand & Fuller, pleased; Jack Burdette, good.  
VICTORIA (Geo. Schaeffer, mgr.; agent, Sun).—Eva Fay, well received; Harry St. Ivan & Co., did well; "A Trip to Joyland," very good; Fitz, Cooper, pleased; Hickman & Willis, fine; Jack Gibson & Co., clever; Craig & Williams, pleased.  
LIBERTY (J. H. McCarron, mgr.; agent, N. & N.).—Alva York, fine; Cecile Francois & Co., scored; J. Albert Hall & Co., good; Hugh Blaney, well received; Chee Wah Bro., clever; Carl's Dog, pleased; Slack & Virginia, good.  
NIXON (Thos. Kirk, mgr.).—"Kismet."  
ALVIN (J. P. Reynolds, mgr.).—Robert B. Mantel.  
LYCEUM (C. R. Wilson, mgr.).—"Where the Trail Divides."  
GAYETY (Henry Kurtzman, mgr.).—"Bobby Burlesquers."  
MQUENE (Harry Davis, mgr.).—Stock.  
PITT (Frank Whitbeck, mgr.).—Stock.  
AMERICAN (H. R. Pollock, mgr.).—Stock, "St. Elmo."  
EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—6-8, Porter & Clarke, pleased; Cracker Jack Four, well received; Melville Lloyd & Jerry good; Wm. Marquis, good; Addie Coulter, very good.  
ROWLAND (P. B. Jones, mgr.; agent, Sun).—6-8, Stoffano Co., well received; Lack & Fisher, good; "Christmas Capers," fine; Rubs Stricklin, hit; Frederick & Venietta, clever. F. LANG.

## MILWAUKEE

By F. G. MORGAN

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—Florence Brook, much heralded in this and several other bookings which failed to materialize, and strongly featured, was a disappointment. This being her second week, she has cut some of the "song plugging stuff" but it is bad enough at that.

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The reward of a copy of the song at the box office for the guessing of the last line of a chorus has been cut. Miss Hobbrook's voice does not seem to be as strong as usual. The act held fifth place. Clark and Bergman in "The Trained Nurses," followed and landed strong, with Bert Fitzgibbon next. The Three Bohemians received unusually generous treatment. Six Samarins, Russian dancers, got away nicely in their brief number, and Bobby Barry and Amy Mortimer have no complaint. The Landry Brothers, with a classy gymnastic act along different lines, go great for an opener. The Brads do well in closing.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"A Day in Court," a badly arranged version of an "Irish Justice" act, in headline spot, only fair. Angelo-Arimanto Trio, fine; Fitzsimmons & Cameron, good; Hal David & Co., fair; Pearl Fisher (formerly Fountain & Fisher), fair novelty.

EMPRESS (William Raynor, mgr.; agent, S. C.).—"Prince Floro," monk, big; "Night at the Bath" (formerly of Orpheum time), fair; Morandini Trio, opening, good; Arthur Geary, fair; Mary Dorr, excellent.

DAVIDSON (Sherman Brown, mgr.; agent, IND.).—"What Happened to Mary," fair business.

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co. in "The Man on the Box," excellent business.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co. in "Die Rhinenseix," next.

GAYETY (J. W. Whiteside, mgr.).—"Gloria of the Gay White Way," Good business.

JUNEAU (Henry Trins, mgr.).—Trins Stock Co. in "The Rosary," Business fine.

"Do Your Darndest, But Do-You'll Be Hanged Either Way," is one of the mottoes hanging in the office of D. Watson Crombarger, a rare combination of theatrical man and ambitious wizard of finance, who remains locked up through inability to raise \$5,000 ball pending a preliminary examination in court. In a newspaper interview he declared his literary interests leaned strongly toward Dun and Bradstreet reports, and that he permitted sentiment only in his theatrical connections. He claims to have ten sketches on the road. In addition to charges mentioned in last week's VARIETY, others are ready to be pressed as soon as those already brought are disposed of. The stock company in the Juneau theatre, just reopened, is being handled by Henry Trins under the name of the Trins Stock Co. Crombarger's leasing of this and the alleged bad check passed to Trins on the deal was one of the deals that put him in bad.

Maud Powell, violinist, who played in Mil-

waukee to a great house Sunday afternoon, had a distressing experience in Monroe last week. At the Monroe hotel she, with Clara Bowen Shepard, impresario of the city, waited for more than an hour for supper and then were forced to be satisfied with a cold bite, the head waitress, four waitresses, cook and clerk having knocked off early in order to attend a wake. The remaining waitresses attended to the wants of an unusually large number of traveling men before serving the artist and her companion.

Virginia Parry of the Shubert Theatre Stock Co., playing leads, is to leave the organization Sunday, going to Savannah, Ga., after a week's rest. She has a stock engagement there. Frank Stanley, who has been with the Louis Mann company in "Children of Today," is playing at the Shubert this week and may become a permanent member.

### AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Sept. 6.  
HER MAJESTY'S.—Genee and ballet.  
ROYAL.—Lewis Waller and Madge Tithers in "A Marriage of Convenience."

CRITERION.—Closed for week. "The Arcadians" (reappearance) tomorrow.

ADELPHI.—Now under the management of George Willoughby, who supersedes George Marlow, retired. "The Queen of the White Slaves" opening production.

LITTLE.—Punchinellos, in vaudeville; "Ghost" very weak at the knees.

All the American acts sent over on the last boat by R. A. Shepard and Jules Simpson, representatives for the Rickards and B-F houses here, turned out trumps at their opening.

TIVOLI.—Williams & Rankin, Frank Parleb and Julia Gonzales, newcomers, fine; Merlan's Dogs, Golden Troupe, Vaude & Verne, Chas. Zoll and Bayles & Watton.

NATIONAL.—Vardam, impersonator; Huntress, likewise; Aerial Benos, Dancing George Rowley, Marcell & Bell, Foreythe & Boyne, all newcomers, fine. Here also: Karno and Francis, Mac & Mare; Slavin & Thompson.

ALHAMBRA and PRINCESS.—Vaudeville to good business.

Melbourne.

HER MAJESTY'S.—Quinn Opera Co.  
ROYAL.—Fred Niblo, in "The Fortune Hunter."

PRINCESS.—Allan Doone and Edna Keeley in "Barry of Ballymore."

KING'S.—H. R. Roberts and Maggie Moore in the ever-green "Struck Oil."

OPERA HOUSE.—Diamond & Beatrice; Laskey's Six Hoobes; Bellora, mimic; Eight Saxones; Torcat's Roosters; Flynn & McLaughlin; Billie Reeves; The Mullers; Lola Krasavina; Alberto Marini.

GAIETY.—Harry Sadler, manager, left for Hobart last week. Program nearly all holdovers.

MAJESTIC.—The Butterflies Co., vaudeville.

The new Tivoli at Adelaide will be opened next week, when a very powerful bill will be headed by the Primrose Four, assisted by Billie Reeves, Frank Fox, Flynn & McLaughlin and others.

The White City, situate next to the Stadium, is announced to open at the end of November. A number of valuable concessions have been taken, principal amongst them being Levante and his spirit paintings.

Jack Matthews of Matthews & Mack, was recently married to Vera Walton of this city. The bride's father is a prominent horse racing official here.

Jim Marion, known as the Tired Comedian, died recently in destitute circumstances.

Mrs. Charles Zoll, wife of the comedian at the Tivoli, died last week after giving birth to a 15-pound boy. The deceased was better known by her stage name of Lucy Lavinia. She was 24 years of age and a daughter of Wai Cottier and Amy Blackie, prominent performers of a decade or so ago. The baby is in excellent health.

J. Roy Clair, of the Frank Rich Co., San Francisco, writes to the effect that a performer using the name of J. Roy Clair is in Australia. The article was read in the Australian notes of VARIETY. The performer here is now rehearsing for the opening of Harry Corson Clarke's "Who's Baby Are You?" to be produced shortly. A letter has been sent on demanding an explanation. Clair, or the impostor, claimed that all his credentials, wardrobe, etc., were destroyed by fire ere he left. This makes his case very weak.

The Fuller management has paid its first dividend, the total amount meant a distribution of \$40,000.

Max Steinberg, of "The Corner," wishes it to be known that he is still at the Crystal Palace Building. He may return to America in October.

Nellie Maher is to marry Jockey Norman Wood tomorrow.

Hill & Whittaker opened at the Tivoli Saturday. The act is quieter than when here last, but is again a big hit.

ALBANY, N. Y.

GRAND (C. L. Robinson, mgr.).—6-11, Mmo. Buss's Toy Terriers, good opener; Larkins & Pearl, entertained; William Trainor & Co., in

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"On a Side Street," fair; Georgia Mitchell, hit; Tom Linton & His Jungle Girls, with Grace Linquist, excellent tab; Six Banjo-players, went big; James A. Reynolds, scored; Beatie & Beatie, fine; very good business. HOWY.

BATTLE CREEK, MICH. BIJOU (Harry Lorch, mgr.).—5-9. Robert Lee Manikins, excellent; Root & White, clever; W. J. Dyer & Co., "The Big Noise," good; Vera Burliner, pleased; Palfrey Barton & Brown, hit. 9-12. "The Heart-Breakers." POST (E. R. Smith, mgr.).—Nancy Boyer Co. closed successful engagement. HEIMAN.

BLOOMINGTON, ILL. MAJESTIC (A. G. Schode, mgr.).—6-9. The Halkings, electrical shadowgraphists, hit; Leonard & Haley, good; Roubie Sims, cartoonist; "The Telephone Girls," fair.

BURLINGTON, IA. GRAND O. H. (Ralph Holmes, mgr.).—"Everywoman," hit. GARRICK (J. H. Fischer, mgr.).—Week 5, first half; Wilbur & Harrington Co.; Happy Jack George; Miller & Shelly; Lee & Cappein.

BUFFALO. TECK (John H. Oshel, mgr.).—"The Passing Show of 1912," big business, 10 performances. SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Three Arthurs, acceptable; Morrissey & Hackett, appreciated; Allan Dinehart & Ann Heritage in "Just Half Way," affecting; Edwin George, almost a juggler; Miss Nora Hayes, many encores; Billy McDermost, good; The Randall, skillful. STAR (F. C. Star, mgr.).—"Fair Play," drew well. Has plenty action, romance and enough intrigue to keep the interest sustained.



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ACADEMY (Henry M. Marcus, mgr.; agent, Loew, rehearsal Mon. 10).—Demetrious, artistic; Gladys Lene, neat; Lucia Blaisdell, entertaining; Thorton & Corlew, classy; The Maynards, exceptional; Chief Clear Sky, interesting; Moore & Moore, many laughs; Five Bennett Sisters, feature; El Gordo, funny; Sada-kichi Bros, sensational. MAJESTIC (John Laughlin, mgr.).—"Mutt and Jeff," capacity house. LYRIC (A. R. Sherry, mgr.; agent, Loew, rehearsal Mon. 10).—Golden & West, agile; Emille Egomal, snappy; Bell Boys & Belles, delightful; Sam J. Harris, funny; Bicknell & Gibney, in "A Small Town Johnnie," good; Ted & Clara Steele, bright; Big Jim, well trained. LAFAYETTE (C. M. Bagg, mgr.).—"Banhau Show," drew well. CABINO (A. Rudderish, mgr.; agents, McMahon & Dee; rehearsal Mon. 5).—Singer's Dog Circus, good; Fest & Roberts, scored. GARDEN (W. F. Graham, mgr.; Progressive).—"Dolly Dimple Girls," real hit. PLAZA (Storkin, Michaels & Rosing, mgrs.; direct; rehearsal Mon. 10).—Harry Crawford,

humorous; Stevens & Bardow, well received; Jene Fineran, did nicely; Sturding, Ross & Sturding, novelty. AMHERST (Sol. Swardloff, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Harry Crawford, excellent; May Owens, very good; Tom Queen, pleased. Business very heavy. FILLMORE (Geo. Rosing, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Avenue Amusement Co., in "The Military Girls," Show and business good. A new picture theatre at Abbott road and Bulley avenue, known as the Abbott, was partly wrecked by an explosion of natural gas in front of the building. Damage about \$2,000. Bobby Vaughan, third baseman of the Buffalo International League team, has purchased Godard Hall, Springville, N. Y., a house worth \$30, and is playing vaudeville booked by McMahon & Dee. THAYER.

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CANTON, O. LYCEUM (Abrams & Bender, mgrs; agent, U. B. O.).—Gorinley & Gaffery, acrobats, applause; O'Rourke & Atkinson, comedy singing, good; Polham, excellent; Fox & Ward Minstrel Pair, hit; Albert Von Tizler Girly girls, with Beatie Du Vall, scored. THOMPSON.

CLEVELAND. HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Herbert's Canines, good; Moore & Young, liked; Will Oakland & Co., good; Julia Nash & Co., breezy farce; Chris Richards, hit; Sam Mann & Co., featured; Lewis & Doty, well received; Harvey Family, clever. PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—White Hussars, headline; Frank G. Lynch & Co., very good; Ben Harny Trio, pleased; Carroll-Gillette Trio, hit; Charley Hazy, good; Mack & Hamilton, well received; The Ozark, fair. COLONIAL (R. H. McLaughlin, mgr.; Shubert).—Blanche Ring in "When Claudia Smiles," pleased. OPERA HOUSE (Geo. Gardner, bus. mgr.; rehearsal Mon. 10).—Raymond Hitchcock in "The Beauty Shop." FROSDENT (J. W. Lyons, mgr.).—"The Old Homestead." EMPHIS (Geo. A. Chenet, mgr.).—"The Rector Girls." STAR (Drew & Campbell, mgrs.).—"The Honeymoon Girls."

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**OLYMPIA** (Fred Brandt, gen. mgr.; Paul Monney, mgr.).—Great Genesta; Adelaide D'Vorak; James J. Wland; Broncho Four.

**GLOBE** (Fred Brandt, gen. mgr.; W. D. Meebold, mgr.).—E. J. Foster & Fox; Burk & Finn. **WALTER D. HOLCOMB.**

**COLUMBIA, MO.**

**STAR** (H. G. Woods, mgr.; agent, W. V. A.).—Week 29, "The Kiss With the Wagon," hit; Shields & Odella, pleasing.

**COLUMBIA O. H.** (R. H. Hall, mgr.; Ind.).—1-2, Delmar Opera Co., cancelled through financial trouble. **RODGERS.**

**DALLAS, TEX.**

**MAJESTIC** (O. F. Gould, mgr.; Inter.; rehearsal Mon. 10).—DeVitt & DeVitt, pleased; Warren & Francis, good; Alfred Latell, pleased; Raymond & Bain, hit; Homer Lind, tiresome, act too long, should be condensed; Bob Albright, excellent; The Colonial Montrose Trio, very good.

**HAYDEN** (R. J. Bennett, mgr.; Inter.; rehearsal Sun. 10.30).—Garamoni & Craid, pleased; Alberta Claire, interesting; Kate Fowler, good; Mugee & Kerry, fair; Booth Trio, very good.

The Garden had Chief Montour, the Indian wrestler, as an added attraction last week. It is featuring this week Alberta Claire, the girl who is riding 10,000 miles on horseback.

Manager Gould of the Majestic is fast recovering from injuries received last week by falling in too close contact with the left hind foot of a young thoroughbred he had just purchased. **GEO. B. WALKER.**

**DANVILLE, ILL.**

**LYRIC** (C. W. Miller, mgr.; agent, W. V. M. A.).—Sept. 29, Harry Healle, fair; Davis & Walker, good; Burton-Hahn-Cantwell, good; Mareena & Delton, fair.

**EVERETT W. FLAUGHER.**

**DAVENPORT, IA.**

**AMERICAN** (Butterfield & Helman; Art C. Frudenfeld, mgr.; rehearsal Sun. and Thurs. 11).—First half, week 5, Dow & Dow, please; Wm. Edmunds & Co., act well liked; Vere du Bassin, songs; Reihander's Pigs, applause; Ethel Whiteside and Plicks, appreciated. Business capacity.

**BURTON** (M. S. Scoville, mgr.).—"The Price, good houses; 5, Fay Foster; 10, "Wore Trail Divide," 11. **SHARON.**

**DETROIT.**

**TEMPLE** (C. G. Williams, mgr.; agent, U. B. O.); rehearsal Mon. 10.—Master Gabriel; entertaining; Mabel Berra, scored; Morgan, Bailey & Morgan, fair; Duffy & Mercedes, did nicely; "Flashlight Cragin," holds interest; "Waltz & Pick," act big; Four Le Grohs, very good; Karl Kreen, fair; Good.

**BROADWAY** (J. M. Ward, mgr. 8-C.). rehearsal Sun. 10.—Archie Goodale, big novelty; Maurice Freeman, good sketch; Frostie, Hume & Thomas, good; Williams & Warner, pleased; Charles C. Drew, pleased; Gilmour & La Tour, did nicely; Hughes & "Lazie, good; Major O'Loughlin, hit.

**MILES** (C. W. Porter, mgr.; F. B. C. rehearsal Mon. 10).—Black Troubadour, good; George Milson, laughs; Senorita Palakita, good; George & Mack, good; Riding Crandall, good.

**FAMILY** (C. H. Preston, mgr.; agent, U. B. O.).—"Montague's Birds," Hadel Lynch, fair; Lazar & Dale, hit; Westford & Beck, good; Meally & Woods, good; McAllister Trio, good; Pete Baker, very good; Mason, Wilbur & Jordan, clever.

**COLUMBIA** (M. W. Schoenherr, mgr.; agent, Sun.).—Jess & Dell, fair; Edward Powell & Co., laughs; Walter Perry, good; DeVries Troupe, good; Brown & Harris, good; "Lipsy & Co." good; Billy Sheehan, fair; The Hullovers Hop, feature.

**GARRICK** (Richard H. Lawrence, mgr.).—"Bought and Paid For," with Charles Richmond, big business.

**BURKE** (Harry Parent, mgr.).—Billie Burke, in "The Amazonas."

**LYCEUM** (A. R. Warner, mgr.).—Norman Hackett in "A Double Deceiver."

**AVENUE** (Frank Drew, mgr.).—Hollen Players in "Dora Thorne," excellent performance and well staged. Opened to fair business.

**GAYETY** (William Roche, mgr.).—"Star & Garder Show."

**ADILAC** (Sam Levy, mgr.).—"Monte Carlo Girls."

**WASHINGTON** (W. N. Lawrence, mgr.; agent, Morris).—Virginia Harrod in "Fris."

**JACOB SMITH.**

**ELMIRA, N. Y.**

**MOZART** (Geo. Van Demark, mgr.).—6-8, Wyckoff & Vanly, pleased; Capital City Tour, entertaining; "How to Succeed in Business," Suzanne, good; Kinetacolor pictures, good.

**MAJESTIC** (M. D. Gilson, mgr.).—6-8, Al Lewis & Players, excellent; Long, Green & Chapman, well received; Dorothy Mencher, clever; Davis & Durley, good.

**LYCEUM** (Lee Norton, mgr.).—2-4, "Ben Hur," capacity; 8, "Stop Thief," 10, "The Red Rose."

**J. M. BEERS.**

**ERIE, PA.**

**COLONIAL** (A. P. Weschler, mgr.; agents, Gus Sun and U. B. O.; rehearsal Mon. 10).—Three Escardoes, clever; Rena Arnold, good; Cayana Duo, good; Zelays, excellent; Lorraine, Dudley & Co., clever; Freeman & Dunham, big.

**PARK** (D. D. Kelsey, mgr.; Reis Circuit).—G. Maude Adams, big; 8, "Mutt and Jeff"; 9-11, "Garden of Allah."

**MAJESTIC** (Fred K. Lanham, mgr.; agents, Feiber & Shea).—"The Country Boy," big business.

E. H. Suerken, formerly owner of the Alpha of this city, has leased the new Majestic at Ashtabula, O., seating 1,000 people. Vaudeville opening about Oct. 20.

**M. H. MIZENER.**

**EVANSVILLE, IND.**

**GRAND**—2-5, "The Maid," pleased; Dagmar Dunlap; Mario Genaro; Tiano & Bingham; The Yaltos.

**BIJOU** (Chas. Swerton, mgr.).—3, "Soul Kiss," failed to please.

**EDW. SCHUELER.**

**FALL RIVER, MASS.**

**SAVOY** (L. M. Boas, mgr.).—Malley-Dennison Stock Co.; business good.

**BIJOU** (Chas. E. Cool, mgr.).—Baylies-Hick Stock Co.; business good.

**ACADEMY** (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—6-8, O'Boyle, good; Mark Lindner & Co., hit; Neff & Starr, excellent; Cliff Bailey, good.

**EDWARD F. RAFFERTY.**

**FORT WORTH, TEX.**

**MAJESTIC** (C. M. Mutt, mgr.; agent, Inter.; rehearsal Mon. 10).—Week 29, Devitte & Devitte, opener; Warren & Francis, good dancing; Alfred Latell & Co., good; Raymond & Bain, applause; Homer Lind & Co., excellent; Bob Albright, local favorite; Colonial Montrose Troupe, held them in; best bill this season.

**BYERS** (O. H. (P. W. Greenwall, mgr.).—Julian Ellings in "The Fascinating Widow," 8. **SAVOY** (Frank North, mgr.).—"The Spenders," featuring Robert Blaylock; good business.

Fred Armstrong and Margaret Birch, two popular members of the Frank North Stock Co. at the Savoy, were married Oct. 9. Mr. and Mrs. Armstrong are located in Fort Worth for the winter.

George Connor, director of the local opera house orchestra for the past 25 years, died from the effects of an operation for abscess on the brain, Oct. 3. **D. MADDOX.**

**FULTON, N. Y.**

**THE QUIRK** (Dan Darleigh, mgr.).—6-11, Great Hayco, with pictures.

**HONOLULU, T. H.**

**HAWAII**.—Popular, all pictures.

**OPERA HOUSE** (W. D. Adams, mgr.).—Virginia Brissac and Stock Co.

**BIJOU** (J. H. Magoon, mgr.).—Monte Carter Musical Comedy Co., from Oct. 1.

**E. C. VAUGHAN.**

**HOPESTON, ILL.**

**VIRGINIAN** (Max M. Nathan, mgr.; agent, W. V. M. A.).—6-8, Clara Burton; Pheno & Azora.

Callahan Dramatic Co., 6-8, under canvas.

**RIGGS.**

**INDIANAPOLIS.**

**SHUBERT MURAT** (W. E. Mick, mgr.).—Walker Whiteside in "The Typhoon," excellent; good business.

**ENGLISH'S** (A. F. Miller, mgr.; K. & E.).—"Quo Vadis" plan.

**LYCEUM** (Phil Brown, mgr.).—6-8, "Lavender and Old Lace"; business fair. 9-11, "In Old Kentucky."

**FAMILY** (H. Harmon, mgr.).—Bus Rapier Musical Comedy Co. excellent business.

**COLUMBIA** (M. T. Middleton, mgr.).—"Broadway Girls," pleased; good business.

**MAJESTIC** (J. E. Sullivan, mgr.; Progressive Wheel).—"Stars of Burlesque," good show; good business.

M. T. Middleton, manager of the Columbia, will be transferred to Cincinnati to manage the Gaiety theatre. Mr. Middleton came here from the Garden theatre, Buffalo.

The Columbia and Majestic theatres have

installed electric ball playing machines to reproduce the world's series. **C. J. CALLAHAN.**

**JAMESTOWN, N. Y.**

**LYRIC** (Edward T. Connelly, mgr.).—Four Casters, good; Griffin & Emmert, pleased; Alma Sire & Co., clever; Brennan & Carr, good; Sharp & Sharp, satisfactory.

**LAWRENCE T. BERLINER.**

**LOCKPORT, N. Y.**

**TEMPLE** (Henry F. Thurston, mgr.; agent, Gus Sun; rehearsal Mon. and Thurs. 1.30).—Evan Williams & Margaret Keyes, well received; Tuss and Wed, fair; Drehan & Richards, good; Black & Tan, hit; Five Old Veterans, headliner.

**MACON, GA.**

**GRAND** (Jake Wells, mgr.; D. G. Phillips, res. mgr.).—8, Al H. Wilson; 10, "Little Boy Blue."

**MAJESTIC** (J. B. Melton, mgr.).—Week 29, Robert Fulgura, splendid; Carleton Sisters, good; Jennings & Wilson, scored; Arthur Morris, fine; Bert Granville, hit; Wayne & Hart, fair; Brooks & Lee, pleased; Five Melody Boys, delighted.

**ANDREW ORR.**

**MILFORD, MASS.**

**MILFORD O. H.** (C. W. Currier, mgr.; agent, U. B. O.).—6-8, Claude Frederick and "Edna" very clever; Louise Mints & Jeanne Palmer, excellent; John Spisnell & Co., comedy hit. Oct. 9-11, Ross Kessner; Jimmie Greene; George Drury Hart & Co.

**CHAS. E. LACKEY.**

**MUNCIE, IND.**

**STAR** (Ray Andrew, mgr.; agent, Gds Sun; rehearsal Mon. 10.30).—Lillian Mortimer in "Betsey Robbins," excellent tabloid and hit.

**NASHVILLE, TENN.**

**ORPHEUM** (George H. Hickman, mgr.).—"The Confession," good business.

**PRINCES** (Harry Sudekum, mgr.).—"The Colonial Minstrel Maids." The show carries a notable cast of good voices and good dancers.

**AUDITORIUM** (DeLong Rice, mgr.).—Anna Held and Co., good business and splendid show.

The Tennessee State Fair closed Oct. 4. **W. R. ARNOLD.**

**NEWARK, N. J.**

**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Charles Evans & Co., enjoyable; "Silvers," scored; Laddie Cliff, solo; John & Winnie Hennings, very funny; Mae & Hoag, good; Olive Briscoe, nicely; Mason & Du Tell, novel; Pantser Duo, good; "Florette," culturized well; Henry Keefe, comedies.

**LYRIC** (Proctor's).—"State Fair Girls," musical screen; Britton & Kilford, paint well; Wm. McKay & Co.; Moore & St. Clair; Mildred Jewell & Co.; Perry's Minstrels.

**WASHINGTON** (O. R. Neu, mgr.).—Harry Thompson & Co., good; Maurice Williams & Co., capable; Mayne & Wayne, classy; Gladstone & Talmage; Morton & Ross, nicely; Marie La Vere, charmed.

**ODEON** (Charles Pope, mgr.; agent, U. B. O.).—Joe Edmonds & Co., tab, hit; Great Eddy; Handy Andy Trio; Margaret Clayton; Cubitt Sisters, dainty.

**BELLEVue** (Samuel Pollak, mgr.; agent, Loew).—"Four Happy Kids," get over; Ben Moore; Doll & Burden; Jack Greene, amused; Williams & Nesmith, clever; May Reha, good.

**MINER'S** (Tom Miner, mgr.).—Pat White & Co., good show to big crowds.

**NEWARK** (George Robbins, mgr.).—"Excuse Me," repeating former big business.

**SHUBERT** (Lee Ottelengul, mgr.).—"Bunty," doing very well again.

**ORPHEUM** (M. S. Schlesinger, mgr.).—"The Newlyweds and Their Baby," going great.

Gertrude Karl contralto has been engaged to sing with the Montreal Grand Opera Co.

A. V. A. Doctor, violinist of this city, joined the Lillian Russell Vaudeville Co., Sunday, as musical director.

(Miss) Jean Marcot and Royal Tracy have joined the Stork-Browell Stock Co., which opens at the Orpheum Monday in "Merely Mary Ann."

W. Drake-Smith has been engaged by the Hammerstein Opera Co. for "The Firefly."

**JOE O'BRYAN.**

**OMAHA.**

**ORPHEUM** (Wm. P. Byrne, mgr.; agent, direct).—Week 28, Irene Franklin, headlined, big results; Three Dolce Sisters, hit; Lew Hawkins, pleased; Jane Connelly & Co., fair; Acrol, crowd well, opened; Bailey's Dogs, closed; Devine & Williams, entertained. Capacity business.

**GAYETY** (E. L. Johnson, mgr.).—Week 28, Harry Hastings' Big Show turning people away.

**EMPRESS** (Frank Harris, mgr.; agent, W. V. M. A.).—Week 28, Billie Burke, failure; Princeton & Yale, very good; Emma Francis & Arabis, strong effort to close any bill.

**KRUU** (Chas. A. Franke, mgr.).—Week 28, Busby's colored minstrels drawing heavy from local colored folks.

**AUDITORIUM** (Arnold M. Brower, mgr.).—Week 28, Irwin's wild west show.

**BRANDIEB** (C. W. Turner, mgr.).—Week 28, "The Count of Luxembourg."

**BOYD** (Ed. Monahan, mgr.).—Florence Stone and stock.

**AMERICAN** (O. D. Woodward, mgr.).—Eva Lang and stock.

**LYRIC** (Lester George Heyn, mgr.).—Week 28, Thiese's "Tango Girls."

**KOPALD.**

**OTTAWA, CAN.**

**DOMINION** (J. F. Clancy, mgr.; agent, U. B. O.).—Newhoff & Phelps, good; The Labakans, good opener; Jordan Gira, nice; Harry Lester, applause; "The Mist Army," scream; Hoppe & Goldsmith, funny; Six American Danes, hit.

**RUSSELL** (P. Gorman, mgr.; K. & E. and Shuberts).—10-11, Nazimova in "Bella Donna."

**CASINO** (F. H. Leduc, mgr.).—Silver Stock Co.

**FRANCAIS** (Ken Finley, mgr.).—Roma Reade Co. in "The Double Cross"; 9-11, "The Sunset Trail."

**FAMILY** (Ken Finley, mgr.; agent, Alos).—2, Al Crossman, fair; The Roma Duo.

**CLINE.**

**PATERSON, N. J.**

**OPERA HOUSE** (Bert Mank, mgr.).—8, Hoffman, Folaire & Richardson, nearly capacity.

**MAJESTIC** (W. Walsh, mgr.; agent, U. B. O.).—Beck & Henney, applause getters; Jane Dawson & Co., plenty of laughs; Guy Bartlett Trio, good; Dewar's Circus, pleased children.

**LYCEUM** (E. Wilbur, mgr.).—"Rebecca of Sunnybrook Farm," opened well.

Winnie D. Crawford of Pat White's Co. left the cast early last week to be operated on for throat trouble.

Ground has been broken for a new theatre to seat 2,200. The site is on Hamilton street near the city's centre.

Konner & Gold are to build another theatre on Main street. The house will seat over 2,000.

With five big theatres now in operation and two more to build, this city is surely having a run of theatres. Will look like 42d street and Broadway soon. **SIG.**

**PERTH AMBOY, N. J.**

**PROCTOR'S** (J. Bullwinkel, mgr.; agent, U. B. O.).—Baker Lynn & Co., good; Lydia Yeamans, clever; Kline, Baker & Pray, scored; Kramer & Ross, good; Darley, Bird & Leight, pleased.

**AUDITORIUM** (H. P. Fox, mgr.).—Manhattan Stock Co. **M. A. BRAM.**

**PORTLAND, ME.**

**KEITH'S** (J. M. Mosher, mgr.; agent, U. B. O.); rehearsal Mon. 10.30.—Helden & Harmon, Ray & Hildard, delighted; Knickerbocker Three, out of ordinary; Chalk Saunders, clever; Cooper & Robinson, hit.

**GREILEY'S** (J. W. Greeley, mgr.; agent, Chas. E. Felt, mgr.).—Helden & Harmon; Monella & Huber; Bert Walton; The Sharps; 8-11, Ramboll Trio; Pauline Landers; Folette & Wicks.

**JEFFERSON** (Julius Cahn, mgr.).—11, Hoffman, Richardson and Folaire Show; 12, Victor Morley in "Quaker Girl"; 15, Edith Thayer in "Firefly"; 20, Sousa's Band.

**EMPIRE**.—Opened with pictures. **H. C. A.**

**PROVIDENCE, R. I.**

**UNION** (C. Allen, mgr.; agent, Quigley).—Robt. O'Connor & Co., excellent; Tiller Sisters, good; Musical Pikes, very good; Laverne & Flen, good; Vlain & Flamme, good.

**BULLOCK'S** (P. L. Burke, mgr.; agent, U. B. O.).—Wiley, Beaton & Carter, very good; Vorni, good; Marguerite & Pardon, good; Belle & Jones, pleased.

**GENIC** (M. J. Tuohy, mgr.).—Temple Players.

**WESTMINSTER** (G. Collier, mgr.).—"Golden Crook."

**EMPIRE** (H. G. Braung, mgr.).—"As Ye Sow."

**COLONIAL** (M. Splink, mgr.; S. & H.).—"The Littlest Rebel."

**OPERA HOUSE** (F. Wendelhafer, mgr.).—"The Great Adventure." **C. E. HALE.**

**RICHMOND, VA.**

**LYRIC** (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Manlon & Clifton, very

**LETTER OF THANKS**

I wish to thank the many friends who so kindly remembered me in my recent bereavement.

(John and Jessie Powers)

**JESSIE POWERS**

WILLIAM C.

HENRY

GEORGE

# Weeden, Cooté and Lydecker

## APPEARING FOR A FEW WEEKS IN VAUDEVILLE

### Prior to Their Opening at the WINTER GARDEN in the New GABY DESLYS Production, "THE LITTLE PARISIENNE"

good; A. O. Duncan, fair; Burley & Burley, well liked; Metropolitan Dancers, hit; Merrill & Otto, well received; Wirth Family, wonderful; Joe Jefferson, featured. Excellent bill.

**COLONIAL** (M. A. Wither, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Prevet & Merrill, well liked; Flasher & Rockaway, good; Melody Monarchs and a Maid, featured; Bob Warren, pleased; Wayne & Hart, clever; business good.

**ACADEMY** (Leo Wise, mgr.).—7, Lina Abarbanell in "The Red Canary."

**BIJOU** (Harry McNiven, mgr.).—A Fool There Was.

**ORPHEUM** (H. V. Zarrow, mgr.).—Tabloid. **WALTER D. NELSON.**

**ROCHESTER, N. Y.**

**LYCEUM** (M. E. Wolf, mgr.; K. & E.).—4-7, John Mason, "Indian Summer," splendid comedy, received enthusiastically. 8, "Oh, Oh, Delphine"; 13, "The Madcap Duchess, with Ann Swinburne in leading role, first time on any stage.

**SHUBERT** (Elmer Walters, mgr.).—9-10, "The Moon Maiden," with Mabel Wilber of Rochester in leading role; 11, Sousa and his band; 13, "The Passing Show of 1912"; 16, Emma Trentlin, in "The Firefly."

**BAKBR** (Mortimer Shaw, mgr.; S. & H.).—6, Sarah Padden in "Klonding"; 13, Thurston, the magician.

**FAMILY** (John H. W. Penneyvessey, mgr.; agent, Loew).—Barrows & Milo, excellent strong man act; Mary Kough, witty; Kate Rooney, clever; the Famous Rosow Midgata, entertaining; Harry Gilbert, syncopated singer, of fair ability; Edward & Madeline Franks, "Just Like a Woman."

**CORINTHIAN** (John L. Giennan, mgr.; agent, H. C. Jacobs).—6, Miner's "Big Frolic," with Sam Rice, big success.

Henry Miller, a Rochester boy, was given a try-out at the Family theatre Wednesday and during the latter half of the week the management engaged him to fill out the bill. **B. A. F.**

**SAVANNAH, GA.**

**BIJOU** (Corbin Shull, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Severfeld's Monkeys, unique; Atlas Trio, good; Old Town Quartet, no special merit; Montgomery & Healy Sisters, big hit.

**PRINCESS** (Geiger & Stebbins, mgrs.).—Fay & Oswald; Vaughan Sisters; Ewell Aldridge; Lewis & Lewis.

**Barnum and Bailey circus 20.**

**SCHEENECTADY, N. Y.**

**PROCTOR'S** (Chas. H. Goulding, mgr.; agents, U. B. O. and Progressive Wheel; rehearsal Mon. and Thurs. 10).—2-4, Tom Nawn & Co., well received; Four Melody Monarchs and a Maid, good; Hickman Bros. & Co., laughs; Hanson & Vernon, scored; O. K. Sato, pleased; Kinemacolor features, "Everyman," in 3 reels, hit of show; capacity business. 5, "The War Correspondents" in 5 reels; Joseph F. Battle, baritone solos, a big hit, capacity business. 6-8, "The Palace of Parisian Arts" 7 people, pleased; Four Melody Monarchs, entertained; later with Catherine Valle, liked; O'Brien & Cole, passed; Leyon & Juliette, fair; Kinemacolor features; good business. 9, Flske O'Hara.

**MOHAWK** (Ackerman J. Gill, mgr.; permanent stock).—"Arizon" with Severin Dedeyn as "Denton," a hit; Frank Ford as "Tony"; Mabelle Estelle and Edna E. Buckler also share in first honors; good production to fine business. "Checkers" is underlined for next week.

**VAN CURLER** (Chas. H. McDonald, mgr.; Shuberts and Progressive Wheel).—2, McIntyre & Heath, in "The Ham Tree," with a great dancing chorus, a big hit; big business. 3-4, "Within the Law," with Catherine Tower, return engagement, a decided success; capacity. 6, "The Rosary"; 8, "Gloriana," with Helen Lowell and Arthur Aylesworth; 9-11, Jean Bedini's "Mischief Makers"; 14, Sousa and his band; 15, John Hyams & Lella McIntyre.

Frank Ford is the only member of the Gotham Producing Co. of last season at the Mohawk to appear prominently with the Associate Players of Severin Dedeyn.

**SEATTLE, WASH.**

**ORPHEUM** (Carl Reiter, mgr.; agent, direct).—Sept. 30, Dance Reveries, applause; Mack & Ori, hit; Nellie V. Nichols, scored; Rosalind Coghlan & Co., Miss Coghlan good, but a poor sketch; Brown & Newman, ordinary; The Human Trio, interesting; 4 Othelias, excellent act.

**EMPERESS** (Donnellan, mgr.; S. C.).—"Cupid's syndicate," hit; Pollard, Juggler, pleased; Belmont & Harl, applause; William Cahill, well received; "In 1939," applause; P. T. Scibbi's spirit paintings, good.

**SPRINGFIELD, MASS.**

**COURT SQUARE** (D. O. Gilmore, mgr.; agent, J. F. Shea).—7-7, Peggy O'Neil in "Teg O' My Heart," opening of company "No. 3," favorable criticisms; 8, Standard Opera Co., 9-11, Douglas Fairbanks in "Dollars and Sense" (premiered).

**POLTS** (Gordon Wright, mgr.). Stock **BROADWAY** (Dan Sullivan, mgr.). Stock **GILMORE** (W. J. Linahan, mgr.). 6-8, "Vanity Fair," not much improved over former years. **GEORGE A. PRESS.**

**DAREDEVILS IN MID-AIR**

# LOHSE & STERLING

**FASTER THAN EVER**

Next Week (Oct. 13) Union Sq. Theatre, New York City

Direction, **WEBER & EVANS**

I am no longer playing "HUCKINS RUN" and nobody has a right to use my name.

# FRANK E. LYNCH

Co-Author, Half Owner and Original Town Constable and Postmaster in Now Meeting With Great Success in My New Act

## "MY BOY BILL"

A Rural Comedy Dramatic Playlet

**MORE LATER**

# La Belle Carmencita

**EXTRA ATTRACTION**

## AL REEVES' SHOW

# HERBERT and DENIS

Direction of **JOE MICHEALS**

**PANTAGES** (Ed. Millne, mgr.; agent, direct).—Bothwell Browne, "Serpent of the Nile," headline, applause; Santucci, hit; Will H. Armstrong & Co., in "The Baggagemen," scored; The Lowes, good; Gene & Arthur, fair.

**SEATTLE** (Frank Rich, mgr.).—Bailey & Mitchell Stock Co., in "The Easiest Way," business good.

**MOORE**.—29-1, William Faversham in "Julius Caesar"; 2, George Hamlin in recital.

**HERBERT L. REY.**

**SOUTH BEND, IND.**

**ORPHEUM** (C. J. Allard, mgr.; agent, W. V. M. A.).—5-8, Marcus & Gartelle, good; Young & April, fair; Metropolitan Minstrels, applause; Adams & Gaul, hit; Zeno Jordan & Zeno, will pass. 9-11, Smith & Pullman; Jere Sanford; Wm. Raynor; Boudina Bros.; Eugene Trio; big business.

**OLIVER** (S. W. Pickering, mgr.).—Edison's talking pictures last week, very poor business. 6, Kubelk, fair business.

**AUDITORIUM** (S. W. Pickering, mgr.).—6-11, Grayce Scott Stock Co., fair production and business.

**MAJESTIC** (Pat. Clifford, mgr.).—6-11, Angelus Musical Co., good productions and business.

**NEW COLUMBIA** (W. Whithead, mgr.).—6-11, Jack Lewis Stock Co.; poor business.

Exposition Week created some big business for the theatres last week.

W. Whitehead of Albina, Mich., has taken the new Columbia under his management. He will place the Jack Lewis Stock Co. in the theatre.

C. Phillips, manager of the Motograph Supply Co. of this city, was married last Saturday. **W. H. STEIN.**

**SPOKANE**

**SPOKANE** (playing bookings of Auditorium, Charles York, mgr.).—7-8, Henry Miller in "The Rainbow"; 9, pictures.

**AMERICAN** (B. E. Russell, mgr.).—Reopened with pictures.

**ORPHEUM** (Joseph A. Muller, mgr.; agent, direct).—Week 29, "Ship & Marble," easily topped bill; Scott & Keane, good; La Ver, got little; Andrew Kelly, same; Conlin, Steele & Carr, whirlwind; Pealson & Golde, whistling best; Ankar brothers, new tumbling.

**ST. JOHN, N. B.**

**IMPERIAL** (W. H. Goiding, mgr.; agent, U. B. O.).—29-4, Signor Manetta, good; Rae Blosser Ball, strong; pictures.

**OPERA HOUSE** (Walter Woods, mgr.).—29-4, dark; G. Thompson-Woods Permanent Stock Co.

**LYRIC** (Steve Hurley, mgr.).—29-1, The Electros, pleased; 2-4, Col. Mack & Co., fair; pictures. **L. H. CONTRIGHT.**

**ST. PAUL**

**ORPHEUM**.—Granville & Pierpont; Austin Webb & Co.; Marshall Montgomery; Dastie Leon; Walsh & Bentley; pictures.

**EMPERESS**.—"The Tower of Medley," very good; Bruce Duffet & Co., good; Mayo & Allan, please; Brooke & Harris, good; Livingston Trio, good; pictures.

**PRINCESSES**.—Waltie Brooks & Girls; Shayne & Menger; Tambo Duo; Bennington; pictures.

**SHUBERT**.—Wright Huntington Players, pleasing fair houses with good productions.

**METROPOLITAN**.—"Little Miss Brown," good house. **BENHAM.**

**SYRACUSE, N. Y.**

**GRAND**.—"The Chamberlins, novel; John Geiger, clever; Willard Simms & Co., many laughs; Maria Lo, artistic; Sherman, Van & Hym, pleasing; Robert T. Haines & Co., well received.

**EMPIRE** (Frederic Gage, mgr.).—Week 13, "Garden of Allah."

**BARTABLE** (Stephen Bastable, mgr.).—13-15, "Miner's Frolic"; 16-18, "Call of the Heart."

**TERRA HAUTE, IND.**

**VARIETIES** (Ross Garver, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 10).—Colonial Minstrel Maids, pleased; The Zolas, novelty; Joe Lanigan, good; Hendrix Isle Co., pleased; Piscano & Bingham, good; Jones & Sylvester, good.

**GRAND** (S. W. Carruthers, mgr.; agent, J. L. & S.; rehearsal Thurs. 10).—Venetian Flon, hit; Riley & O'Neill Twins, good; Wm. Flemin & Co., pleased; Kathryn Milley, good; Chester's Canine, hit; Kinemacolor pictures, fine. 9-12, Dawson, Lanegan & Covert; Edward Haines; Combs Bros.; Clivette; Dixon, Bowers & Dixon; Anna Burt. **MCIRLEY.**

**TRENTON, N. J.**

**STATE ST.** (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—"Trolley Car Girls," hit; Walton & Vivian, laugh; Banton & La Corda, pleased; Adair & Henry, applause; The Tango Duo, clever; 9-11, Harry Gilmore; The Four Fullers; Roman; The Vannonas; capacity business.

**BROAD ST.** (W. F. McLain, mgr.; agents, S. & H.).—6-8, "The Parish Priest," with Arthur Claire; fair business. 9-11, "The Rosary," 13-15, Mollie Williams Show. 16-18, "Little Rebel." **A. C. W.**

**WATERLOO, IA.**

**MAJESTIC** (W. V. M. A.); rehearsal Sun. and Thurs. 11.—Capacity business. Chas. Eldenber, good; Lightner & Jordan; Wm. S. Gill & Co., hit; Joe Magee, good; Roehm's Athletic Girls, big.

**WATERLOO** (A. J. Busby, mgr.).—Theresa Martin Stock Co., fair business.

Next week, Annual Dairy at Electric Park. **JOE MASHLICH.**

**WILKES-BARRE, PA.**

G. O. H. (D. M. Cauffman, mgr.).—13-15, "The Blue Bird."

**POLI** (L. J. Vanni, mgr.).—Alexander's Band, hit; Kitty Flynn, pleased; Flying Wertz, entertained; Farley & Butler, good; Matthews & Groves, good; Bloomquist Players, clever.

**MAJESTIC** (J. Kubelk, mgr.).—"Merry Maids, enjoyed; Barron & Stanton, hit; Mayo & Vernon, good; Keiser's Dogs, went well; Lillian Holmes, pleased; Abe Attell, entertained.

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Extra Powder, Rouge, Cream, Etc., 50c. Above sent prepaid on receipt of price.

**CHAS. MEYER.**

# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (October 13)

(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.)

**Abeles Edward Variety N Y**  
**Adonia 64 W 144th St N Y**  
**Aldro & Mitchell Empress Milwaukee**

**THE LUDICROUS LADDERISTS.**  
**ALDRO and MITCHELL**  
Grottesque Aerial Gymnasts in Feats of Fun  
Oct. 12, Empress, Milwaukee.

**Ambrose Mary 146 W 83d St N Y C**  
**Ankar Bros Orpheum Portland Ore**  
**Anthony & Ross, Orpheum Vancouver B C**  
**Ash & Shaw Empress Kansas City**  
**Aug Edna Empress Butte**  
**Austin Bob & Elsie Bway Detroit**

**Bards Four Variety N Y**  
**Barnes & Crawford Globe Theatre N Y**  
**Berger Edgar White Rm N Y**  
**Berliner Vera 5734 Ridge Ave Chicago**

**LESTER EARL**  
**BERNARD and LLOYD**  
Presenting  
**"MR. COHEN FROM NEWARK."**  
Oct. 12, Empress, Milwaukee.

**Big Jim F Bernstein 1482 Bway N Y**  
**Bowers Walters & Crocker Keith's Providence**  
**Buckie Seven 104 E 14th Stausig N Y**  
**Braham Ned Variety N Y**  
**Bruton Ted & Corinne Plunkett 1493 Bway**  
**Byron & Langdon Hippodrome Cleveland**

**Caites Novelty 1334 6th St Philadelphia**  
**Carletta M 837 Manhattan Ave Brooklyn N Y**  
**Ca Dora 8 Riverside Ave Newark**  
**Clarke & Bergman 121 George St Brooklyn**  
**Corelli & Gillette Orpheum St Paul**  
**Crosch & Welch Variety London**  
**Curzon Sisters Third Time Orpheum Circuit**

**FRED DARLING'S**  
TRAINED EQUINES  
Full Season, New York Hippodrome.

"Day at Circus" Empire Paterson  
D'Arville Jeannette Montreal Indef  
Davis Josephine Variety London  
Derkin's Dogs Orpheum Vancouver B C  
Devine & Williams Orpheum Sioux City  
Diegle & Kameralia Macnelli 1435 Bway N Y  
Dorr Mary Unique Minneapolis  
Drew Chas & Co Empress Ft Wayne  
Drew Clayton & Co Empress Tacoma  
Duffett Bruce & Co Empress Winnipeg  
Dunedin Troupe Empress Spokane

An Adept in Jugglery  
**W. J. DU BOIS**  
New Tontine Sullivan-Considine Circuit  
Next Week (Oct. 13), Orpheum, Vancouver.

**Ebeling Trio 89 Hudson Pl Hoboken N J**  
**Edwards Sherry Variety N Y**  
**Elizabeth Mary Variety London**  
**Elliott Sydney A 247 Harvey Ave Detroit**  
**Ellisons 3 Orpheum Seattle**  
**Emersons 3 Empress Miles City**  
**Emmett Grace Marie Great North Foxboro**  
**Empire Comedy 4 Dominion Ottawa**  
**Escobedo 3 G Hughes Palace Theatre Bldg**  
New York  
**Espe & Paul Colonial Richmond**  
**Evans & Vilecoq Empress Salt Lake**  
**"Everywife" Unique Minneapolis**

**Ferry Alcazar Hippodrome Belfast Ire**  
**Fields W C Coliseum London Eng**  
**Fox & Ward 1117 Wolf St Philadelphia**  
**Francis Ruth Roche Ocean Beach N Y**  
**Frevoll Fred Variety N Y**  
**Frey Henry 1777 Madison Ave N Y C**  
**Frey Twins Vaudeville Comedy Club N Y**

**Geary Arthur Unique Minneapolis**  
**Gene & Arthur Pantages Tacoma**  
**Gibbs Chas Empress Los Angeles**  
**Godfrey & Henderson 211 W 45th N Y**  
**Golden Morris 104 Southside Bldg Pittsburgh**  
**Golden Claude Columbia Grand Rapids**  
**Goodall Archie Empress Ft Wayne**  
**Gordon & Day Pantages Vancouver B C**  
**Graham & Dent Variety N Y**  
**Granville Taylor 350 W 56th St N Y**  
**Granville Bernard Hammerstein's N Y**  
**Gracie & Green Pantages San Francisco**  
**Gruet & Gruet Empress Tacoma**  
**Guerra & Carmen 2103 North Ave Chicago**  
**Gyrl Ota Variety N Y**

**Halligan & Nykes La Salle Chicago Indef**

## Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadmead House,  
Fanton St., London, England.

**Hanton Bros Palace Warrington Eng**  
**Harrah Great Variety N Y**  
**Haywood Harry Co Variety N Y**  
**Heather Josie Variety N Y**  
**Hermann Adelaide 1193 Broadway N Y**  
**Hines Palmer & Girls Variety N Y**

## Robt. Henry Hodge

"BILL BLITHERS, BACHELOR"  
Leew Time.

**Holman Harry & Co Variety N Y**  
**Huffnail Variety London**  
**Hutchinson Willard & Co Hippodrome Lon-**  
don Eng

**Imhof Conn & Corene Fifth Ave N Y C**  
**International Dancers Empire Calgary Can**  
**Insa & Lorella Columbia St Louis**  
**Ioleen Sisters Bijou Philadelphia**  
**Ismed Garrick Wilmington**

**"Jarr Family" Union Sq N Y C**  
**Jones & Sylvester Fifth Ave N Y C**  
**Juggling Barrett's Dominion Ottawa**  
**Juggling Mowatts Grand Syracuse**  
**Juggling Normans Pantages Edmonton Can**

**Kayne Agnes Variety Chicago**  
**Keit & De Mont Pantages Vancouver B C**  
**Kelly Andrew Orpheum Portland Ore**  
**Kelly Tom Pantages Portland Ore**  
**Kelly & Pollock Variety N Y**  
**Keiso & Leighton 147 W 145th St N Y C**  
**Kenny & Hollis 66 Brainerd Rd Allston Mass**  
**Kidder Kathryn & Co Orpheum Seattle**  
**Kingston World Mindell Idora Park Oakland**  
**King Thornton & Co Pantages Oakland**  
**Klein Bros Empress Salt Lake**  
**Konez Bros Variety London**  
**Kurtis Roosters Brennan-Fuller Sydney**

**La Tell Bros Pantages Edmonton Can**  
**Lambert Variety N Y**

**Lamb's Manikins Variety N Y**  
**Langtons The 704 5th Ave Milwaukee**  
**Lawson & Namon Variety Chicago**  
**Leas Cecil M 8 Bentham Putnam Bldg N Y**  
**Le Duet Frank Variety London**  
**Lee Bros Empress Sacramento**  
**Leonard Bessie 239 Townsend Ave New Haven**  
**Lester Trio Empress Seattle**  
**Lewis & Norton Empress Seattle**  
**Lindholm Chas & Co Variety Motine III**  
**Littlejohns The Orpheum Harrisburg**  
**Livingston Trio Empress Winnipeg**  
**Low & De Marl Orpheum Seattle**  
**Lowe's Two Pantages Tacoma**  
**Lowrie & Gardner Orpheum Vancouver B C**

**Martin & Febrinial 120 47 103d St N Y**  
**McDermott Billy Miller Hotel N Y**  
**"Mercedes" Keith's Toledo**  
**Meredith Sisters 230 W 51st St N Y**  
**Mersereau Mile Variety N Y**  
**Moran Fady Variety London**  
**Mosara Fred & Eva Variety N Y**  
**Murray Elizabeth M Variety N Y**  
**Musette 414 Central Park West N Y**  
**Musical Johnstons Coliseum Glasgow**

**Nagty's The Empress San Francisco**  
**Nearby & Miller Empress Chicago**  
**Newhoff & Phelps 840 W 163d St N Y**  
**Niblo & Spencer 363 13th St Bklyn N Y**  
**Nicol Bros 1590 Amsterdam Ave N Y**  
**Nifty Girls Pantages Ogden**  
**"Night at Bath" Unique Minneapolis**  
**Night in Mexico" Empire Calgary Can**  
**Norton & Earl Empress Portland**

**O'Brien & Lear Empress Tacoma**  
**Old Soldier Fiddlers Bijou Savannah**  
**Oliver Clarence Empress Tacoma**  
**Orville & Frank Empress Spokane**  
**Oxford 4 Pantages Spokane**

**Pagliacci 4 care J Levy 1641 Bway N Y**  
**Palmore Low Empress Denver**  
**Perry Charlotte Variety N Y**  
**Pealson & Goldie Orpheum Portland Ore**  
**Pelleck Milnes & Co Variety N Y**  
**Pollard Empress Victoria B C**  
**Price & Price Empress Cincinnati**  
**Prize Janet Woolfolk 36 W Randolph Chicago**  
**Prince Floro Unique Minneapolis**  
**Pringle & Allen Empress Sacramento**  
**Provol Pantages Vancouver B C**

**Rafael Dave 1101 Grant Ave San Francisco**  
**Ramsey Sisters Ehrich House N Y**  
**Reeves Billie Riekard Circuit Australia**  
**Regals Four Variety Chicago**  
**Rice Fanny Blanchard Farm Franklin N Y**  
**Richmond Dorothy Hotel Wellington N Y**  
**Relaner & Gores Polly's New Haven**  
**Roehms Athletic Girls Variety Chicago**

## W. E. Ritchie and Co.

THE ORIGINAL TRAMP CYCLIST

**Ronald & Ward Variety N Y**  
**Ross & Ashton Empress Spokane**

## Thos. J. Ryan-Richfield Co.

This Week (Oct. 6), National, New York.  
Personal Direction, JULE DELMAR

**Smith Cook & Brandon Variety N Y**  
**Soils Bros 4 Variety Chicago**  
**Stanley Stan Union Ave & Oak Lane Phila**  
**Stanton Walter The Billboard Chicago**  
**Stevens Leo Olympic Cincinnati**  
**St James W H & Co J Jacobs 1493 Bway N Y**  
**Stoddard & Hines 116 S 7th St Hannibal Mo**  
**Sutton & Capri Variety Albany**  
**Sutton McIntyre & Sutton Orpheum Oakland**

**Terry & Lambert Friars Club N Y**  
**Tempest Florence & Co Hammerstein's N Y**  
**Toxico Variety N Y**  
**Thomas Mr & Mrs Fred Bayshore L I**  
**Thurston Howard S & H 1493 Bway N Y**  
**Tighe Harry & Co Bronx N Y**  
**Tilford Colonial Salt Lake**  
**Tojetti & Bennett Pantages Denver**  
**Toy Rush Ling Francois Montreal**  
**Trovate Morris & Fell 1493 Broadway N Y**

**Valli Muriel & Arthur Variety N Y**  
**Van Billy Forrest Ave Madisonville O**  
**Van Billy B Van Harbor N H**  
**Violinsky Grand Syracuse**

**Wade John & Co Empress Los Angeles**  
**Walsh Lynch Co Bway Detroit**  
**Wander & Stone Variety New York**  
**Webster & Ward Bway Detroit**  
**Wells Lew Empress St Paul**  
**White Porter J & Co Empire Paterson**  
**Whyte Peiser & Whyte Empress Chicago**  
**Williams & Warner Empress Ft Wayne**  
**Willach Empress St Paul**  
**Wilson & La Nore Pantages Spokane**  
**Work Frank 1023 E 29th St Bklyn N Y**

## BURLESQUE ROUTES

WEEKS OCT. 13 AND OCT. 20.

American Beauties 13 Gayety Detroit 20 Gayety Toronto  
Beauty Parade 13 Empire Philadelphia 20 Murray Hill New York  
Beauty Youth & Polly 13 Columbia New York 20 Star Brooklyn  
Behman Show 13 Corinthian Rochester 20-25 Bostable Syracuse 25-25 Lumberg Utica  
Belle Beauty Row 13 Gayety Omaha 30 L O 27 Gayety Minneapolis  
Ben Welch Show 13 Gayety Kansas City 20 Gayety Omaha  
Big Gaiety 13 Standard Cincinnati 20 Buck-Sprang 13-15 Empire Albany  
Big Jubilee 13 Casino Philadelphia 20 Gayety Baltimore  
Billy Watson's Big Show 13 Orpheum Paterson 20 Empire Newark  
Blanch Baird's Big Show 13 Cadillac Detroit 20 Star Toronto  
Bon Ton Girls 13 Grand St Paul 20 Gayety Milwaukee  
Bowery Burlesquers 13 Star Cleveland 20 Empire Toledo  
Broadway Girls 13 Star & Garter Chicago 20 Standard St Louis  
College Girls 13 Murray Hill New York 20-22 L O 23-25 Bridgeport  
Columbia Burlesquers 13 Gayety Pittsburgh 20 Star Cleveland  
Crackerjacks 13 Casino Brooklyn 20 Orpheum Paterson  
Crusoe Girls 13 Olympic New York 20 Trocadero Philadelphia  
Dandy Girls 13 Majestic Indianapolis 20 Gayety St Louis  
Dolly Dimple Girls 13-15 Bender Utica 15-13 Van Currier O H Schenectady 20-22 Empire Pittsburgh 23-25 Empire Holyoke  
Kiss Mull's Big Beauty Show 13 Empire Cleveland 20 Olympic Cincinnati  
Fav Foster Co 13 Enkiewood Chicago 20 Haymarket Chicago  
Follies of Day 13-15 L O 16-18 Bridgeport 20 Westman Providence  
Follies of Pleasure 13 Gotham New York 20 Olympic New York  
Gay New Yorkers 13 Gayety Montreal 20-22 Empire Albany 23-25 Worcester Worcester  
G White Way 13 Polly Chicago 20 Gayety Detroit  
Ginger Girls 13 L O 20 Gayety Minneapolis  
Girls of Follies 13 Haymarket Chicago 20 Cadillac Detroit  
Girls from Happyland 13 Gayety Baltimore 20 Gayety Washington  
Girls from Starland 13 Lafayette Buffalo 20 Corinthian Rochester  
Golden Crook 13 Casino Boston 20-22 Gilmore Springfield 13-15 Empire Albany  
Happy Widows 13-15 Gilmore Springfield 16-18 Empire Albany 20 Miner's Bronx New York  
Hanting's Big Show 13 Gayety Minneapolis 20 Grand St Paul  
High Life Girls 13 L O 20 Englewood Chicago  
Honeymoon Girls 13 Empire Toledo 20 Columbia Chicago  
Honey Girls 13 Star Scranton 20 Penn Circuit  
Howe's Lovelovers 13 Gayety Milwaukee 20 Foxy Chicago  
Jack Reld's Progressive Girls 13 Garden Buffalo 20-22 Bender Utica 22-25 Van Currier O H Schenectady  
Liberty Girls 13 Star Brooklyn 20 Empire Brooklyn  
Marlon's Dreamlands 13 Empire Newark 20 Casino Philadelphia  
Marlon's Own Show 13 Empire Hoboken 20 Empire Philadelphia  
May Howard & Girls of All Nations 13 Grand O H Boston 20 Gotham New York  
Miner's Big Frolic 13-15 Bostable Syracuse 16-13 Lumberg Utica 20 Gayety Montreal

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- Mirth Makers 13 Howard Boston 20 Grand O H Boston
- Mischief Makers 13-15 Empire Pittsfield 13-18 Empire Holyoke 30 Howard Boston
- Mollie Williams Show 13 L O (owing non-completion 125 St Music Hall New York) 20 Empire Hoboken
- Monte Carlo Girls 13 Star Toronto 20 Garden Buffalo
- Parisian Beauties 13 Penn Circuit 20 Empire Cleveland
- Queens of Paris 13 Standard St Louis 20 Gayety Kansas City
- Rector Girls 13 Olympic Cincinnati 20 Majestic Indianapolis
- Reeve's Big Beauty Show 13 Empire Brooklyn 20 People's New York
- Robie's Beauty Show 13-16 Empire Albany 16-18 Worcester Worcester 20 Gayety Boston
- Roseland Girls 13 Westminster Providence 20 Casino Boston
- Rose Sydell's 13 Columbia Chicago 30 Standard Cincinnati
- Runaway Girls 13 People's New York 20 L O (owing non-completion 125 St Music Hall New York)
- Social Maids 13 Columbia Indianapolis 20 Star & Garter Chicago
- Star & Garter 13 Gayety Toronto 20 Lafayette Buffalo
- Stars of Burlesque 13 Gayety St Louis 20 Willis Wood Kansas City
- Sunshine Girls 13 Trocadero Philadelphia 20 Star Scranton
- Tango Girls 13 Willis Wood Kansas City 20 L O 27 Englewood Chicago
- Taxi Girls 13 Buckingham Louisville 20 Columbia Indianapolis
- Trocadero's 13 Gayety Boston 30 Columbia New York
- Vanly Fair 13 Miner's Bronx New York 20 Casino Brooklyn
- Watson Sisters Show 13 Gayety Washington 20 Gayety Pittsburgh

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- Belmont Edna (C)
- Bennett Murray
- Bernard & Weston
- Bondell Ed
- Boline & Meek
- Booth Hope
- Brow Gill (C)
- Brown Selina
- Bruece Chas (C)
- Burke Joe
- Burns Mr
- Burton Mrs A H
- C
- Caine & Odum (C)
- Campbell Mr A
- Campbell Dan
- Carl & Roll
- Carlton Sam
- Clark Bert
- Clark Maud
- Cliff Sadie
- Clifford Harry H
- Clarn't Josephine (C)
- Claudius Mrs Dane
- Clyde Oro (C)
- Collier Ruby
- Collins Tom M
- Cook Mr B
- Corbett John
- Crane Dixie
- D
- Daly Leo P
- Davis Maggie
- De Forrest Pearl
- De Gray Dolores
- De Witt Trixie
- Dixon Mr Fred W
- Doyle & Fields
- Doyle Verma B
- Dunne Thos P (C)
- E
- Eberle Lew (P)
- Ellmore Miss K
- Elizabeth Mary
- Empire Comedy 4
- English May
- Eugen Carl Troupe
- Evans Chas E
- Evans Harry
- Excelsa Louise
- F
- Fielding Pauline
- Fields Joe
- Fitzgibbons Lew (C)
- Fitzsimons Frank
- Floodas June (C)
- Francis Milt
- Frank Wm
- Franklin Mrs R
- Franss Billy F
- Frevoll Fred
- G
- Gagnoux Mrs Belle
- Galloway Gill (C)
- Gardner Mrs E
- Garrud Bob
- Gaston Lily
- Geary Thomas J
- Gillingham W S (C)
- Glickof Dan (C)
- Gordon Jennie
- Gormley & Caffery
- Gourley & Keenan
- Graham Clara (C)
- Grahams 4 Marvellous
- Gray Sisters
- Green Edna
- H
- Hall Bob (C)
- Halsev Dorothy (C)
- Hamilton Sidney
- Hammond Chas (C)
- Harcourt Daisy (C)
- Hardigg Bill
- Haynes Capt (C)
- Herman Sam (C)
- Hendrix Ethel (C)
- Herman Victor (C)
- Hirsch Louis
- Hirsch & Valensl
- Hoffman Thos
- Hogan & Walsh
- Horton Mr (C)
- Hugotone
- Hulliney Mrs J
- Hutchins P F (C)
- Hymer Eleanor
- J
- Jerman R (P)
- Jerome Earl (P)
- Jewell Manikins
- Johnson H S
- K
- Kelso Billy
- Kennedy J C
- Kennedy & Rooney (C)
- Keough Edwin Hugh (C)
- Klais Blanche
- L
- Lacroix Jean K
- Lamb Irene
- Lambert Irene (C)
- Lambert Belle
- La Pointe Addie (C)
- Latell Alfred
- LaToll Mrs Jenne
- La Vann Margaret
- Le Claire Gerlie
- Le Comte Bonabelle
- Leonard Bobby
- Lewy Mrs Jules
- Lewin Billie
- Lewis Dave
- Lewis Sidney (C)
- Linney Horace
- Littlejohns The
- Loudon Louis
- Lorraine Mrs Oscar
- Lorraine Fred
- Lucas Watts (C)
- M
- MacDonalds Bob (P)
- Macillard Frank (C)
- Malone James T (P)
- Marks Mrs Lou
- Marshall A L
- Martin Helice A
- Martin Ross
- Mason Gerlie
- Mathews Duo
- McCrea Mae
- McDonald R A
- McIntyre & Heath
- McIntosh Hugh
- McKay Dorothy
- McLallen Jack (C)
- McNulty T D
- McRae Walter
- Moses Mr H
- Middlefitch Edward
- Milo Vic
- Militaire Great
- Monitas Five (C)
- Morco Jim
- Morton Ed
- Mudge Margaret
- Murray John (C)
- Murray & Knapp
- N
- Nazarro Nat (C)
- Niven Philip
- Ormsley & Caffery
- Nostrum Francis
- O
- Oberita Elizabeth
- Oeszewski George (C)
- Oldham C L
- Ordayway Laurie
- O'Rourke & Atkinson
- Owen Garry
- P
- Parkins Mr R
- Pattie Col
- Pelletine Mr E C
- Phillips Goff
- Phillips Ruth
- Pope & Uno
- Powers Jessie

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# FOOTLIGHTS

The only Australian penny weekly devoted solely to vaudeville and the theatres generally. A policy of legitimate news and columns, irrespective of sentiment or business.  
Guaranteed circulation throughout Australia. 5,200 copies weekly. All communications to be sent to C. Brennan, 200 Castlereagh St., Sydney.

## CIRCUS ROUTES

- BARNUM-BAILEY: 10 Greensboro, N. C., 11 High Point, 13 Charlotte, 14 Spartanburg, 15 Greenville, S. C., 16 Anderson, 17 Columbia, 18 Augusta, Ga., 19 Savannah, 21 Waycross, 22 Jacksonville, Fla., 23 Valdosta, Ga., 24 Macon, 25 Columbus.
- HAGENBECK-WALLACE: 10 Port Gibson, Miss., 11 Vicksburg, 13 Greenville, 14 Greenwood, 15 Yazoo City, 16 Canton, 17 Jackson, 18 Laurel, 20 Hattiesburg, 21 Lumberton, 22 Gulfport, 23 Mobile, Ala., 24 Brewton, 25 Pensacola, Fla.
- 101 RANCH: 10 Denison, Tex., 11 McKinney, 12 Waxahachie, 14 Mexia, 15 Corsicana, 16 Waco, 17 Temple, 18 Austin, 20 San Antonio, 21 San Marcos, 22 Taylor, 23 Bastrop, 24 LaGrange, 25 Sealy.
- OKLAHOMA RANCH: 10 Hubbard, 11 Athens, Tex., 12 Tyler, 14 Pittsburg, 15 Mt. Pleasant, 16 Wolfe City, 17 Paris, 18 Hugo, Okla., 20 Springfield, Mo.
- RINGLING: 10 Hillaboro, Tex., 11 Temple, 13 Ciburua, 14 Gainesville, 15 Wichita Falls, 16 Altus, Okla., 17 Lawton, 18 Hobart, 20 Chickasha, 21 Enid, 22 Oklahoma City, 23 Shawnee, 24 Ardmore, 25 Sherman, Tex.
- SELLS-FLOTO: 10 Conway, Ark., 11 Little Rock, 13 Fort Smith, 14 Muskogee, Okla., 15 Tulsa, 16 McAlester, 17 Durant, 18 Shawnee, 20 Oklahoma City, 21 Elk City, 22 Amarillo, Tex.

## 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 only.

- A Ashton Margaret
- Abbott Al (C) Atkins Jack
- Abeles Edward Augustinus Wm
- Aitken James H
- Alburtus Mrs Jessie Bankoff Isan
- Amesbury Mary Bankoff Isan
- Angeline Millet Bard Ed
- Arding & Arding (C) Bernolds Mrs
- Armstrong Ellis Bell Chas N
- Bell Jessie (C)
- Hall Bob (C)
- Halsev Dorothy (C)
- Hamilton Sidney
- Hammond Chas (C)
- Harcourt Daisy (C)
- Hardigg Bill
- Haynes Capt (C)
- Herman Sam (C)
- Hendrix Ethel (C)
- Herman Victor (C)
- Hirsch Louis
- Hirsch & Valensl
- Hoffman Thos
- Hogan & Walsh
- Horton Mr (C)
- Hugotone
- Hulliney Mrs J
- Hutchins P F (C)
- Hymer Eleanor
- Jerman R (P)
- Jerome Earl (P)
- Jewell Manikins
- Johnson H S
- K
- Kelso Billy
- Kennedy J C
- Kennedy & Rooney (C)
- Keough Edwin Hugh (C)
- Klais Blanche
- Lacroix Jean K
- Lamb Irene
- Lambert Irene (C)
- Lambert Belle
- La Pointe Addie (C)
- Latell Alfred
- LaToll Mrs Jenne
- La Vann Margaret
- Le Claire Gerlie
- Le Comte Bonabelle
- Leonard Bobby
- Lewy Mrs Jules
- Lewin Billie
- Lewis Dave
- Lewis Sidney (C)
- Linney Horace
- Littlejohns The
- Loudon Louis
- Lorraine Mrs Oscar
- Lorraine Fred
- Lucas Watts (C)
- MacDonalds Bob (P)
- Macillard Frank (C)
- Malone James T (P)
- Marks Mrs Lou
- Marshall A L
- Martin Helice A
- Martin Ross
- Mason Gerlie
- Mathews Duo
- McCrea Mae
- McDonald R A
- McIntyre & Heath
- McIntosh Hugh
- McKay Dorothy
- McLallen Jack (C)
- McNulty T D
- McRae Walter
- Moses Mr H
- Middlefitch Edward
- Milo Vic
- Militaire Great
- Monitas Five (C)
- Morco Jim
- Morton Ed
- Mudge Margaret
- Murray John (C)
- Murray & Knapp
- Nazarro Nat (C)
- Niven Philip
- Ormsley & Caffery
- Nostrum Francis
- Oberita Elizabeth
- Oeszewski George (C)
- Oldham C L
- Ordayway Laurie
- O'Rourke & Atkinson
- Owen Garry
- Parkins Mr R
- Pattie Col
- Pelletine Mr E C
- Phillips Goff
- Phillips Ruth
- Pope & Uno
- Powers Jessie



Can't tell whether some of these Germans are spitting or gargling, but they seem to understand each other while doing it. We have got a sore throat trying to speak some of the words.

Al. Woods' new circuit is a bear. Great chance for some of you German Americans. Ischidanschidinschitzelstunkly yours,

**RAGTIME SIX**



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**3 Musketeers 3**



(Dunham) (Parrell) (Edwards)  
We had the honor of being the guests of Hughie Jennings, manager of the Detroit baseball team. Hughie says in regard to the World's series: "If the Athletics don't win the Giants will." (Joe Eydell hasn't got wise to it yet.) This Week, Empress, Ft. Wayne, Ind.

**FRANCES CLARE**

AND HER  
**8 LITTLE GIRL FRIENDS** in  
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WITH **BOY RAWSON**

Direction,  
CHRIS O. BROWN.



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A Girl A Voice A Piano  
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**MAY WARD**

HEADLINING ON THE S-C TIME  
This Week (Oct. 6), Empress, San Diego.  
Next Week (Oct. 13), Empress, Salt Lake.  
Direction, **FREEMAN BERNSTEIN**

**THE BIG HIT MABEL ELAINE**

Playing **DESDEMONA** with  
**McINTYRE & HEATH** in **"THE HAM TREE"**

**MATT KENNEDY** And His  
**"Liberty Girls"**

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QUEEN OF THE IVORIES  
3rd Season FEATURED AL REEVES' SHOW

**Becker & Adams**

PLAYING W. S. V. A. TIME.  
Direction **LEW GOLDBERG.**



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Direction, **SIM WILLIAMS,**  
"PARISIAN BEAUTIES"  
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|-----------------------|--------------------|
| Pratt Herbert (C)     | Seznell Jean (P)   |
| Pretorius C A         | Seyfried Dixie (C) |
| R                     | Sharpless Edward F |
| Raskin Troupe         | Shaw's Circus (C)  |
| Raynor Mr & Mrs Wm    | Sheldon Northy     |
| Reed Bert (C)         | Sherman Orin (C)   |
| Reel Ruby C           | Shofer Dorothy     |
| Regal Emil (C)        | Shropshire Mrs C M |
| Ridgway Jennie        | Shultz Elsie       |
| Riley Mrs Pat         | Simpson Grant M    |
| Rivall Mr C A         | Smith & Smith      |
| Roberts Mrs T H       | Spink Mrs H P      |
| Robinson Eugene       | St. Claire Irene   |
| Rockwell Geo          | T                  |
| Rogers & Dorman       | Tando Duo (C)      |
| Russell & Church (C)  | Taylor May (C)     |
| Ryan Margaret (C)     | The House Warmers  |
| S                     | Thayer's (C)       |
| Salmo June            | Thomas John        |
| Savay Lucille         | Tobias Mrs M F     |
| Schiman Edward (C)    | Townsend Vera      |
| Schuster Florence (C) | Townshend Beattie  |
| Schwartz Ada (C)      | (C)                |

- |                   |                   |
|-------------------|-------------------|
| Trevor Ethel      | Waters Tom        |
| Tucker Ethel      | West Irene (C)    |
| V                 | West Miss L       |
| Valerio Mary      | Weston Horace     |
| Vance Gladys      | Weston Mr W       |
| Van Cleve H       | Whitney Grace     |
| Van Hoven Frank   | Wiggins Mr Can    |
| Vann Mrs Jack     | Williams C Lee    |
| Vineget Claire    | Wilson Blanche    |
| Vox Valentine     | Windecker Great   |
| Vynos Musical     | Witt Paul (H)     |
| W                 | Wood John R       |
| Waite Billy & M   | Wood Mildred      |
| Walzer Joseph     | Wood & Lawson (P) |
| Wander & Stone    | Worth Louis       |
| Warburg Albert O  | Y                 |
| Ward Fred         | Yoseary Hugo      |
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| Warner Genevieve  | Zelaya            |
| Washburn Rene (C) |                   |

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TEN CENTS

# VARIETY

VOL. XXXII. No. 7.

NEW YORK, FRIDAY, OCTOBER 17, 1913.

PRICE TEN CENTS.

The cover features a central illustration of a woman's profile, identified as **BEARDSLEY**, set against a dark, jagged, starburst background. This central image is flanked by two vertical columns, each topped and bottomed with classical-style capitals. The columns are decorated with leafy branches. On the left column, a shield-shaped label contains the word **Dramatic**. On the right column, a similar label contains the word **Variety**. Four circular portraits of performers are arranged around the central image: **ELOISE BRIGHT** (top left), **MOLLIE WILLIAMS** (top right), **GENOVE** (bottom left), and **JACKSON** (bottom right). At the bottom center, there is a small illustration of a musical instrument, possibly a harp or lyre, with the name **EDGAR M. MILLER N.Y.** printed below it.

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Under the Personal Direction of  
**WILLIAM MORRIS**

# VARIETY

Vol. XXXII. No. 7.

NEW YORK CITY, FRIDAY, OCTOBER 17, 1913.

PRICE 10 CENTS

## TANGUAY IS HURTING KEITH'S; U. B. O. WANTS HER BACK

**Lone Entertainer Forcing Vaudeville Magnate to Increase Bills and Go to Expensive Extra Advertising. Eva Tanguay Remaining in East. United Desperate, Grabs 3-Star Show to Play Against Comedienne.**

Cleveland, Oct. 15.

Eva Tanguay and her Volcanic Vaudeville road show are at the Colonial this week. From the start made Monday, she will duplicate her terrific success reported last week for the Tanguay combination at Cincinnati, and lessen the attendance at the local Keith vaudeville theatre, the Hippodrome.

With the coming of Tanguay, the Hippodrome added Jack Norworth to the top of its current program, as an additional offset to the Tanguay drawing prowess, and the Keith house also increased its newspaper advertising to an expensive extent. In connection with the extra advertising, the Keith theatre ordered its copy in such a way as to prevent the Tanguay show from taking a half page in the Sunday theatrical amusement section, if it should want to.

The record of the Colonial theatre at the \$1.50 scale has been broken already for the full week by the advance sale for the Tanguay show. The house is sold out. Lines stood solid for hours before the box office.

Sam McKee is in town, believed to be an emissary from E. F. Albee to induce Miss Tanguay to abandon her road tour and play once again for B. F. Keith.

From reports here the Tanguay Volcanic Vaudeville combination is leading all the road shows in point of solid attendance, though the \$1.50 scale may not reach the gross amount of weekly takings of some of the other companies now out. Miss Tanguay though must be netting a profit for herself far in excess of what she asked from vaudeville.

E. F. Albee, the Keith general manager, is said to have arranged for this week's advertising in Cleveland. He is

following the Tanguay business very closely. Yesterday the Cleveland show people were saying that if Miss Tanguay left the big time vaudeville managers because they would not pay her \$3,000 weekly, which was the amount Ethel Barrymore received, and because she wanted to give visual evidence to

Cleveland, Oct. 15.

This morning Eva Tanguay received an offer from the United Booking Offices of New York to return to regular big time vaudeville at her salary (\$3,000 a week).

A further condition was made by the agency that all acts in the Tanguay show would also be placed on the big time.

Miss Tanguay refused the offer.

the United Booking Offices that she could draw money into a box office on her own account, she is succeeding remarkably well.

The stories circulated, probably by dismissed advance men or the U. B. O., that Miss Tanguay would close her show to accept a long time contract at \$2,000 weekly with big time vaudeville is stoutly denied by Miss Tanguay. She will play Detroit next week, then perhaps Indianapolis, returning to New York for a week or more, in the Bronx and down town, also including Brooklyn, Boston and Philadelphia in her eastern time. In none of the last three cities has Miss Tanguay appeared as an individual vaudeville star. Next week at Detroit is her first since playing there several years ago at \$300 weekly.

For the rest of the season, or most of it, the Tanguay show expects to remain east. This territory is proving

(Continued on page 13.)

### UNION PACIFIC AWARD.

San Francisco, Oct. 15.

\$350,000 is the Union Pacific appropriation for its buildings at San Francisco. The award will be handled by Frederic Thompson of New York, who will also construct his own "Toyland" at the 1915 exposition.

Thompson is said to have the backing of John Rockefeller's son-in-law, McCormick, of Chicago, in the "Toyland" project.

### NAT GOODWIN ROAD SHOW?

New York has had Nat C. Goodwin with it the past week. Goodwin has nothing to do just now in stage work. He is said to be debating whether to venture forth in a play or take to the road as a traveling vaudeville star at the head of a company.

John Cort may look favorably upon the road show venture, with Goodwin routed in sections where his name would prove the necessary magnet.

### ATHLETICS AS ACT.

Philadelphia, Oct. 15.

A new baseball act will make its appearance in vaudeville in a week or so. Joe Bush, the young pitcher who made himself famous by winning one of the world's series games from the Giants; "Home Run" Frank Baker and Wally Schang, the catcher of the Athletics, will be the stars and Billy Gibson, a song "pluggger" who sang at the ball parks during the series will be in the skit.

Harry T. Jordan, manager of Keith's will produce it at the Allegheny week after next.

### UNDERWORLD SKETCH STOPPED.

San Francisco, Oct. 15.

The Walter Montague "underworld" sketch, "Below the Dead Line," was stopped at the Republic last night by the police, who allege it is offensive.

### "TO-DAY" DID \$4,000.

You can never tell! In spite of the adverse criticisms on the New York production of "To-day" at the 48th Street theatre and the almost unanimous verdict that it was a total failure, the piece did nearly \$4,000 last week, the takings Saturday night alone amounting to over \$1,000.

### INSURGENT'S WAR THREAT.

The insurgents of the White Rats Actors' Union again threaten a war with the organization of which they were formerly members. According to an announcement just sent out from the offices of James Barry and signed by Harry De Veaux, the insurgents will start a movement toward a reorganization of the old Actors' International Union unless the American Federation of Labor takes definite action on the petition to investigate charges of irregularities in the Rats.

The A. F. of L. officials have held several conferences on the insurgents' complaints lately, but have deferred action, assuming that the two factions would in time come to some basis of compromise if left alone. The insurgents protest against this policy of let-be and declare the intention of forcing the issue by a country-wide movement for reorganization and then development of the A. I. U. as a rival to the W. R. A. U.

The insurgents' charges were made at the Rochester convention of the A. F. of L. Early in January, 1913, an investigation was held at which the insurgents filed a bill of particulars, and no defense was entered. The Federation has never given a decision. The Federation bases its attitude on the contention that it cannot interfere in a factional dispute and that any further investigation of the insurgents' charges must be made by the organization itself in response to a demand by its membership. The next date for the matter to come up is Oct. 25.

DeVeaux and Barry declare that they are acting in response to a general demand of actors in all parts of the country and have ample pledge of support from a large number of active variety players.

### DILLINGHAM'S GOOD BUY.

Chicago, Oct. 15.

The \$35,000 paid by Charles B. Dillingham to the Shuberts for "Romance" with Doris Keene seems to have been a good buy, from the receipts at the Princess. Last week the show did \$11,100, and is pronounced a success that will remain in Chicago all season.

Dillingham thought he had picked a bloomer through the Cleveland and Detroit weeks, when "Romance" drew very light business.

# 10,000 MARKS PIRACY FINE FOR UNAUTHORIZED "EFFECT"

**Metropol Theatre Management of Berlin Compelled to Pay Sum Through Presenting McCormick-Thurston "Train Effect" Without Permission. Comes Within "Copy Act" Understanding.**

(Special Cable to VARIETY.)

Berlin, Oct. 15.

The Metropol theatre management has been compelled to pay 10,000 marks for use of the McCormick-Thurston "train effect" without permission.

It is the scenic effect first employed at the Winter Garden, New York. The owners of it copyrighted or patented the device in England and over here on the Continent, leasing or selling country rights. For Germany the lessees of the "effect" took steps to prevent the Metropol from further use of it in the revue at that house. The settlement was then agreed upon.

The attempt to reproduce the "Train Effect" without authority comes under the same understanding as a vaudeville "copy act." It will have a tendency to restrain the indiscriminate use of original material for vaudeville and productions in Germany. Much of this has been going on of late throughout Europe.

## COMEDIE FRANCAISE CHANGE.

(Special Cable to VARIETY.)

Paris, Oct. 15.

As VARIETY foreshadowed some months ago, Jules Claretie, general administrator (or manager) of the Comedie Francaise, has resigned that position. Albert Carre, manager of the Opera Comique (also a state subventioned theatre in Paris) will probably replace him.

Carre, formerly manager of the Vaudeville theatre, has been successful at the Opera Comique, and considered a good successor to Claretie, who was consistently retained the "classical" atmosphere at the House of Moliere in spite of criticism.

## OLYMPIA REVUE LIKED.

(Special Cable to VARIETY.)

Paris, Oct. 15.

Jacques Charles presented a new revue by Hughes Delorme at the Olympia Oct. 8. It was cordially received.

There is a big cast, including Natacha Trouhanowa, Sanya, Yvonne Printemps, Lucy Pezet, Gaby Benda (who was splendid), Charlotte Martens, Messrs. Dorville and Marton. De Lysia as Commere, fair; Capoul as Compere, disappointing. The Compere wears the costume of an American officer.

It is beautifully mounted, the series of tableaux of famous gardens being particularly good.

Among the splendid sets in this revue is a Japanese fete, in which Trouhanowa appears in a fire dance; all the costumes are of a material which gives an appearance of different straws.

The French gardens, inspired by the recent celebrations in honor of Le Notre, the famous gardener of Louis

XVI., form a beautiful series, with sets representing in turn Versailles, the Palais Royal, Tuilleries, etc. Referring to the death of Theresa, a scene showing the famous cafe concert singer at the Alcazar in 1865, is applauded. The disappearance of Montmartre terminates the big show.

## NIJINSKY MARRIES.

(Special Cable to VARIETY.)

Paris, Oct. 15.

The news has just reached Europe that Nijinsky, the Russian dancer, was married in Buenos Aires, Oct. 10, to Mlle. Ramola de Pulzky.

Nijinsky appeared as usual in the ballet on the day of his marriage.

## FILM DRAWING.

(Special Cable to VARIETY.)

Berlin, Oct. 15.

The Cines film, "Cleopatra," is an enormous hit; houses always sold out.

## ANYWAY, IT'S LUKEWARM.

(Special Cable to VARIETY.)

Berlin, Oct. 15.

At the Lustspielhaus, Presber Schmenthan's "Puppenklinik" is lukewarm.

## ETTINGER'S OPERETTE GOOD.

(Special Cable to VARIETY.)

Berlin, Oct. 15.

Ettinger's operette, "The Return of Odysseus," music by Leopold Schmidt, after Offenbach's melodies, at Tollen-dorfplatz, with Pallenberg, is a good success.

## BERNHARDT'S NEW SKETCH.

(Special Cable to VARIETY.)

London, Oct. 15.

Bernhardt, for her final week at the Coliseum, is appearing successfully in a new sketch, "The Death of Cleopatra."

## BEECHAM TAKES OPERA CO.

(Special Cable to VARIETY.)

London, Oct. 15.

Thomas Beecham has taken over the Denhof Opera Company which failed in the Provinces two weeks ago.

## JOE JACKSON SCORES.

(Special Cable to VARIETY.)

London, Oct. 15.

Joe Jackson, the eccentric comedy cyclist, scored a laughing success at the Palace Monday.

## MCINTOSH SAILS FOR HOME.

(Special Cable to VARIETY.)

London, Oct. 15.

Hugh McIntosh sails for Australia today.

It is his present intention to visit America and England every year, to give personal attention to his bookings.

If you don't advertise in VARIETY, don't advertise at all.

## WOODS IN LONDON.

(Special Cable to VARIETY.)

London, Oct. 15.

A. H. Woods is here, attempting to reorganize the bookings for his German halls. He thinks cheaper bills will make money.

Woods is also negotiating for a London theatre to produce a new musical comedy, "The Girl from the Provinces."

Albert de Courville and Gustave Meyer are both trying to secure from Woods the English rights to "Potash & Perlmutter."

## MAX LINDER DIRECTOR.

(Special Cable to VARIETY.)

Paris, Oct. 15.

Max Linder, the picture actor, of Pathe Freres, has taken over the Kosmorama, which he will run as his own, backed by his firm.

A new picture house, to be called Lutetia, is being built on the Avenue Wagram, next door to the Empire music hall (ex-Etoile Palace). It will open in November, under the management of Paul Fournier.

## LEHAR'S LATEST SUCCESS.

(Special Cable to VARIETY.)

Berlin, Oct. 15.

Lehar's "The Ideal Wife" is a great success in Vienna. The music is catchy and book good.

It is one of Lehar's old operas, written before "The Merry Widow," and previously called "Der Goettergatte," with book by Victor Leon and Leo Stein. A new book has been written for the revival.

## COMMAND SHOW A SUCCESS.

(Special Cable to VARIETY.)

London, Oct. 15.

The Royal Command performance at the Coliseum was voted a huge success. All the artists did well.

W. C. Fields, the American on the bill, received special mention in connection with accounts of it.

## MARIE LLOYD HELD OVER.

The Palace bill next week will have a double headliner, two "single women," Marie Lloyd and Ethel Levey. Miss Lloyd holds over unexpectedly, as Ethel Levey had been contracted for and billed to top the show there.

The unusual drawing power shown by Miss Lloyd this week caused the management to decide that no chance should be taken. Therefore, they notified the English singing comedienne she would remain there one more week.

## MORRIS ALL OVER THE PLACE.

The trading stamp booth and erst-while booze parlors in the rear of the New York theatre lobby are being transformed into the main offices of the William Morris, Inc. Mr. Morris has his private office on the third floor.

Nate Spingold, Joseph F. Vion and his assistant, Mr. Wagoner, Benny Piermont and Fred F. Finn have had their desks placed in the new quarters. Room or other departments is being arranged.

Monday a new club and Cabaret department was opened with Finn in charge, this coming under the supervision of Booking Manager Piermont

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Oct. 30, Hill, Cherry and Hill (Baltic);

Oct. 21, W. Mason, Wilbur and Jordan (Kr. Wlhm. 2d);

Oct. 18, Lew Palmore (Oceanic);

Oct. 16, Hawley Hathaway (Celtic);

Oct. 15, Jos. Bissett and "Five Rag-time Girls" (Lusitania).

Paris, Oct. 15.

Sept. 30 (for South America—Seguin Tour), Lea Paldrens, Wills Brothers, Les Medinis, Loris-Brandis, Marcella Chuderoni, Mary Celly.

Oct. 4 (same), Lina Delys, Les Rilo Troupe, Rita Doria.

London, Oct. 15.

Oct. 11, Phil and Nettie Peters (St. Louis).

Oct. 15, Mrs. Bert Leighton, Mrs. F. Leighton (Olympic).

Oct. 15, Mado Minty (Kr. Wlhm.).

Oct. 18 (For South Africa), Three Leightons, Haigh and Heilbron, Dorothy Lea Lena, Four Miradors.

## "WHITE CITY" IN SYDNEY.

(Special Cable to VARIETY.)

Sydney, Oct. 15.

"White City," covering 22 acres at Rushcutter's Bay, Sydney, and costing \$200,000, will open early next month, according to Ben Fuller, managing director.

It will be the first amusement place of its kind in Sydney and the most pretentious in the country.

## PASSED UP NETHERSOLE ALONE.

Sunday night, at the Palace, when it came time for Olga Nethersole to appear, she came before the curtain in "one" as a "single act," with recitations.

During her first effort the gallery grew restless and at the commencement of the second broke out loudly enough to disturb the artiste, who abruptly retired.

During the week day previous Miss Nethersole, who receives \$2,500 weekly in vaudeville, had played a sketch.

## CAVALIERI IN CONCERT.

Another American concert tour has been suggested by Cavalieri who advises the M. Scott-Paine Agency she will consider a proposition.

The singer wants a guarantee of \$2,500 per concert. Last time over the diva played to big business at \$5 top.

## FINANCING OLD BILL.

Henry Ludlowe, who describes himself as "pre-eminently a LEADER (the caps are Henry's) in his art and profession and Refined Shakespearean Scholar," is circulating an appeal for \$50,000 with which to establish a Home for Shakespearean Art in New York.

The appeal has been sent out through the mail asking for subscriptions in any amount. The \$50,000 is needed, but "The company 'because of its readiness' will be entirely able to proceed on its tour as soon as \$25,000 have been received into the treasury."

Associated with Ludlowe are Augustus P. Dunlop, dramatic writer, and Charles D. Pullen.

# NIXON, ZIMMERMAN AND U. B. O. IN PEACEFUL PHILLY COMBINE

**Solid Line-Up Against Loew. Goes Into Effect Next Month. Several Changes on Map. Prudential Agency Not Going Into United Offices.**

Philadelphia, Oct. 15.

Through an agreement reached by representatives of the United Booking Offices, J. Fred Zimmerman and F. G. Nixon-Nirdlinger the vaudeville situation in this city, in a badly muddled condition since the split between Nirdlinger and Marcus Loew, has been partially straightened out.

So many details remain to be adjusted before the arrangement is complete, it is impossible at this time to secure a statement from the parties interested. The change is scheduled to go into effect next month, at a time when Marcus Loew will have to vacate the Metropolitan in order to permit grand opera to have its season, according to the agreement between Loew-Nirdlinger and E. T. Stotesbury, the latter representing the owners of the Metropolitan.

Under the new order of affairs the United will supply the acts for every house playing vaudeville in this city, except the Metropolitan. Marcus Loew has a lease on the Chestnut Street opera house, now due to open as soon as the Metropolitan closes. There is a report that the house will not be turned over to Loew, but will house the Orpheum stock company, now at the Chestnut Street theatre. This will mean a fight by Loew, who announces his determination to place vaudeville in the opera house.

The reaching of an agreement between Nirdlinger and Keith is believed to have been done in order to "get square" with Loew for splitting with Nirdlinger, and in return for the action of Loew's agents in trying to steal acts from the Nirdlinger houses which ended in Nirdlinger bringing suit through the U. S. courts.

For several years there have been rumors of an agreement between the Keith people and Nirdlinger and at one time it was almost reached. Recently the Liberty, Keystone, Orpheum and Fairmount, built and owned by J. Fred Zimmerman and M. W. Taylor, went over to the U. B. O. The Orpheum in Germantown opened last week. B. F. Keith, E. F. Albee and Maurice Goodman were here. It is said Keith looked the situation over and then issued orders to his lieutenants to "clear things up." This was done without much trouble, for Nirdlinger was ready to make any deal which would squeeze Loew.

Under the new agreement there will be no change in the policy of Keith's big house on Chestnut street, the William Penn, Bijou and Allegheny, the Keith "pop" houses. The Keystone and Fairmount of the Zimmerman string will continue the same as at present, as will the Nixon and Point Breeze of the Nirdlinger circuit.

The principal change will be at the Grand opera house, now in the Nirdlinger list. The Keith people were

after the Grand, but Nirdlinger secured a lease for ten years. This house will be a high-class vaudeville theatre, playing acts second only to the big Keith house, with a scale of prices 25-75. The Grand has a seating capacity of 3,000. The Liberty, a Zimmerman house, will be turned over to pictures, it is understood.

Nirdlinger's new Colonial, Germantown, will be the vaudeville house in that section. It is almost completed. The Orpheum, owned by M. W. Taylor, and just around the corner from the Colonial, will, it is believed, be turned over to the Stair & Havlin people and play road shows at popular prices, as a companion house to the Walnut which has been a big money maker for S. & H. this season with legit shows at pop prices. It is understood Zimmerman and Taylor have been well "taken care of" for the change of policy at the Liberty and Orpheum.

It is also understood the Alhambra and the New Broadway, managed by Frank Migone and booked by Frank Wolf (formerly associated with Taylor) will be included in the deal. These houses book independent at present, but it is said Nirdlinger has agreed to deliver them to the Unifed. Not long ago E. F. Albee "sounded" Migone and Wolf on a proposition to take over the two houses, but no agreement was reached.

The booking arrangement recently made between the Nixon-Nirdlinger Agency and the Prudential Agency will stand, Carl Anderson having full charge of booking the acts.

The latest deal not only clears up the vaudeville war outside of the Loew camp, but settles the slight differences existing between the legitimate firm of Nixon & Zimmerman.

## ADLER AT THE GARDEN.

Felix Adler has at last made the Winter Garden as a regular member of the production playing there now. He joins "The Passing Show of 1913" Monday, replacing Herbert Cortell who leaves the piece Saturday. Mr. Adler has been a steady Sunday night riot at the Garden, but never lingered there more than one day weekly. He has a full route over the Sullivan-Considine Circuit, and has refused offers from road shows in order to start upon it.

"The Passing Show," upon leaving the Garden Nov. 1, or sooner, will play Brooklyn for a week, with two nights each in Hartford, Springfield and New Haven (catching the football games), then go to Philadelphia and Boston.

## Regent Hotel, St. Louis, Mo.

Eight-passenger limousine takes all performers to and from the Downtown Theatre to Hotel, Free of Charge. Hot and Cold Running Water and Telephone in every room. Double, \$5.00 and \$7.00. Single, \$3.00 and up. 25 Rooms with private bath. ELMER E. CAMPBELL, Prop.

## PROCTOR-LOEW DEAL OFF.

Whatever agreement or understanding may have existed between the Proctor and Loew Circuit appears to have been declared off, either by inference or common sense. The understanding as reported was that Loew would not book any town where Proctor had a theatre, with a return consideration that Proctor would "protect" Loew against the Moss & Brill opposition in New York. It's too technical for details, but the fact remains that the Grand, Albany, playing pop vaudeville against Proctor's there, has been using a number of "Loew acts," ostensibly booked through the Allen-Epstin agency.

The same condition now prevails at Elizabeth, N. J., where the new Gordon Hippodrome, playing pop vaudeville the last half of each week, is also booked by the Allen-Epstin agency, using eight acts of a good grade, among which are more "Loew acts."

With the fight on between the United Booking Offices (of which Proctor is an officer, and which he books through) and the Loew Circuit it could hardly be expected that any Loew-Proctor understanding of previous times could be strictly adhered to in all of its terms by either party, although F. F. Proctor is said to have an interest in Marcus Loew's Delancey Street theatre. That might serve to bind them in a friendly relation personally, but any business agreement between the two circuits, curtailing the power or effect of either in their relations to the "scrap," is unanimously agreed to be a joke. The Proctor people, however, do maintain that they did and have "protected" Loew on the 86th Street-Yorkville proposition.

As each side would likely prefer having a new understanding without personal conference, VARIETY obliges with this.

## POLICE AFTER KEITH'S.

The New York police went after the Keith vaudeville theatres in New York Sunday, forcing these houses to "straighten" up their programs. This was accomplished by taking out dancing and acrobatic numbers.

Keith's Colonial and Alhambra were the heaviest sufferers. Other theatres giving Sunday vaudeville shows were not seriously molested on the Sabbath, excepting the Palace, where a strong police hand is kept, the Palace being accused by the show managers of having incurred the enmity of the police through poor judgment late last season when it refused to accept a friendly suggestion to keep an elephant act out of the Sunday performances.

## TAKES MUIR ON FAITH.

Louis F. Muir, composer of many popular rag hits, sails for Europe October 25, to enter the revue at the Hippodrome. Albert de Courville engaged the composer, who has never appeared in vaudeville, because the London manager thought there was a call to see the composer of several of London's newest song hits.

Muir will play in the revue for four weeks. While on the other side he will collaborate with English authors on the new score for the holiday revue to be put on at the Hip.

## GIVING AWAY TICKETS.

"Free theatre tickets to the Palace" is the huge headline to an announcement in one of the New York dailies. It then goes on to tell you how to win boxes, orchestra seats, etc., by entering into a guessing contest. It continues: "If there is a tie, extra seats will be given."

The management of the Palace, through its press department, proclaims it is doing a handsome business. It will require explanation to reconcile the "free tickets to the Palace" with the claims of good business. Theatres doing good business never give away free tickets or enter into "contests."

The Colonial inaugurated a similar "guessing contest" shortly after it came under the direction of E. F. Albee, but nothing could help that house. So one needn't be altogether astounded to find additional advertisements for the former Williams houses reading: "The ticket and ten cents," etc.

The cut-rate ticket agencies around New York are flooded with Palace coupons. Last week one Sixth avenue shop where tickets are sold at reduced prices had an over supply of Palace paper for every performance.

It is said that other than this method of disposing of the box office contents, the Palace liberally "papered" the house continually last week.

Martin Beck has been quoted as saying that the Palace is breaking even by not charging up the rent, about \$1,800 weekly. Showmen along Broadway claim that even with this offset, the Palace is still losing money in chunks and has been doing so since the season opened. The house must take in at least \$15,000 a week to show a clean sheet.

## SATISFIED WITH 10 PER CENT.

The Mark-Brock circuit of pop vaudeville and picture houses is seeking to extend its operations. To that end the directors are forming a new corporation and propose to raise \$300,000 of outside capital.

The Mark-Brock people do not wish any cash for their present properties, but are willing to turn them into the new company at a figure that will yield an annual profit of ten per cent. on the entire capital stock, accepting payment in stock of the new corporation.

It is designed that the \$300,000 thus raised is to be employed in acquiring and building new theatres and otherwise extending operations.

## INJUNCTION ON GORDON'S TALK.

Nathan Burkan, on behalf of his client, Aaron Hoffman, has begun an action in the United States District Court to restrain Jean Bedini, owner of "The Mischief Makers," Burlesque (Progressive Wheel), from permitting "Senator" Francis Murphy to deliver in the show any portion of the monolog formerly used by the late Cliff Gordon, which was written and copyrighted by Hoffman under the title "The German Senator—German Politician."

Judge Ray has issued an order for Bedini and Murphy to appear before him Oct. 17 and show cause why a permanent injunction shall not be issued to restrain them from making any further use of the monolog.

# SMALL TIME MANAGERS AIDED BY BIG TIME'S BOLD GRAFTERS

**Acts Sold on Smaller Divisions at 50% of Big Time Salary. One Grafting Agency with Influential Backing Reported on Slide. Other Agents Believe Now is Time to Get All in Sight. Wondering How Long Managers Can Stand the Bleeding.**

Vaudeville acts, or many of them, are now giving their services to small time managers at one-half their big time salary. The small time directors admit that the grafting on the big time is aiding them.

When speaking about big time graft and relating incidents in connection therewith, small time managers ask how long the big time managers can stand the bleeding and live.

Two acts in one day applied to a small time agency, asking a salary between 45 per cent. and 55 per cent. less than they had been receiving on the big time. When this was mentioned to them they retorted they only wanted what they had received on the big time, and if their contracts there called for more money, it didn't do them any good. The inference was obvious.

All small time agencies, however, do not derive the benefit of these low prices, for one reason or another, but there are plenty of acts booked or placing applications for engagements to prove that the "graft" on the big time must be enormous.

The principal big time managers know of this graft and connive at it if they do not actually encourage it, although the finish of the grafting agent is certain to arrive, sooner or later. In substantiation, it is pointed out that one vaudeville agency with the patronage of an influential man in big time vaudeville (who is a despicable grafter himself) is now rated among the smaller of the big time agencies, notwithstanding its strong backing, which "stole" acts to give this agency more business. The decline of the pet agency is one of the oddities of vaudeville. Even its grafting patron does not seem able to stem the tide against it.

The "work" this agency has been concerned in, "inside" and "outside stuff," is sufficient in itself, say vaudeville people, to convince the circuit or house managers that they have been and are being milked.

It is no extraordinary proceeding nowadays for an act on the small time receiving \$80, \$90, \$100 or \$125 weekly to be informed it can have the big time at \$150, \$175, \$200 or \$250 a week, with other salaries graded accordingly for the larger houses in ratio to the amount they receive in the smaller division. These same acts, it is said, could be transported to big time for their small time salary, if no one on the "big time" were "standing in" with the agents, or whoever entices the small time turns away from that field.

One act playing on small time receiving \$500 remarked it expected to go on the big time at \$1,000, although satisfied with the small time salary. A sin-

gle act offered big time at \$150 and refused was booked shortly afterward at \$275. It was then learned this act had been "stolen" by a particular agency.

Overpaid acts are said to be so numerous on the big time it would be a waste of time to count them. A certain summer colony where booking men found they could spend the summer for nothing has cost the vaudeville managers half a million dollars in salaries this season, according to the story. All of the excess salary is not being paid solely through free lunches and banquets.

Vaudeville men make no bones about asking when E. F. Albee will put an end to the grafting. Albee and John J. Murdock stopped the agents from organizing by a single word. Either one could stop the agents from grafting, for the Albee-Murdock graft from the "spit commission" doesn't commence to compare with the immense amount that is being wrung from the vaudeville managers every way in the form of padded salaries, most of which the agents and their "inside" confederates receive.

The agents are proceeding on the theory that now is the time to get all the money there is in sight, for they realize that if a showman with a clean record is placed in charge of the United Booking Offices, their graft will end from the moment he takes charge. When the time arrives, big time vaudeville (if it is then existing) will be on a firm foundation.

All the grafters in big time vaudeville are taking their lead from the top, and that is some lead to follow.

## BORNHAUPT REACHES TOWN.

Charles Bornhaupt, the foreign agent, accompanied by his wife, arrived in New York Tuesday on the German boat, after an absence of just two years. It is about four years in all since Bornhaupt resigned as the Marinelli representative here to take up bookings abroad for himself.

He is located in Brussels, where he books the big vaudeville theatre in "Luna Park," during its season, running from April to October. A high class of show is given, acts remaining two weeks. While in New York, where he expects to remain for a month. Bornhaupt will engage turns for the other side, also place foreign acts he has under his direction.

Besides the general booking business on the other side, Bornhaupt does an extensive business in placing attractions for the American circuits.

After you hear the MOLLER PIPE-ORCHESTRA at 11th St. Theatre play for a big net, ask the man on the bench to demonstrate the various specialties on pictures.

## BLUFFING A BLUFFER.

The "high and mighty" methods prevailing at the United Booking Offices received a little setback recently. A well known and prominent legitimate producer has a number of acts in vaudeville. A few days ago he was informed by one of his assistants the U. B. O. has elected to censor one of the acts and proposed to cut the salary of it down.

The manager put on his hat and paid a call on E. F. Albee.

"Hello, Ed."

"Hello, Jim." (Only his name is not "Jim.")

"I hear you are going to cut one of my acts."

"Yes, it'll have to be cut."

"The hell it will!"

"The hell it won't!"

"You won't cut my acts!"

"Why won't I?"

"Because if you monkey with me I'll shut up every one of your vaudeville houses in New York next Sunday!"

"Now, Jim, don't get excited. Let's talk this thing over."

(The act wasn't cut.)

## MACK RESUMES PLAYING.

Next week Andrew Mack, under the direction of George Mooser and booked by Chris. O. Brown through the Loew-S.-C. agency, will headline the two-day vaudeville show at the Empire, Paterson, N. J. The following week Mr. Mack will do the same duty for the Broadway, Detroit—each a two-day vaudeville theatre.

## PRODUCER BETTER LOOK OUT.

A. G. Delamater is the latest legitimate producer to have a try at vaudeville. Before he gets very deeply into it he will be a wiser and probably sadder, individual.

Delamater has in preparation two acts, one in rehearsal—with a cast of two principals and 12 girls; the other, six principals and eight girls. Both are by Mark E. Swan, music by Anatol Friedland.

Things will progress smoothly until the manager seeks big time routes for his productions. Then his views on modern "supreme" and kindred vaudeville may make interesting reading.

## HALF A WOMAN WHOLE ACT.

The "direct from Coney Island" act announced by William Hammerstein for his theatre, which opens there Nov. 3 and is "Half a Woman," was exhibited at Coney last summer. Loncy Haskell will do the "announcing."

## BIJOU KEEPS OPEN.

Philadelphia, Oct. 15.

An order was issued to close the Bijou, Keith's small time house on Eighth street, but arrangements were made with a Catholic institution in the rear of the theatre to permit two exits to be cut through to the yard, and the erection of a fire wall.

It took some clever handling and manipulation to bring this about.

## LAND SHOW WINNING.

San Francisco, Oct. 15.

The Land Show is on full blast and is drawing so strongly that it looks as though the affair will prove a big financial winner.

## KOHL MEETS BECK.

Charles E. Kohl was in New York Wednesday when he had a meeting with Martin Beck, also others interested in the Western Vaudeville Managers' Association of Chicago.

Several affairs upon which all parties were not in thorough accord were discussed.

The reports of the meeting said the attitude of Mr. Kohl during it greatly disconcerted the others present. He was non-committal on several important matters under discussion, leaving it to be decided by speculation how he stood. In any action Mr. Kohl takes in connection with the W. V. M. A. he will be supported by his mother, Mrs. C. E. Kohl, a large holder of stock in the Chicago booking agency.

No one would venture a guess as to the outcome of the Kohl-Beck meeting.

One or two of the questions raised at the conference had reference to Chicago agents booking with "The Association."

## CAN'T STEAL ACTS.

New Bedford, Mass., Oct. 15.

The ice has been broken in Massachusetts on the contract breaking which has been going on with reckless abandon in this state and which has done more than any other thing to increase the bitterness between the United Booking Office and those who are offering valiant battle to its methods.

Judge Wentworth in the civil court has handed down a decision in favor of Manager Lefebvre of the Orpheum, this city, awarding \$25 and costs against Mason, Lee and Mason. The trio signed a contract through the Paragon Booking Offices to play the Orpheum a split week opening in September. After accepting it is claimed the act received a contract from the U. B. O. to play Bullock's, Providence, for the same date and did not appear at the Orpheum.

Judge Wentworth ruled that when there is no capcellation clause in a contract that has been signed, it cannot be broken through the signing of a subsequent contract with another agency.

Three more suits are to be filed immediately against acts which have "jumped" their contract through inducements offered by the United Booking Offices, which seems to be offering strange prices for acts in order to bring them into the fold where they are so badly needed.

## PITCHER LOSES NERVE.

Albert Demaree, the cartoonist baseball pitcher, who made a big reputation in the National League this summer with the New York Giants, has given up the idea of vaudeville. Demaree was to have opened at the Union Square next week in a cartoon act, which Tommy Gray was arranging. He lost his nerve at the twelfth hour and passed up the engagement.

Demaree figured that after being driven from the box by the Champion Athletics in the World Series the public might take to kidding.

Gray is sad, although he still has Rube Marquard and Blossom Seeley.

If you don't advertise in VARIETY, don't advertise at all.

# COMPLETE CABARET "REVUES" LATEST THING IN FEEDERIES

**Broadway Restaurant Starts First. Another Preparing With Paula Edwardes and Minerva Coverdale as Principals. Will Cost Around \$1,800 Weekly. Playing on Small Stage.**

Complete musical "revues" for Restaurant-Cabarets may supplant the present form of feedery entertainment, from the outlook as made by the "revue" opening at Michaud's Monday night.

Another "revue" is in preparation under the direction also of Percy Elkeles, of the M. Scott-Paine Agency. It will have among its principals Paula Edwardes and Minerva Coverdale. The cost to the restaurant for Mr. Elkeles' second production will be about \$1,800 weekly, mainly through the "names" connected with it. The Michaud revue is not as expensive, although likely running to \$800 a week.

Mr. Elkeles, the first promoter of "revues" in New York restaurants, will start another miniature musical comedy company immediately upon placing the Edwardes-Coverdale group. In that combination Walter Brazil will dance with Miss Coverdale, with a chorus of 12 or 14 girls.

At Michaud's 15 people are on the stage, working on a space 12x12 feet. The stage over all is 15x12. The girls "dress" behind a cloth cutting off three feet from the rear. They make a few changes during the time of the entertainment, running an hour. Several scenes are given, little travesties, but no scenery is employed, which releases the restaurant management from being obliged to take out a theatrical license at \$500 a year, the promoters maintain. A license would also require that the restaurant comply with the building regulations regarding theatres.

The Michaud "revue" gives four shows nightly, two at dinner and two after theatre. Besides, there is a turn or two to fill in the full dinner hour, and a number ("sister act") made up from the revue people.

Michaud's was formerly Fleischmann's. Closed for a while to permit alterations, it reopened Monday. About Wednesday of last week Mr. Elkeles was struck with the "revue" scheme, and immediately proposed it to the Michaud management. Upon their approval, he staged the "revue" in four days, giving a dress rehearsal Sunday evening.

The cost of the usual Cabaret show, such as Shanley's (at Broadway and 43d street) gives reaches around \$1,400 weekly. This entertainment consists of various acts or turns, running mostly to singles, doubles and trios, either as singers or dancers of various styles.

### JUDGE LOOKS FATIMA OVER.

After hearing a police officer describe Fatima's dance at Hammerstein's, Judge Barlow in the 54th street court Tuesday morning decided he would like to see it for himself. Fatima is also attracting others to Hammerstein's for the same reason and will be held over there indefinitely. Someone wrote a letter to the police

saying Fatima was dancing indecently. It wasn't Willie Hammerstein or any of the house staff.

Judge Barlow has likely seen Fatima by this time. He will tell from the bench what he thinks of the act. Willie would like to know even if this is the second week the cigarette-named dancer has been at the house. Mr. Hammerstein may charge the tobacco people something extra now for the unexpected publicity received through the court proceedings. Before he could only lay claim to compensation for the big sign adorning the front of the Victoria.

### FIELDS AND RYAN NOW.

Joe Fields and Sam Ryan are going into vaudeville together, with an act which is being fixed up by Tommy Gray.

Ryan is reported to have been under the impression the temporary re-alliance of the former team of Lewis and Ryan was to have been a permanent one.

### FOX'S DOUBLE-THEATRE PLAN.

As the new William Fox theatre and roof garden at Broadway and 98th street approaches completion, it is understood the manager proposes to move his vaudeville entertainment from the Riverside to the new structure, operating it on the lines in vogue at the American, vaudeville and pictures down stairs and a straight vaudeville show on the roof in the evenings.

The Riverside (which adjoins the new house), when this comes to pass, is to be given over to stock.

### PREPARING C. C. TICKET.

The Nominating Committee of the Vaudeville Comedy club is canvassing the membership by mail to find out its preference for officers for 1914. The ticket thus entered in the contest will be known as the regular ticket. Under the by-laws any 10 members may make up a ticket, in whole or part, and present it to the Board of Control, and these candidates will have their names on the ballot. All nominations must be in the hands of the committee by Dec. 1.

Officers to be voted for will be president, first, second and third vice-presidents, secretary, treasurer and chairman of the house committee, five active members and four lay members for the Board of Control for one year and three active members and two lay members for two years. The other members will hold over from the present board.

Ray Owen, who has been managing the Broadway stock, Bayonne, N. J., leaves Saturday to become general manager of the Frank A. Keeney stock offices in the Putnam Building.

### NO CABARET LICENSE.

In the action titled People vs. William Morris, tried in Special Sessions, Part 5, Oct. 7, it was decided by a divided bench that no theatrical license was required for the Cabaret performance on the New York Roof (Jardin de Danse).

A misdemeanor against Morris was charged in the complaint, which alleged that the Cabaret performers constituted a theatrical performance. Jerome Wilson, appearing for the manager, contended the Cabaret was an incident only to the conduct of a dance hall, for which a license had been granted, and that that license entitled the proprietor to charge an admission.

The defendant was acquitted, the decision creating a precedent.

Inspector Gillen stopped the Cabaret tabloid musical comedy on its opening performance Monday night at Michaud's restaurant, arresting Alfred C. Michaud on the charge of running a theatrical show without a theatre license.

All the players followed the proprietor to the Tenderloin station house and later to the night court without removing make-up. Michaud was released on \$500, and his hearing put over until Wednesday.

### COMEDY CLUB'S STAR SHOW.

The Building Fund Benefit for the Vaudeville Comedy Club at the Casino, New York, Sunday night, Oct. 26, is looming up as an all-star show. Up to Wednesday, the advance sale had reached nearly \$1,000. The following acts have promised over their signatures that they will be present:

Al Jolson, Alice Lloyd, Valeska Suratt, John Bunny, Irving Berlin, Rube Marquard, Al Demaree, George Whiting and Sadie Burt, George Bickel and Harry Watson (reunited), Lee Harrison and Harry Kelly, William Macart and Edythlyn Bradford, Felix Adler and Tommy Gray, Harry Williams and Bert Grant, Bernard Granville, Bert Leslie, Bankoff and Girlie, Conroy and La Maire, together with the late Crown Theatre successes, "Uncle Tomashofsky's Cabin," "The Fourth Degree" and "Every Actor," all travesties.

If you don't advertise in VARIETY, don't advertise at all.



ETHEL HOPKINS

Who has left the Winter Garden, where she was featured, to enter vaudeville with her sister, Emma.

### NEW MUSIC HALL'S MENU.

The story in VARIETY a month or so ago of the intentions to convert the Lew Fields 44th street theatre into a music hall, together with other theatres in three cities, received confirmation this week, when an official announcement was made to the press that the 44th Street house, renamed Lew Fields' Music Hall, will reopen Oct. 27, with a music hall program comprising vaudeville among its other entertainments.

The American Music Hall, Chicago, as VARIETY reported, will also take on the same policy when the current engagement there of Mr. Fields' "All Aboard" is brought to a close.

The music hall venture has the Shuberts and Lew Fields behind it. Mr. Fields has some original ideas about producing for the music hall policy which he will place in effect when relieved from his duties with the "All Aboard" production.

Among the numbers announced for the Fields' Music Hall's first bill are Sam Bernard in a skit called "The Modiste," a condensation of "All For the Ladies," Bernard's present starring vehicle; a "Carmen" ballet with Tortajada; Mado Minty, in her "Spider's Web" dance (first time in America); the Schwarz Brothers, in their "Broken Mirror" (now with the Evelyn Thaw road show); Clark and Hamilton (who have retired from "Oh, I Say!"); and the Ward Brothers. Excepting Mr. Bernard, all of these turns have been previously reported in VARIETY as booked for the Music Hall entertainment.

Contracts are being given out for from eight to 20 weeks, play or pay, for the music halls. Several other vaudeville acts are in process of negotiation with the Shuberts.

Admission prices will run to \$1.50. There will be a dance hall on the roof of the Music Hall, and a Rathskeller in the basement. Smoking will be permitted all over the theatre.

The opening of the Fields' Music Hall will place a new opposition in Times Square to the big time vaudeville theatres now there, Hammerstein's and the Palace.

### ARRESTED WILSON'S FATHER.

Benedict Wilson, stage doorkeeper at Keith's Bronx theatre, was locked up in a cell for four and a half hours Thursday night for paying too strict attention to his duties.

One of the inviolate rules he must observe is to permit no one but artists to pass through the stage door without the consent of the house manager. Thursday evening a policeman attempted to enter for the purpose of serving a warrant, but was blocked by "Pop" Wilson. He was promptly arrested, charged with interfering with a policeman in the performance of his duties.

His son, Jack Wilson, was playing at the Colonial at the time and was informed of his parent's predicament. But the combined Wilson-U. B. O. Keith influences, financial and otherwise, were not sufficient immediately to bail out the conscientious old man, who served Keith not wisely, but too well.

# AVERAGE OF NEARLY \$3,500 ON PROGRESSIVE LAST WEEK

**Remarkable Showing for New Burlesque Wheel. Trocadero, Philadelphia, and New York Houses Showing Up Well. Bronx, Philadelphia and Brooklyn Offering Progressive Houses. Expect to Have Several Additions Before Returning Time on Circuit Arrives.**

A remarkable showing was made by Progressive Wheel's 21 houses last week, when the average receipts over the entire circuit for the period averaged nearly \$3,500. The Progressive is a new chain, opening this season. It has been doing a solid business, with but a couple of weak spots.

The Progressive plays to an average top admission price of 50 cents. It splits the gross evenly between the traveling attraction and the theatre. Through the good patronage enjoyed by the opposition to the Eastern Burlesque Wheel, the Progressive managers are said to be rapidly accumulating a bank balance, something very few of them had when the season started.

It is reported the Progressive executive heads (who have been displaying a masterly hand in a managerial direction so far) are in receipt of propositions for Progressive stands at Philadelphia, Bronx (New York), Brooklyn. Even Yonkers has put in a bid, according to report, on the strength of statements of Progressive shows and business.

Owing to the present limited number of houses on the Progressive Wheel, the attractions there must commence a return date during January sometime, unless other theatres are added to keep them traveling in new territory. This is the only serious condition at present confronting the Progressive heads. They expect, however, by January to have at least eight more weeks added to the circuit, with the possibility that before those two months shall have been traversed by the companies near the head of the Wheel at that time other houses will be added until the return dates for a season of 34 or 36 weeks shall have been comparatively few.

The "return date" is of grave moment to the Progressives. While the shows have been uniformly praised, with everything taken into consideration, it is conceded that a return date over the entire circuit of all the companies would be a severe test, though several could easily stand another showing this season on the reputation left behind the first visit.

Keith's Bronx has again been offered the Progressive, also Gersten's Prospect, according to rumor. Philadelphia is reported to have tendered the People's in Kensington. Yonkers wants three days, probably at the Warburton. The Brooklyn house hasn't been named.

The Dave Kraus theatres, Olympic on 14th street, and Gotham on 125th street, have shown up surprisingly well for the Progressive managers. The downtown house is doing around

\$3,200 weekly, and the uptowner \$3,500. In Philadelphia the Trocadero is breaking all records made with Western Wheel shows the past two seasons. It did last season for the Western Wheel around \$1,700 weekly. Last week Sim Williams' "Parisian Beauties" did \$3,800 in the house.

The prosperity of the Progressive circuit has bolstered up the confidence of the trade merchants. At the opening of the season the opposition (Progressive) managers were badly hampered through the limited credit extended to them for outfitings. This has affected the appearance of some of the Progressive productions, although it has been generally understood, and at the scale of admission, made no particular difference to the patrons, who secured "enough show" without looking for fanciful dressing.

### REAL SENSE AT LAST.

Cincinnati, Oct. 15.

After one of the censors of the Progressive Burlesque Circuit looked over the chorus in "The Dandy Girls" at the Olympic last week he ordered them not to wear jewelry. Hereafter, that will be the rule on this circuit.

One girl wore a small diamond mine (imitation) on her hair comb and instantly aroused the jealousy of the rest, who tried to outshine her. This led to the edict.

### SIM IS PRODUCING.

Sim Williams is becoming quite an active legitimate producer. Monday he closed with Joe Weber to take out a road company of "Alma, Where Do You Live?" which he placed in rehearsal this week. Sim will send the show south.

### WANTS EXTRA ADVERTISING.

"Extra advertising" is profitable for his new Progressive Wheel burlesque houses in New York, believes Dave Kraus. He tried it at the Olympic last week, and said it repaid him.

Any travelling manager, said Mr. Krause, who is willing to take up his share of the extra expenditure for the newspapers will find either the Olympic or Gotham ready to stand for the remainder of the expense.

### BANS "COUNTRY STORE."

Cincinnati, Oct. 15.

The Cincinnati Motion Picture Exhibitors League has put the ban on "Country Store" schemes. Members of the League have been notified to cut out giving coupons with tickets at the door, which entitle patrons to prizes in drawing contests.

The movie owners were told to go after business in the regular way.

### NEARLY REAL CARMENCITA.

La Belle Carmencita, with the Al Reeves show, says she is Carmencita without any doubt. She is closely related to the original dancer of that name. In a review of the performance, in VARIETY last week, Carmencita was not given credit for principal work, but was described as the leader of the chorus. This, says the dancer, may be accounted for by the fact that she produced the numbers in the show and leads them to infuse continuous action into the many girls of the ranks.

La Belle does some duty as principal, including dialog and the singing of one number. Besides which she says her weekly salary is as huge as either of the other female principals in the show, and in addition to that Carmencita states that in burlesque the ghost walks every week, which is something she cannot concede about big time vaudeville, where she played last year in a dancing production.

### OLYMPIC BEATING STANDARD.

Cincinnati, Oct. 15.

From an apparently reliable source comes the report that McMahon & Jackson, with the Olympic, operated on the Progressive Burlesque Circuit, are giving the Columbia Amusement Co.'s house (Standard) a walloping at the box office.

The Olympic failed at stock because it is on Seventh street, and no cars pass it, for one reason, but that doesn't keep the fellers from looking at a burlesque show.

McMahon & Jackson, who ran a picture show up to last year, seem to have fallen into a pretty soft thing. Maybe that's the reason the Columbia people are hustling to get the Gaiety, their new Walnut street theatre, opened. The Gaiety is counted on to put a nick in the Olympic.

### PREPARING FOR GAIETY OPENING

Cincinnati, Oct. 15.

M. K. Middleton, manager of the new Gaiety burlesque theatre, is in Cincinnati, preparing for the opening of the house Oct. 26 with "The Honeymoon Girls." Middleton was manager of the Columbia, Indianapolis, operated by the Columbia Amusement Company, which also owns the Gaiety and Standard in this city. Thomas Corby, manager of the Standard, will look after the advertising end of the new theatre. The Standard may become a vaudeville house.

### TERRITORY SCARCE.

Galveston, Tex., Oct. 15.

The season is so far advanced little territory remains to the big tops. Three circuses are in this country. Hagenbeck-Wallace, Ringling Circus and "101 Ranch" Wild West, all visited Galveston the same week.

The scarcity of territory is further emphasized by the fact that heavy rains have made much of Texas unavailable. The shows have done a great deal of shifting in their routes to avoid inundated spots. Where shifts were not possible the shows have been compelled to cancel certain dates.

If you don't advertise in VARIETY, don't advertise at all.

### JOE WOOD'S USELESS "CLACQUE."

All the "clacquers," as Joe Wood calls them, were at the Winter Garden Sunday night. There were the "Nine Stage Struck Kids" and their mamas, the "Ten Crazy Kids" and their mamas, and the "Seven Minstrel Kids" and their mamas. Joe Wood claims it cost him \$60 to plant his "production acts" in the audience, and \$60 was to have been the Sunday night price for Bankoff and Girlie, if they appeared. They are a Joe Wood act.

Joe Wood didn't want to make any money out of the Shuberts for this engagement; he merely wanted the Shubert boys to see his dancing turn, and perhaps engage it at \$750 weekly. Joe Wood calculated as only Joe Wood can that a \$60 investment for a \$750 return, play or pay 20 weeks or more, was worth the gamble.

But Joe Wood did a flop in one thing. He advanced the \$60 for the admission tickets without receiving a guarantee that Bankoff and Girlie would appear. Jule Delmar books the Sunday night shows at the Garden with an If. If generally means that if there isn't too much show of their own up there, the outside acts wanting to display themselves will go on.

The various kinds of "Kids" and their mamas were instructed to clap their hands good and plenty when Bankoff and Girlie came on, when they finished their first dance, at the end of their second dance, in the middle of their third dance and for the finish of the act. Joe Wood provided the mamas with nice new flat boards to make more noise.

After the Australian Woodchoppers had finished the evening performance the "clacquers" waited, and sat there with their hands and their boards until the ushers informed the different groups the show was over.

Joewood meanwhile had tried suicide three ways, by beating a Broadway street car conductor out of a nickel, by trying to borrow three dollars from Abe Thalheimer, and telling Al Jolson he could fix him for a week at Keeney's Third Avenue.

But Joewood says he will get the \$60 back. He expects to book "Scenes from Grand Opera," with 16 people, in the big time houses at \$1,200 weekly. Mr. Wood says he got the setting from the Metropolitan opera house without being taxed, which will help to bring back the \$60 he paid to claque an act that had "too much show ahead of it."

### FRIARS-BERLIN DINNER.

The dinner to be tendered by the Friars to Irving Berlin at the Hotel Astor this Sunday evening (Oct. 19) may develop some novel features.

The entertainment committee, composed of George M. Cohan, Sam H. Harris and others, are working on a program, while Mr. Berlin will likely spring a surprise during the evening.

### MARSHALL P. A. LANDLORD.

Marshall P. Wilder figured as principal in a real estate transaction a few days ago involving the transfer of property worth \$500,000. He bought the Drayton Arms apartment house in Washington Heights, giving in part payment other property in the Bronx.

# VARIETY

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Tim McMahon has a new "girl act" called "Mandy's Wedding Day." It is now "breaking in" around New York.

The Symphony Orchestra of 31 pieces is playing at Proctor's 125th street theatre this week.

Dick Knowles will return to this country in November, sailing from England.

Tom Stuart, an English comedian, will appear in New York vaudeville during November.

Kier's Grand Opera House in Mahanoy City, Pa., was destroyed by fire Oct. 14.

Mark Swan was reported as signing a fat contract this week with the Vitagraph to write scenarios.

Gilman Haskell, manager of the "Passing Show of 1912," is to hold a similar post with the new "13" organization, when it takes to the road.

Thomas V. Morrison, stage manager of "The Trail of the Lonesome Pine," will leave the company at Lynchburg, Va., Oct. 22, returning to New York.

Rev. Thomas P. Dixon is organizing another road company of "The Sins of the Father," which he will send on tour immediately.

Bertha Kalish in "Rachel" has started rehearsals. The company opens its season Nov. 10, at the Detroit opera house.

Rose Quinn, a sister of Katherine Quinn (for years the secretary of Jack Levy, and at present filling the same post for Eddie Keller), is a member of the Winter Garden company and, after the regular performances, sings at the Palais de Danse Cabaret.

"The Marriage Game," the new John Cort production, opens Oct. 20, in Hartford, Conn.

Billy Saxton is now booking the Sunday shows at the Grand, Brooklyn. Saxton's first show, Oct. 12, comprised six acts.

"Happy Hooligan," now in rehearsal, is slated to open a week from Monday at the Prospect theatre, for a tour over the Stair & Havlin circuit.

George Weeden is in New York for a few days. He has been successfully running a roller skating rink at Charleston, S. C., and will return there.

Harry Askin returned to Chicago the first of the week after a flying trip here in search of dancing talent for his La Salle theatre show.

"Sold For Money" has been organized by the Blaney-Spooner Amusement Co. for a tour of the Stair & Havlin circuit.

Steve King, getting good returns from "Excuse Me," is organizing his second company to take to the road early next month.

The Lafayette Producing Co., in which Joe Loevi, manager of the Lafayette, New York, is interested, will put out "My Friend from Kentucky."

A. S. Stern Co., which has out three road companies, may put on a new production after the holidays, entitled "The Awakening of Spring."

The Gayety, Indianapolis (Columbia Burlesque Wheel), has inaugurated the plan of throwing the stage open for dancing after the performance.

There's a new baby in the home of Mr. and Mrs. Charles Wasser. Mrs. Wasser is Nettie Hyde (Victor and Nettie Hyde).

Ray Moyer, a sister of Gertie Moyer, and the fourth girl of the Moyer family to seek fame on the stage, has joined the act of Marie Fanchonetti.

The mother of Arthur Van, of Arthur Van and Goldie Rinehart, is endeavoring to locate him. His father is critically ill, and she is anxious to communicate with their son.

The annual beef steak dinner of the Square Table Club will take place at the Geneva Club, 236 West 43d Street, Oct. 22. Well known performers will entertain.

Matt Grau, who had everything set for a trip abroad, changed his mind and went to Mt. Clements for a three-week stay. As he is improving he may arrange the European departure next month.

Cards have been received here announcing the marriage of William Whitley Brandon and Chella M. Warner at Cocur d'Alene, Idaho. Brandon was formerly the husband of Ethel Tucker.

Ralph Kellard, formerly of the Friend Players, St. Louis, and Rebecca Lee Dorsey, leading woman of Poli's Springfield stock company, have announced their wedding date.

Kenia Swan, vaudeville single, and Ollie Hodges, of the Hodges Brothers, were married at 4 o'clock Monday morning by a city magistrate of New Orleans, whom they routed out of bed to perform the ceremony.

The Thomas Musical Comedy Co., offering "The Surprise Party" and "The Catspaw," changing the bill semi-weekly at popular prices, is out again for a road tour of the legitimate houses.

Gordon Walton, of the Bert Leslie act, is in the hospital in Chicago, the result of injuries received on the stage. On his recovery he will return to vaudeville in an act with Gladys Robinson.

Laura Hamilton leaves the Winter Garden show this week. Miss Josephine may be given her role. Miss Hamilton goes to the "Oh I Say" company, where Grace Kimball will replace Nellie King.

Jay Hunt, formerly connected with Dr. Lothrop at the old Howard and Rowdoin Square, Boston, and who has for some time past been associated with pictures in California, fell from a horse a couple of weeks ago, badly injuring his leg.

Mike Donlin and Rita Ross are reported engaged to be married. The couple spent the summer at Long Branch, N. J., guests of Charley Grapewin. The report originated there while the principal parties interested are in Chicago.

Ike Martin, manager of Chester Park, Cincinnati, is reported to be recovering from an operation at the New York Polyclinic Hospital. Martin recently had part of one kidney removed at Johns Hopkins Hospital in Baltimore.

"A Bachelor's Baby," featuring Henry Buckler under the direction of K. C. Jaquith, which has been playing the one-nighters, is scheduled to take to the week stands via the Stair & Havlin Circuit. The show has been giving satisfaction, but has failed to draw 'em in on the one-night stops.

Justina Wayne has been engaged to play the leading feminine role in "The Inner Shrine," which will have its first production in Scranton, Oct. 20. Another woman had been rehearsing the role. The show may be brought into New York by A. G. Delamater, who is managing it.

"Where Is My Wandering Boy?" which played about eight weeks at the close of last season, is being consecutively booked up for a tour of the eastern and middle western one-nighters, opening at Carbondale, Pa., Nov. 4, under one Mr. Walton's management. The show is receiving some excellent time.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

This column played hookey last week. Did you notice? It's all right either way.

Lew Hanlon says a quartet was rehearsing its music in a theatre that had a female piano player. Member of quartet: "After the second song, I recite. While I'm reciting I want you to play Rubenstein's Melody in F." Piano Player: "Yes, sir, what key do you want it played in?"

Constant Reader.—De Wolf Hopper is with "Miss Caprice" and not "Nearly Married."

What the Hotel Clerk usually says: "Yes, we have a lot of show people here every week."

"If you don't like the room I'll change it tomorrow, that's all we have tonight."

"I'm giving you a special rate; don't tell anyone what you're paying."

"Well, the manager of the theatre will tell you about our place."

"It's really the best room in the house."

"We always make it a rule to cater to the profession."

"Every time the Magical McCarty's play this town they stop here."

"Yes, our meals are very good."

"That isn't a dog in that bag, is it?"

"You'll find this a very quiet place."

There may be a headliner or two not going to take out their own road shows.

A man in Jersey has a "thinking dog." An agent in vaudeville asked him if it wanted to go in vaudeville. The dog is thinking about it.

A restaurant near Times Square has a sign reading, "We serve the best roast beef in the city. Theatrical trade invited." A fellow walked in and asked the manager if they gave out professional copies.

A manager of a theatre in New England hands each act a slip when it arrives for rehearsal, with song titles on it. Under the list it says, "The above songs have been done, boiled, roasted, fried, broiled and stewed here. We know you do them differently, but you can't do them here."

There has been a lull in the music publishers' song cup "Contests" during the past week. (Manufacturers ran out of cups.)

There is a fellow writing articles for a monthly magazine all about show business. "How to Write a Monologue" and another, "How to Run a Booking Office," or similar titles. Ah, if they were but true; how much sweeter life would be!

Another actress let out of a show because she refused to wear tights. In an interview she says there were two good reasons. If the "reasons" are good, why did she refuse? Being young and unmarried, of course that's our first thought.

## 3-STAR SHOW WILL DIVIDE; HOFFMANN GOING WITH CHING

**Expensive Comstock & Gest Vaudeville Road Attraction Apt to Become Two Companies After Nov. 3. Necessary to Make Money. Large Receipts With Present Combination But No Profit. Lady Richardson and Polaire to Continue Together.**

There is every probability that, commencing Nov. 3, the present Gertrude Hoffmann-Polaire-Lady Constance Stewart-Richardson show will be divided into two companies. Miss Hoffmann, with Ching Ling Foo as companion feature will go south, opening at Richmond on that date, while Lady Richardson and Polaire, with probably Fatima, now at Hammerstein's, added, will continue along the original route laid out for the three-star troupe.

The Triple Alliance aggregation has been doing between \$14,000 and \$15,000 weekly, playing to 80 per cent. of the gross, with the expense of operation around \$11,500. After a few weeks, this decided Comstock & Gest, who organized the troupe, to break it up, calculating they could send Hoffmann and Ching out at an expense limit that would return them some profit. The same basis was used for the Richardson-Polaire end.

George Mooser, manager for the Chinaman, is understood to have taken a share in the Hoffmann-Ching troupe. These two people will give the entire show, barring one act that will be used to fill in.

Miss Hoffmann has a revue that runs an hour. It is said the heavy properties carried by her that required four hours to hang, made matinees almost impossible, leaving the three-star company to give but eight performances weekly at most. If 12 or 14 shows could have been given, the gross returns would have amounted to a sum netting the management a satisfactory profit.

The optional contract held by Comstock & Gest for Lady Richardson was taken up this week by the managers, according to report. They have her now engaged for the remainder of the tour, although it is reported vaudeville had offered \$2,000 for the act.

Over the route so far taken by the Triple Alliance show the newspapers have taken with avidity all press matter concerning Richardson. She is credited as the biggest drawing card of the three stars. Polaire makes good on the stage, but invites little money to the box office on a one-night stand. Her strength would be in a three-day or week stand. In Boston, however, this week the show is breaking no records. Hoffmann has an established reputation, always good for a certain amount at the box office.

### CHING OUT OF RUSSELL SHOW.

This week will be the ending of the Ching Ling Foo engagement with the Lillian Russell show. The Russell company will continue, as reported elsewhere in this issue, with "New Year's

Even on the Gay White Way" in place of the Oriental act.

It is said the placing of this act in the Russell show by John Cort has caused friction between that manager and William Morris. Morris has several attractions booked over the Cort time. He mentioned to Cort his (Morris's) intention of having "Dance Mad" (the large Cabaret turn from the New York theatre) go with the Alice Lloyd combination as an extra attraction. Cort liked the idea, it is said, so well he has utilized it for his Russell company.

William Farnum remains as a co-star in the Russell frame-up.

Miss Russell improved at the box office last week over the week before, when she did about \$7,000. Last week brought the company a total of \$9,000.

### RUSSELL ROUTE CHANGED.

The route of the Lillian Russell vaudeville road show has been shunted. Miss Russell and her company will leave the western path laid out for them and go south, following the Anna Held show in the Southern territory. The latter has been doing so well below the Mason and Dixon line, John Cort believes Miss Russell can duplicate the box office statements the Held show has provided him with.

On the original Russell route to the Coast may go Alice Lloyd with her road company. It opens Oct. 27 at the Royal Opera House, Bronx. For first Lloyd route, secured by Joe Vion (who will manage that troupe for William Morris), will be substituted one of Morris' "Blindness of Virtue" companies.

### HELD'S \$14,700 WEEK.

New Orleans, Oct. 15.  
Although Anna Held did not do a howling business in this city, she closed the week over the one-nighters, including this town, to \$14,700.

### LOST HIS SHOW.

Pete Cavanaugh is back in town, having come direct from Louisville, Pete had been out "ahead" of the "Dream Maiden" organization and, on arriving in Kentucky's most important city, could get no definite information about his attraction. So he concluded to hike back to the big burg.

### "BARBARA WORTH" REVISED.

Chicago, Oct. 15.  
"The Winning of Barbara Worth," in which Klaw & Erlanger had a half interest with A. G. Delamater and William Norris, closed last Saturday night at the Studebaker. The manuscript is to be revised and K. & E. will withdraw from the enterprise.

It is to be sent out again by Delamater and Norris, re-opening about Dec. 1.

### SHOWS IN PHILLY.

Philadelphia, Oct. 15.

The opening of "The Little Cafe" took the edge off the first nights in the other houses and business was not big. "All for the Ladies" opened lightly at the Lyric, but the piece was well received and should pick up later. Sam Bernard made a personal hit and the lavish display of costumes came in for second favor. The show itself is considered not up to the mark.

"Widow by Proxy," with May Irwin, opened to only fair business at the Garrick, but the farce by Catherine Cushing is a comedy gem, aptly suited to Miss Irwin who made the most of her role. It's thoroughly amusing and very well played.

"Milestones" is doing well in its second week at the Broad. Has made a very strong impression here.

"Fanny's First Play" is doing very well at the Adelphi in its second week. Business was very good Monday night.

"The Round Up" has been doing big business at the Walnut at popular prices and started Monday on its second week with a full house.

"The Little Cafe" is by Ivan Caryll, who has composed a distinctly charming musical score, and C. M. S. McLellan. The "book" is founded on the French farce of the same name and tells of a waiter in a modest drinking establishment who falls heir to a million francs. John Young, as the waiter, scored. Hazel Dawn registered. Alma Francis and Grace Leigh also came in for strong individual favor. It is an elaborate production. "The Little Cafe" looks like a hit.

### GAIETY'S ADVANCE HEAVY.

San Francisco, Oct. 15.

When the advance sale opened here Monday for the first performance of the Gaiety Jubilee Players, which opens G. M. Anderson's new Gaiety, there was a big line in front of the box office. It was no time until everything was sold out.

The company in tow of J. J. Rosenthal, who has heralded the opening like a circus, reached town Tuesday from Reno, after a profitable preliminary tour en route west.

Every indication points to S. R. O. for the opening week and a turn away is already scheduled for the initial performances Sunday.

### JOHN DREW GOING OUT.

John Drew's annual engagement at the Empire will be curtailed this year. Usually running for four months, he will remain but seven weeks, notwithstanding a change of bill. Opening with "Much Ado About Nothing," a dire failure, it was followed by the double bill of "The Will" and "The Tyranny of Tears," which takes to the road Oct. 25. Drew's week-end business is fairly good, the Friday and Saturday night houses being about all the business for the week.

Drew will be succeeded at the Empire Oct. 27 by Ethel Barrymore in Haddon Chambers' dramatization of "Tante." Miss Barrymore's leading man will be Charles Cherry.

If you don't advertise in VARIETY, don't advertise at all.

### "FOLLIES" LEADING IN BOSTON.

Boston, Oct. 15.

The statement made in VARIETY's Boston correspondence last week that "The Sunshine Girl" at the Hollis is the leader among the legit shows at the box office here was slightly at variance with the facts.

Ziegfeld's "Follies," at the Tremont, is doing the biggest business. It drew in \$18,000 last week, as against \$13,600 "The Sunshine Girl" (with Julia Sanderson) did. This week the Ziegfeld production will reach as much again, owing to the extra matinee on the holiday.

"The Follies" came in here from Philadelphia where it did \$53,000 in three weeks. It has three weeks more here, then goes to Washington and another stand or so before making Chicago.

### "MOON MAIDEN'S" BANKROLL.

"The Moon Maiden," a new Japanese opera in three acts, which W. J. Benedict took out on a shoestring proposition, has already acquired the nucleus of a large sized bank roll, from reports.

Since its opening at Utica Oct. 6, the show has been getting the crowds and the press notices. At Cortland, N. Y., Dillon Bros., managers of the Cortland Theatre, arranged for a return date. The show played Scranton Tuesday and Wednesday. After the Syracuse and Niagara Falls dates, the company goes into Canada for a several weeks' tour.

### STELLA BEARDSLEY.

Stella Beardsley, whose picture graces the centre oval of the front cover of this issue of VARIETY, has been engaged by H. H. Frazee for the leading role in his forthcoming production of the Robert Chambers-Ben Teal musical version of "Iole."

Miss Beardsley was a member of "The Quaker Girl" company when it played New York and assumed the role created by Ina Claire when the piece went on tour.

### "PURPLE ROAD" ENJOINED.

Boston, Oct. 15.

"The Purple Road" which played to starvation business at the Shubert and which closed last week has its scenery and properties tied up in a knot as the result of an injunction issued temporarily by Judge Crosby of the superior court. The Orange Manufacturing Co. is also enjoined from removing any goods or assets of "The Purple Road" company from Boston.

The two plaintiffs are Andreas Dippel and Fred De Gresac Maurel, who claim unpaid royalties. Dippel demands \$1,514.65 and Maurel claims \$2,590.15.

The papers in the case show that the Shubert was to receive 40 per cent. gross and the show 60 per cent. Both the plaintiffs claim the scenery, costumes and other assets of "The Purple Road" are of considerable value but that the show property is so mingled with property belonging to others it is impossible to safely single it out for legal attachment.

# OUTSIDE PREMIERES PROMISE THREE BROADWAY SUCCESSES

**John Mason in "Indian Summer," "Madcap Duchess" and Elsie Ferguson, All Score. Musical Version of "Kiss Me Quick" Pleases Mildly.**

Atlantic City, Oct. 15.

Monday night John Mason appeared at the Apollo in a new drama by Augustus Thomas, entitled "Indian Summer," in four acts.

Mr. Thomas has written in his most charming style and furnished an interesting story. The play fits Mr. Mason; as Frank Whitney, an artist of 45, big hearted and kindly.

There is a bit of excitement in the third act when a lad, hunted by the police, gives them a chase, drops from the skylight to a table, only to be shot from the roof by a detective.

"Indian Summer" looks good. Others in the cast are Martha Hedman, Amelia Gardner, Harry Leighton, Walter Hale, Maude Hosford.

Rochester, Oct. 15.

"The Madcap Duchess," the latest effort of Victor Herbert, enjoyed a most encouraging premiere at the Lyceum Monday night, where it first saw the footlights.

It was presented by H. H. Frazee. The book and lyrics are by David Stevens and Justin Huntly McCarthy. The comic opera was heralded as a decided success. Mr. Herbert conducted the orchestra, and the beautiful music of the score was, therefore, doubly attractive and pleasing. Ann Swinburne in the leading role was heard to splendid advantage.

The ensemble work, the dances, the stage management, and the work of the chorus were all that could be expected. The action is good; the story develops easily and without undue stress on the intelligence of the playgoer, and the opera should be warmly received in New York. Fred G. Latham, who staged the production, is to be congratulated on a smooth opening, and on two splendid scenes—there are but two. Miss Swinburne's song, "Love Is a Story That's Old," will be hummed on Broadway very soon and remembered long after.

Glen Hall has the leading male role and was capital. Others cast for important parts are J. R. Powell, Gilbert Clayton, Harry Macdonough, Francis K. Lieb, Peggy Wood and Josephine Whittell.

Atlantic City, Oct. 15.

At the Apollo Oct. 9 Elsie Ferguson was seen for the first time in "The Strange Woman," a comedy in three acts, by William Hurlburt. During the play are heard the philosophies of Inez de Pierrefond, a staunch advocate of the soul mate idea—that is, marriage without ceremony. Her lover is at first heartily in accord. Miss Ferguson is seen at her very best. Her portrayal

of Inez, an American girl who was raised abroad, could hardly be improved upon.

The cast is an excellent one. To Sara Von Leer (the mother) should go the honors after Miss Ferguson.

The excellent village types of Annie Buckley, Lois Frances Clark, Sarah McVicker, Frances Whitehouse, Alphonz Ethier and Otto F. Hoffman deserve mention.

A very good story is told very cleverly. The play was liked immensely and there is no reason why "The Strange Woman" should not be one of the season's successes.

Chicago, Oct. 15.

"Glorianna," a farce with music, made from "Kiss Me Quick" by Philip Bartholomae, had its premiere at the Cort Sunday night, where it pleased mildly.

The piece is weak as to book but has some excellent musical numbers, written by Silvio Hein, which should keep it alive for some time.

Helen Lowell heads the cast; Frederic Santley, Louise Drew and Sadie Harris are among the other players.

The local reviewers did not treat the show any too kindly.

## IN AND OUT OF TOWN.

Two examples of in-and-out-of-town judgment on plays are in evidence this week in New York. At the Liberty Monday night the Mizzi Hajos show received an almost unanimous panning, after having received a rosette lauding at its Boston premiere, although Boston grew cold toward the show in its final weeks.

Following the newspaper notices of "Her Little Highness" with Mizzi not much hope was expressed for the success of the New York run.

The other case in point is "At Bay" at the 39th Street. This piece opened in Philadelphia to a \$65 matinee and played to \$90 gross the same night. Philadelphia never thought a great deal better than that of it. Since reaching the 39th Street, the show has been doing very good business and was extremely well liked by the reviewers.

The show people's criticisms of "Her Little Highness" is that it had been badly cast.

## "4-11-44" COMING.

With the return to New York of A. H. Woods, rehearsals will commence on "4-11-44," the musical piece that is to have Bernard Granville as its principal player.

Mr. Woods, who has been in Europe, is due back before Nov. 1. He may be now on the water.

Joe Clancy has joined "What Happened to Mary?"

## SHOWS IN FRISCO.

San Francisco, Oct. 15.

The grand opera opening at the Tivoli with "Aida" Monday night was a rousing success, with the house taxed to its capacity. The critics spilled over with laudatory notices. The production is splendid.

Business is fairly good at the Columbia, where Charlotte Walker is winding up her "Trail of the Lonesome Pine" engagement. The advance interest in "The Count of Luxembourg" augurs well.

Business has slumped at the Cort, where the Kitty Gordon show is in its last week. William Faversham opens next week and the prospects are much brighter.

There's a fairly healthy patronage at the Alcazar, while the Oriental returns are rather light.

## CHANGES IN CHICAGO.

Chicago, Oct. 15.

Numerous theatrical changes are scheduled for Chicago in the near future. The Studebaker, dark since the closing of the engagement of "The Winning of Barbara Worth," will welcome Lina Abarbanell in "The Red Canary" Oct. 20.

Otis Skinner will come to the Blackstone in a return engagement of "Kismet" next week, Nov. 3. Belasco's "A Good Little Devil" opens at Power's.

Raymond Hitchcock will arrive at Cohan's after "Stop Thief" has had two more weeks there, and Gaby Deslys will be at the Auditorium upon the close of the engagement of "The Whip."

## IN "OP O' MARY THUMB."

When the English Dury Lane pantomime is produced at the Manhattan opera house, New York, in November or December, Viola Gillette, now with "Miss Caprice" at the Casino, will be the principal "boy" (Prince) of the production. Another "Op" principal may be Bert Clark (Clark and Hamilton).

Mr. Clark has left the "Oh, I Say" cast, now rehearsing at the Casino, preparatory to the premiere of the show there Oct. 27, "Miss Caprice" leaving the Saturday before for Pittsburgh, where it will take up the route over the Shubert time of "All for the Ladies." The latter piece with Sam Bernard closes Oct. 25, Mr. Bernard going into the new Fields Music Hall show.

Mr. Clark is said to have become separated from the "Oh, I Say" production after J. J. Shubert saw a performance at Toronto last week. He and Clark could not agree upon the conception of the farcical role Clark played. Another comedian is rehearsing the part.

Miss Gillette, De Wolf Hopper (the star) and George J. MacFarlane will tour with the "Caprice" piece, first known as "Lieber Augustin."

## \$2,900 ON THE DAY.

Boston, Oct. 15.

"Bought and Paid For," which has never played here before, opened at the Majestic Monday matinee to over \$1,400 and drew \$1,500 in the evening. The advance sale is very large. The piece will remain indefinitely.

## SHOWS CLOSED AND CLOSING.

The biggest closure of the season came Saturday night, when Arthur Hopkins closed the Edna Goodrich show, "Evangeline," at the Park, New York, after one week of no business. Hopkins is said to have sunk \$42,000 in the Park venture, which the critics lampooned dramatically, but praised scenically. Miss Goodrich will return to vaudeville.

Wednesday word was flashed that Hopkins had all but closed a deal with a big picture concern to turn "Evangeline" into a special movie picture, for which he will receive something like \$100,000.

Paul Armstrong's "A Romance of the Underworld," produced on the Stair & Havlin Circuit, is to be withdrawn and its time played out by the same company in a production of "The Escape," another Armstrong piece, under Rowland & Clifford's direction. "The Romance" is at the Lyceum, Paterson, this week.

Rowland & Clifford, who have "That Printer of Udell's," in the East for the first time, are said to have decided to close it before any further loss is recorded on the road.

The Aborn Brothers' English Grand Opera Company will close Oct. 25. It is a road company.

Lucille LaVerne, starring in "The Rejuvenation Of Aunt Mary," played two weeks on the Stair & Havlin Circuit and then closed her company.

## EMMA CARUS IS STARRED.

Chicago, Oct. 15.

Emma Carus is a star. This good natured artist is such a hit in "A Broadway Honeymoon" that Joe Howard has decided the billing at the Howard will be "Emma Carus in 'A Broadway Honeymoon.'"

The show seems to have hit the popular fancy. It is possible the piece will remain the full season.

## MORE TRUTH THAN RUMOR.

The report in last week's VARIETY that the realty company owning the Metropolitan Opera House had held a meeting of its board of directors to consider the proposition of disposing of their present edifice and effecting a lease of the new Strand theatre, was generally discredited. There is, however, considerable foundation for the story, in spite of Max Spiegel's denial that there had been any negotiations by the opera people for the Strand.

Another site under consideration by the Metropolitan directors at the meeting was property of the riding academy, taking in the entire block from 58th to 59th streets on Seventh avenue and extending west about as far as the Strand does on 47th and 48th streets. The Seventh avenue block is a little longer than that portion of the side streets to be occupied by the Strand, and with no stores in front, would make a much larger auditorium than the Strand's, and at probably no greater annual rental cost.

No decision has yet been arrived at, and none may be this year; but it is nevertheless a fact that the Metropolitan would move if it can secure an appropriate substitute location—and the Strand has been under consideration.

# WITH THE PRESS AGENTS

Why is the stage on the Fritz? William Collier and Forbes-Robertson answered this question Sunday in a full-page editorial in the New York World. Mr. Collier says it's because it has too many uplifters and the peepul want comedies. Sir Johnston says it isn't on the Fritz at all, but in extremely flourishing condition.

Peggy O'Neill, who is to head the cast of one of Oliver Morosco's "Peg o' My Heart" companies, is not Mrs. Daniel T. Frawley. There isn't any Mrs. Frawley. Miss O'Neill is unmarried, and the Morosco office repeats its declaration that she was picked from a large number of unknowns who contested for the position at the head of the road organization.

It's all settled. The players of the Shakespeare Memorial theatre in England will not play New York during their forthcoming American tour. The Times gave a page-one display to the statement of the manager that the New York stage was too disreputable to deserve a visit and the next day gave two columns to the Parisian statement of the American managers and actors that the English company was a minor league organization and couldn't get a theatre in New York. All of which effectually recalled to New York the misty fact that there was such an institution as the Shakespeare Memorial theatre, and that it contemplated an American invasion.

Henry Smith, who has been ahead of the Anna Held show, returned to New York from Jackson, Miss.

The temperamental Nellie McCoy, sister of Bessie McCoy (Mrs. Richard Harding Davis), comes to bat again. This time she wants \$20,000 for breach of promise of marriage. Defendant is George F. Fitch, Jr., son of a wealthy leather goods dealer of Syracuse. He won her heart, she says, during an auto ride.

"The Honey-Bee" is in rehearsal. The Harrison Grey Fleke company which will play it has Allan Pollock, Eugene Hohenwart, Fanny Hartz, Marie Shotwell. The authors are Hutcheson Boyd and Rudolph Bunner. It will be shown in Washington early in November.

Evelyn Nesbit's son arrived in New York late last week.

Joseph Urban, designer of stage scenes, was in New York a few days ago. He brought models to show how he arranges the stage for the Boston Grand Opera Co. "He is a socialist," which corresponds to the cubists. He set up his models in the Waldorf-Astoria to show how he gets added richness in exterior scenes by modifying the white lights by colored strips of glass and silk.

"The Fight" will go to London in the spring under the care of Philip Michael Farraday, who brought "Within the Law" over there.

The steamship dock is the press agent's one-best-bet. Maggie Tevte started off the boat dressed in knickerbockers. Of course, bonehead customs inspectors stopped her, but not until "our staff photographer" had snapped her.

Georgianna Burdick, a former actress, is suing Charlemagne Tower, former U. S. ambassador to Germany, alleging the alienation of the affections of Charlemagne Tower, Jr., whom she claims as her husband. She says there was no marriage ceremony, but she and the diplomat's son agreed, casual like, but earnestly, to enter the married state. Her lawyer says he holds a paper signed by both parties which constitutes "a legal certification of marriage."

A new Barrie playlet, "The Dramatist and the Censor," a satire on the British institution, was introduced as a curtain raiser at the Globe Tuesday night. Hattie Williams and Richard Carle play in it.

"The Sins of the Father" will be sent into the north by Thomas Dixon.

The novel, "The Prodigal Judge," will be done into stage form by A. G. Delamater. "The dramatic version has been written by George Middleton, a son-in-law of Senator La Follette. The premiere will take place in Washington.

Naban Franko is to have charge of a series of Sunday night concerts at the New York Hippodrome. The first will be given Oct. 20.

The failure of Harold Stein to recover damages from the Autors Producing Co. on an allegation of breach of contract, is reported in the Law Journal.

Edwards Davis, take it from the Salt Lake Evening Telegram, will shortly produce a four-act drama in rhyma. Yes, he wrote it himself.

Nov. 3 has been set for the opening of Marcus Loew's "The Pleasant Bachelor" at Winter Garden. There will be 150 people in

the company, and the stage will be busy with 12 scenes. The "Hanky Panky" cast has been retained almost intact for the new piece. Bobby Colby will play a brewer's drummer and Florence Moore a Western girl. It is announced that the producers have invested \$75,000.

The Supreme Court of Oklahoma has decided in the case of the Santa Fe Railway Co. vs. Homewood, that where a theatrical troupe, traveling in and living in a car, suffers loss by fire, after the car has been removed to a siding at the request of the manager, show burns, the railway company is not a common carrier, but a warehouseman and cannot be held responsible. The lower courts had given judgment to the manager. Homewood, but the Supreme Court reverses this decision. The decision upsets the contention that the railroad is an insurer of property after it has made delivery, and the act of putting the car on a siding at the manager's request is construed as delivery.

Abe Levy is now the only agent ahead of the Hoffmann-Polairé-Richardson show. The management found it very easy to get matter in the papers with this attraction, as with the Thaw show also. In the Thaw case it had been said that the fact a dandelion for that attraction with Evelyn Nesbit Thaw's name attached, could have been sold as easily as planted.

Lee Parvin is ahead of the Lillian Russell vaudeville road show, but he is not to be blamed for the bar showing made by the troupe east. Enough advance stuff was gotten for the show. Russell just couldn't draw in the east. She proved that in the same way last season with Kinema-color pictures. On the Pennsylvania one-nighters the local managers guessed the amount the Russell show would play to before it reached town. In each instance, although placing obviously low, the figure set was considerably higher than the box office statement showed.

The return to town last week of the three advance men employed by Eva Tanguay for her road show gave rise to an erroneous report the organization was about to close.

Eddie Pidgeon is putting over some high-grade publicity work for the Jardin de Danse (New York Roof). It's not easy handling a dancing cabaret on the press agency end. Last Friday night Pidgeon had a Masque Ball affair up there. He started it the Monday before. It drew capacity. The announcement of the affair was so attractive they could not be overlooked.

In the Ben Atwell-Max Rabinoff case, a motion last week for Atwell to examine Rabinoff before trial was denied. The court said "A plaintiff suing for a dissolution of an alleged partnership and for an accounting is not entitled to a discovery of the defendant's books prior to a determination that he is entitled to an accounting."

The Cincinnati vaudeville stage is beginning to resemble a small managerie. Last week's bills at Keith's and Heuck's contained bears. During the preceding week there were dogs at Keith's and trained monkeys at the Empress. This week there is a tiger at Keith's.

The Harrington Reynolds show did not open in its original dates scheduled. Reynolds in the new piece entitled "The Last Appeal," was to have started a road tour last week in Ultra but the men behind the show were not ready with their production. Peo Rice will manage Reynolds when he does start. Al Caldwell will probably do the advance.

Clarence J. Buitell is doing the press work for the Robert Mantell show which opened in Pittsburgh. Howard Smith is the manager.

John Campbell is doing the advance for "The Round-Up."

Harry Reichenbach left the advance of the Trine Alliance of Comstock & Gest Saturday night.

Monday's cables to the newspapers told of the barring in St. Petersburg of a play by an uncle of the Czar. It will be performed before the Royal family, and then its fate determined.

A gathering of the suffs at the Maxine Elliott Sunday night whooped it up for the moral purpose of "The Lure." The suffs have been the first aid of the show's press department.

Cables report that Berlin is "movie mad." The theatres there have gone in for multiple reel dramas, and the theatres put out the names of the principal actors in the electric as if a legitimate play were running.

Adole Blood will appear in a new dramatic piece about Jan. 1. In the meantime she will essay vaudeville, so it is announced.

The Cleveland newspapers have put the question of stage immorality up to the local pastors. Said Rev. Father Francis T. Moran, of St. Patrick's Roman Catholic Church: "If the Catholic churches here were to take up the matter it would be done in such a way

as to forestall the attempts of theatrical press agents to gain publicity." Father Moran regards the issue as a local one. "Each pastor," he says, "will take up the question in his own congregation as an individual movement, but there must be a desire for it expressed by the bishop of the diocese."

Phil de Angellis, whose adopted profession is slinging the paste for the John Cort shows, has branched out in a new side line, that of song writing. Matt Ayres is writing the music for one and Fred C. Farrell for the other.

H. H. Hancock is handling the press work and advance for Lee Morrison's "A Romance of Billy Goat Hill." Merrily Yours John Rogers formerly had the job. Rogers has gone to the Tanguay show.

Arthur Williams has taken Henry E. Smith's place ahead of the Anna Held show.

John Montague will go ahead of the Helen Ware "Within the Law" company. He has been with the Sam Bernard show.

The society editors of the New York dailies on Monday commented on the fact that the large number of theatre parties the night before marked the annual opening of the winter society season in the city. Cornelius Vanderbilt and the party attended the performance at the Princess; Contessa Del Sery, formerly Mrs. Eben Wright, and a party saw the John Drew performance, and Elbert H. Gary, Hermann Goerich and John C. Breckenridge attended the Forbes-Robertson performance.

The International News Service is syndicating a series of articles on "The Well Dressed Girl" by Fannie Ward through the country.

"The Laughing Husband," now running in London, will be shown on this side. Charles Frohman has taken the American rights.

The Employment Agents' Association has petitioned the Shuberts to take from the dialog of "The Lure" all reference to employment agencies.

B. J. ("Doc.") Mayer, press agent at the Lyric, Cincinnati, tells of Eva Tanguay's superstition as to her belief in the drawing power of a certain lithograph of herself which must be in the lobby of every theatre which she plays. The picture was accidentally ordered shipped to Cleveland, where Tanguay is this week. "Get it back! Stop the train—anything!" she told her employees. The picture was sidetracked before it was sent from the Cincinnati depot, and Eva was made happy.

## PRESS OPINIONS.

LITTLE HIGHNESS. But "Her Little Highness" is too long, too slow and too lacking in humor and pretty much to make it a royal entertainment.—Herald.

Wherefore her success with the first night audience was considerable—and deserved.—Times.

The humor they (the authors) put into it didn't help the matter at all, and the actors—always excepting Miss Mizzi Hajas, the pretty little Hungarian soubret, and Allan Pollock—only made it worse.—World.

She was assuredly ripe, for New York and her first audience took her into its affections with a cordiality that left no doubt of its delight at making her acquaintance.—The Sun.

## PRINCESS PLAYLETS.

There is literally not a dull moment in the entire entertainment, but there are several when the action is daring enough to summon a faint blush to the cheek of even Broadway's most hardened "first nighter."—Herald.

It is surely a season of piquant entertainment and varied sensations.—Sun.

All in all, the present bill is made up of about equal parts of shock and smut, and any pretense at artistic purpose is an exaggeration, to say the least.—Times.

The Princess bears the same relation to the regular theatres that the side show holds to the main circus tent.—World.

"The Bride" and "The Black Mask" are the two plays which will be most talked about.—Eve. Sun.

## FORBES-ROBERTSON.

It is a good thing to see again, though the play in itself seems no less unsatisfactory as a reflection of the novel than when it was first done some ten or more years ago.—Times.

Repetitions of "The Light That Failed" will be given, so this manifestation of beautiful dramatic art will be accessible for some time to come.—Sun.

It is long drawn out and sometimes it creaks, but as a vehicle for the display of the art of this actor it is admirable.—Herald.

## LOEW'S ORPHEUM OPENING.

Loew's new Orpheum on 87th street, east, will open tomorrow (Saturday) night. It adjoins the Yorkville, another Loew theatre, playing pop vaudeville.

## BEAT UP RIVAL PRESS AGENT.

Toronto, Oct. 15.

According to the evidence before a local magistrate's court, Edward Baker, press agent of the Princess Theatre, was so incensed at the activities of Hector Charlesworth, press agent for the Cyril Maude company, that he lured him into his private office in the playhouse, and while other men held the door shut "beat him up." Baker and the other men are awaiting a hearing on a charge of conspiracy, while an additional charge of assault stands against Baker.

Charlesworth told the court he and Baker had had a conversation on the street, in which Baker told him not to send any more matter to the newspapers. Later he went to Baker's office in the Princess. John Hurley, another press agent of the Maude company, and an agent named Mitchell, of "Oh, Oh, Delphine," were there. At a sign from Baker the other two left, says Charlesworth. Baker then locked the door and punned him until he was almost unconscious.

## IRWIN LEAVES ACADEMY.

Robert E. Irwin, who has been the active director of the Fox stock organization at the Academy of Music, New York, left Saturday night. He will go on the road to take charge of the tour of "The Innocent Sinner," financed by a New York dramatist who is producing one of his own plays.

Sam Kingston, previously manager of the Danse d'Hiver, the dancing establishment in William Fox's Audubon on Washington Heights, will take Irwin's post, which he vacated shortly before Irwin secured this position.

## JEWISH THEATRE PLANNED.

Cincinnati, Oct. 15.

Cincinnati is to have a Jewish theatre at 15th street and Central avenue, named the Ohio. It will seat 1,000.

The site is in the heart of the Ghetto. The house will be erected by the M. Marcus Building Co., which built the Gayety burlesque house.

## PARTICULAR IN BRONX.

The crowded theatrical condition of the Bronx Borough was never more thoroughly demonstrated than when a billposter from the Keith's Bronx (vaudeville) was prevented by an Italian grocery store owner hanging up a bill in the window, in return for a pass for two.

"Notta me for the Bronx," said the storekeeper. "I want the decent show. Getta me de Royal or opera house," meaning he wanted only "paper" for the Royal or Bronx opera house, where the legitimate combinations play.

Upon this being reported to Harry A. Bailey, manager of the Keith's Bronx, he called a meeting of the Bronx theatre managers, to have an understanding on the pass question. Mr. Bailey stated to the assembled managers things had reached a pretty stage when passes for vaudeville shows were being refused. He beseeched the theatre directors to agree upon some systematic order for giving away "paper."

The managers listened to Mr. Bailey, then adjourned to take a drink.

If you don't advertise in VARIETY, don't advertise at all.

# STOCK

## BUSINESS IN SLUMP.

Stock managers throughout the east are complaining of poor business. The slump has even hit the New York stocks and none are doing any great business.

Among those who were forced to give up last Saturday were Jay Packard's Co. at the Auditorium, Perth Amboy, N. Y., and the Gaiety, Hoboken, N. J. Several others within 50 miles of Broadway are tottering.

The Steinach company, which has been playing the Armory, Binghamton, N. Y., started out well but dropped off to almost nothing and the closing came Saturday.

## GRACE HUFF DESERTED.

Philadelphia, Oct. 15.

The sudden desertion of Grace Huff, leading woman at the American stock here for two seasons, to the new Poli stock, Baltimore, is a hard blow to the Blaney-Spooner Amusement Co., which controls the former house.

Charles E. Blaney has taken the matter up with S. Z. Poli personally, saying one of the Poli chiefs induced her to quit in midseason.

Adra Ainsley opened at the American this week and will remain until the Huff controversy is cleared up.

## RAISE HOLDS ACTOR.

Frank Wilcox, now with the Poli Co., Worcester, Mass., former favorite at Mount Vernon, has decided to stick with the Worcester company. Wilcox had arranged to quit and return to Mt. Vernon, but on his flying trip to New York and back to Worcester got a substantial raise with Poli, which changed his mind about going to Mt. Vernon.

## TRY LAFAYETTE AGAIN.

La Fayette, Ind., Oct. 15.

The Victoria is going to have another fling at stock. Oscar Cook, the Marion (Ind.) stock manager, has leased the house from Ira J. Howe. It will open Oct. 20 with "Why Girls Leave Home."

## NEW COMPANY AT AMPHION.

By arrangement with Steve T. King, who holds the lease on the Amphion. Brooklyn, Cecil Owen will organize a new company to open stock there about Nov. 1. The house will be fixed up for its new policy.

The new Cecil Owen policy of 10-15 and 25 cents, with all the matinees 15 cents (reserved seats), is expected to do what the recent Lee Avenue failed to accomplish. The Amphion, seating 1,700, has of late been playing pictures. The new stock organization will be called the Amphion Players.

## ORPHEUM LEADS CHANGING.

Cincinnati, Oct. 15.

Hallett Thompson, leading man, and Frances Fernc, ingenue, have severed their connections with the Orpheum stock here, Manager Thuman engaging Wilford Rogers, late of the Morosco theatre, Los Angeles, to replace the former.

## NANCE O'NEIL TO LEAD.

Nance O'Neil was signed Monday through the Paul Scott office to play the leads with the Broadway Theatre Stock Company, Springfield, Mass. Miss O'Neil, opening Oct. 20, will play three weeks there and probably continue for some time.

The Broadway recently lost its leading woman, Louise Randolph. In signing Miss O'Neil it expects to make some inroads on the Springfield Poli stock.

## OLD NAME NOW; \$35,000 LOST.

San Francisco, Oct. 15.

The Oriental has returned to its old name, Savoy, leaving Kutner & Graves, who placed dramatic stock there, losers to the amount of \$35,000, it is said.

Their interests have been taken over by Producer Bostwick. He suggested Mr. Graves be retained as leading man temporarily.

Prices have been cut to 50 cents top. The stock policy will not be molested by the managerial change.

## ENGAGED FOR FINE ARTS.

Louise Randolph, late leading woman of the Broadway Theatre stock, Springfield, Mass., will be one of the principal members of the Anglo-American repertory company, which is to be established at the Fine Arts theatre, Chicago, around Nov. 10, continuing for eight or ten weeks, and then going on tour. The company expects to finally land in New York.

Harmon MacGregor, now abroad, has been signed by cable to join the company. MacGregor has been with several eastern stocks and was at the Prospect, New York, for several seasons.

## LEFT OWING MONEY.

Perth Amboy, N. J., Oct. 15.

Although Jay Packard has quit as manager of the Auditorium stock Saturday, owing the company money, the players will remain in service of Owen Fox, with Bertha Creighton and Willard Bowman leads.

The former "death trail" plays have been replaced with a different line, the first new bill being "The Lion and the Mouse."

## TOO MANY MANAGERS.

B. E. Franklin quit as manager of the Frank A. Keeney Players, Metropolis, Monday night, saying there were too many other managers of the company besides himself.

## DUNLEAVY DOWN EAST.

Greenville, Mass., Oct. 15.

A newly organized stock company with Edward Dunleavy as leading man opened what is announced to be a winter season here Monday.

John H. Blackwood, manager of Los Angeles' Little theatre, bought the first pair of seats for the opening performance of Jake Rosenthal's musical show at the Gayety, San Francisco. He paid real money, too.

## TANGUAY HURTING KEITH.

(Continued from page 3.)

fertile for the comedienne she has decided to linger where the picking is good in preference to venturing into strange lands, as the proposed trip to the Coast for the first time would have taken her.

Cleveland, Oct. 15.

Business at the Hippodrome is light. A poster outside the house announces that the Polaire-Richardson show will appear there. It is believed from this, the Comstock & Gest combination will play the United houses, having accepted the offer made to, and rejected by, Miss Tanguay. This would make the Tanguay show the only vaudeville road show opposition to the Keith theatres.

Jack Norworth is this week singing a song at the Hip, in which he asks "Why pay \$1.50 to see Eva when you can get three tickets for the Hip at that price?"

## "MARRIAGE GAME" READY.

John Cort's "Marriage Game" opens Oct. 20 at Hartford, Conn. It is a new production.

## FRANK JONES RESIGNS.

The resignation of Frank Jones as booking manager for Hammerstein's Victoria was handed to William Hammerstein Monday morning by Mr. Jones, who anticipated the expiration of his year's contract the end of this month. The resignation has not yet been acted upon.

Mr. Jones stepped into the position at the time Willie was at odds with his father. The position Jones accepted then is practically the same as assumed by Willie, with the understanding, of course, that Willie runs, frames and figures everything in connection with the celebrated vaudeville house. An incident of the engagement of Jones by Oscar not known is that before Frank accepted the proposal to be booking manager for Hammerstein's he called upon Willie at his home, explained the matter to him and had Willie's consent to accept. Shortly after Jones had started upon his duties Willie returned to the theatre.

No one has ever become more popular at Hammerstein's among the staff than Mr. Jones. From the back of the stage to the front of the theatre they like him. He has popularized the theatre with the artists. Jones did not deduct salary from acts for missing one performance or other causes where there was a good reason. He conducted himself in a likable way, both for the interest of his employer and the business in general.

Mr. Jones is one of the very few young men in vaudeville who thoroughly understands it and can stand up before anyone, knowing there is no "theatrical" blemish on his name. He secured his training as a big time booker under the tutelage of Percy G. Williams.

## UNION AGREEMENT APPROVED.

The I. A. T. S. E. (the initials for the stage union's long name) has notified the producing managers the recent agreement made by it and the managers has been approved.

## NEWS FROM THE WOOLY

Peter McCourt, the Denver manager, is spending his current honeymoon looking over the theatres in Germany.

Each day Josh Billings, the McCourt understudy, receives a picture postal from the big chief with the single word "Hello," in English.

Clarence Drown, manager of the Los Angeles Orpheum, has seized upon golf with an avidity that threatens to destroy his love for the more asthetic sports.

Jake Rosenthal's company, playing "The Candy Shop" en route to its permanent home at Anderson's Gayety, San Francisco, scored such a big box office success in Cleveland at a dollar scale that by the time Columbus was reached word was received from the K. & E. offices in New York that a dollar and a half scale was to prevail thereafter.

Rosenthal always did say that he would show up the dollar and a half and the two dollar musical shows with his dollar show, and his friends aver that he has more than made good his declaration.

The handsome Burns theatre in Colorado Springs, after playing stock for the summer, is closed.

Several western managers were observing the work of an unknown actress in a San Francisco theatre last week.

"Where's she from?" queried Fred Belasco.

"I don't know, but she's on the way back," answered George Davis.

Mike Donlin says he has the scheme of his sweet young life, and if it were not for the fact that he has 40 weeks of gilt-edged time booked for this season he would get busy immediately.

What do you think of Mike running a baseball circuit in Japan?

You know these Hashimurga Togos play real baseball.

McGraw's 'round-the-world teams get a guarantee of ten thousand dollars for games in Japan.

The Hippodrome in Los Angeles is upsetting the calculations of the vaudeville managers of that town. The house has a capacity of 2,300, and with a scale of 10 cents to any part of the house and 9 or 10 acts things don't look any too bright for the other small time Los Angeles houses.

The way it is done in the wild and wooly portion of the home of the free and land of the brave:

In Salt Lake City: Stage manager and star on the outs for several weeks. Reason unknown, but strongly suspected.

Last night of the season. Leading man has just finished a strong scene with the leading lady, who happens to be the wife of the stage manager. As leading man makes his final exit he runs into the vigorously extended fist of the stage manager, who has been hiding behind a set rock for this opportunity. Then they go out in the alley, behind the theatre, where the leading man pummels the stage manager into a pulp.

## EXPENSIVE SERVICE AT SAVOY; 42 FIRST RUN FILMS WEEKLY

Walter Rosenberg Contracts With General Film Co. for Highest Number and Priced First-Released Pictures. Six New Films Daily, \$375, Cost of Service.

The most expensive service yet contracted for with the General Film Co. is being received by Walter Rosenberg at the Savoy theatre, on West 34th street. The service started Monday last. It includes six first run pictures of the "Association" manufacturers each day, giving the Savoy 42 first runs weekly out of a total of 50 released through the General Co. Mr. Rosenberg did not care for the "scenics," as a certain type of picture is termed. These compose the remainder. \$375 weekly is the price paid by the Savoy for the unusual service.

No other picture house in the country is receiving as many "first runs" as the Savoy now gets. The knowledge that these releases may be seen daily at a stated place will be cheerful information for numberless picture players and others interested in films. Heretofore the actors who appear in the pictures and those who want to see them immediately on release have been obliged to skurry here and there, without always easily obtaining the information where the entire first run release for any day could be viewed.

With the Savoy regularly running the releases, it will probably prove the objective point for the large mass of people who make it a point to see all the Gen. Film Co. releases.

The contract between the G. F. and Rosenberg is not an exclusive one, it is understood. Any exhibitor may have the same service by paying the price, although it is said Rosenberg put the proposition up to the big rental agency. Several New York picture houses are now about to increase the first run service, following the Savoy, according to report.

### MOVIES IN POLITICS.

Announcing its intention to do its best to secure the election of a Mayor who will give them a fair deal, the moving picture managers of New York have devised a campaigning move that should have results.

The Motion Picture Exhibitors' Association of Greater New York at its last meeting decided to appoint a member operating a picture house in every election district of the greater city and have him visit the other houses in his territory in order to see that pictures of Judge McCall, the Tammany candidate for Mayor, be supplied and shown on the screen every day. In addition members will be asked to open their places to the spellbinders of the regular Democratic organization for five-minute speeches at frequent intervals.

At the same conference it was decided to approach the Fire Underwriters and make a plea for a fair deal on insurance rates. Another reform decided on was the move to inaugurate a system by which reels would be collected at night and delivered early in

the morning. The exhibitors would also like to go back to the old "block system" of securing a program and data concerning it a week or ten days before the date of exhibition.

A report showed that the recent M. P. exhibition returned profits of \$8,295, which amount was accounted for.

### KIN STARTS NEW SERVICE.

Kinemacolor has devised a system by which the managers of movie establishments in even the smallest towns may have a special service to use as a business getter at a minimum cost. The service will be in shape to start next Monday. Prices for the Kinemacolor subjects for use one or two days a week, is graded as low as \$20 a day, and runs from that up.

The big manufacturers have releases for a year at least, and can guarantee their clients service for that length of time without adding to their present holdings.

In connection with the service announcement is said that the Kinemacolor factories have a new device by which an ordinary black and white projecting machine can be adapted to the colored film simply and at trifling cost. This obviates the necessity of carrying a special projecting machine for the Kin subjects.

Included in the new service will be the Kinemacolor fashion series, an impressive collection of stage celebrities in poses illustrating the beauties of the newest gowns.

### 7 OUT OF 1,000 REJECTED.

Only seven out of 1,000 moving picture films were rejected by the Ohio State Board of Censorship.

While only seven pictures were thrown out, it is said, seven out of every ten will have to be altered, in some cases, only a scene being ordered cut out; in others, whole sections.

Murders, robberies and other criminal acts are to be barred. Crime is to be shown only by suggestion.

### REGENT CHANGES HANDS.

The Photoplay Theatres Co., S. L. Rothfeld managing director, has taken a five years' lease of the Regent, at Seventh avenue and 116th street, and will assume control Nov. 1. The lease contains an option clause for five additional years. The new lessees propose to continue it along its present lines—feature films, Kinemacolor and first-run releases.

### HOUGH ON SCENARIOS.

Chicago, Oct. 15. Will Hough, who for many seasons wrote many librettos for musical comedies produced at the LaSalle opera house, has abandoned this field and is now engaged in writing scenarios for pictures.

## BRIDGE OF SHADOWS

After inability to find in Sellig's last week's multiple, "The Conscience Fund," any excuse for its being, the reviewer selected for this week's subject another self-portrait. He hopes that he might find new inspiration for imperative approval. Alas! Save for its photography, this week's multiple, Sellig release, "The Bridge of Shadows" is as banal as its predecessor. Let us recount in about a succession of their occurrence, the scenes of the play, and let the material speak for itself.

Among the solid citizens of Cincinnati is Edmunds, rich president of an accident insurance company. You see his wife and daughter out automobile in an early scene and later you see him enter his office and note the deference of the clerks to their boss.

It develops soon that the floods had hit the Edmonds insurance Company. Edmunds himself apprehends this for you see him read a paper announcing the disaster and see him place his hand to his forehead, and later, to his heart. To learn precisely how hard his concern has been hit, Edmunds directs a young accountant to see from the books what his obligations are. After a preliminary examination, the president decides to suspend a thorough examination of the flooded district's accounts until later, and he himself goes home. From the home the president despatches to the clerk a note requesting him to report at the office of the company that evening to overhaul the books. The note is delivered. But, after sending it, Edmunds himself, overcome by a note the meanwhile receives that his company has been visited, dies in the arms of his butler. The young clerk, ignorant of the president's death, repairs to the insurance offices that night, to be arrested as a burglar. The succeeding scene reveals a courtroom scene with the clerk as a prisoner. The youth is acquitted, but not dismissed before the judge reads him a severe lecture, evidently, upon his narrow margin between conviction and acquittal. The daughter, a courtroom witness, has herself been in the depths. Penniless, we see her leave her paternal home for a chance at anything. We see her trying her hand at trimming hats for a milliner, only to fail. We see her still further reduced by want. The clerk gets a job with a small sale handler of hay, loading and unloading heavy bales. But he is recognized and his employer told of his record. He is, of course, summarily dismissed. Forlorn, hopeless and desperate, the youth trudges to the outskirts of Cincinnati, encounters a planked bridge and decides to end his troubles by hurling himself over the edge. The daughter of his late employer chances by, appreciates his purpose and bids him be brave and try again, picturing to him the opportunities that lie in cities for people who will work.

A vision of a city appears on the screen as she speaks. A succeeding scene shows a neglected section of Cincinnati, with a gang of hoodlums and a passing policeman, upon whom they pounce. The former insurance clerk from a distant corner sees the mix-up, pulls the sleeve of a near-by cop and together they rush to the rescue of the stricken policeman. The result is to be none other than the officer who had arrested the youth in the insurance office, and later caused his discharge as a hay drayman. Gratitude for the youth's assistance causes the policeman to bring the young man back to the hay dealer and secure his reinstatement. Meanwhile, the girl who had saved the boy's faith in himself on the country plank bridge has fallen in with a band of rascals. One of these finds a lost child. Taking her to the Roman's camp, the girl's mother recognizes the child and insists upon taking her to her parents. With the youngster in her arms the girl encounters the parents of the child, out seeking their lost offspring. The matter is recognized, the girl, the daughter of an old friend. When the youth, who is a welcome visitor at the gypsy camp, learns of the incident of the lost child, he hurries forth and is introduced to the child's parents. The father of the youngster in the judge who tried the youth. His story gave him hope convinces the judge that the boy is innocent and the judge holds out his hand. At about this time, comes news that the insurance fortune of the girl's father has been wiped out and she is left penniless. We see her agon in silks again in the old mansion, but unhappy because the youth does not call. Feeling that his poverty must be a barrier to his aspirations for the girl's hand, he decides to leave the section and seek his fortune elsewhere. Huddled a final visit to the country bridge, suitcase in hand, and is interrupted in sentimental thought by the reappearance at the same spot of the Edmonds' address, with romantic consequences. The present marriage. The next day the insurance president making the appointment at the office that results in the boy's misfortune never reappears. If it had, of course, there would have been no trial. Similarly, if we were to take the truth about the girl's fortune in the first scene there could have been no play; anyway not this play. SELIG.

## MRS. UPTON'S DEVICE

Thanks to the mass of clever magazine material that is lately finding its way to the scenario departments of the big film producers, the cargo of bright ideas in filmdom is getting richer daily. Here's John Kendrick Bangs' "Famous Whimsie," Mrs. Upton's Device, and a number of other of the most original and cleverest single reel subjects that the Vitagraph has circulated in some time. The climax of the story, where Mrs. Upton brings two quarrelsome lovers together in a theatre, and by a trick of the other was to be present, is a delicious kernel of an out-and-out fun. Each at the outset clearly is peeved that Mrs. Upton would play such a trick, but gradually they appreciate the humor of their

predicament and end by making up, which is Mrs. Upton's device. The humor of the lovers' embarrassment, seated side by side, and not speaking, is heightened when they do finally make up. The bill of the playhouse to which Mrs. Upton has separately sent them is "Cavalleria Rusticana," and it is while watching the mimic troubles of the Mascagni opera, and listening to its strains, that they are reconciled. They succumb in good downright lovers' fashion, too, for they forget they are in a playhouse, surrounded by hundreds of eyes, and begin right away to hold hands and spoon, only to come to when they discover that the attention of the entire audience is distracted from the stage performance to themselves. An engagement that had been broken is renewed as a result of Mrs. Upton's strategy, and all ends happily. The scenes preceding the theatre scene are varied and successively interesting.

### STATE BRANCH MEETING.

Rochester, Oct. 15.

M. A. Neff, President of the Motion Picture Exhibitors' League of America, was tendered an ovation when he opened the annual convention of the New York branch here today, General Organizer Clem Kerr has rounded up a big number of exhibitors.

Trouble is expected at the general business meeting tomorrow, due to the presence in Rochester of members of the factions that bolted from the Neff rule at the Grand Central Palace, New York, convention, led by Samuel Trigger.

The secession of Cleveland and Massachusetts from the League ruled by Neff is attributed to the Trigger influence. The next Ohio convention is listed for Jan. 27, 28, 29 in Cincinnati.

### NEW APOLLO WITH PICTURES.

The former Hurtig & Seamon Music Hall on West 125th street reopened last Saturday, after alterations, with the name Apollo tacked to it, under the H. & S. management.

The policy is straight pictures.

### PICTURE SHOW TOURING.

A special picture show is making its way through the New England states with a "meller" story touching on the "irrespressible conflict between capital and labor."

It is making money much to the astonishment of those who predicted a total collapse for the exhibit. It's playing the regular theatres on a percentage basis.

### TROUBLE OVER MORALS.

Cohasset, Mass., Oct. 15.

They do not approve of love "as she is" in this town. It is too realistic. As a result 200 citizens have solemnly signed a petition asking for the removal of Frank Mead, manager of the Town Hall Picture Show.

"Give us instruction and education" says the Rev. Howard Key Barstow, pastor of St. Stephens Episcopal Church. "The Fireman's Bride" and "Wedded, But No Wife," according to the natives, are conducive to making the younger members of the population think of things they should not at their age and this is the reason of the petition.

Mead asked them if the opening of the Panama Canal and comparative sketches of the effect the tariff will have on the prices of shoes and stockings would be immoral, but has not as yet received his answer.

# FEATURE FILMS TURNED DOWN ON KLAW & ERLANGER TIME

## No Further Bookings Given "Quo Vadis" and "Pompeii" to Save Clean Road for K. & E.-Biograph Features, It Is Said. "Pompeii" Placed in Pop Vaudeville Theatres as Picture Attraction.

The feature films handled by George Kleine, of Chicago, have been taken off the route sheets of the Klaw & Erlanger booking offices, it is said. The reason for the casting out of the pictures, one attested box office card, is that K. & E. wish to preserve a clear road through their houses for the feature moving pictures they are interested in under the K. & E.-Biograph direction.

The Kleine films are "Quo Vadis" and "The Last Days of Pompeii." The former picture has been an easy money getter wherever shown, and the American directors of it have been playing the film on travelling show terms. It has covered quite some territory, but a much longer route had been laid out when the K. & E. orders arrived to shut it off.

The "Pompeii" film is a recent importation. The action of the Klaw & Erlanger booking office is reported to have forced Kleine to place "Pompeii"

in the small-time vaudeville houses. It is at Moss & Brill's 86th Street Theatre this week, showing in conjunction with the regular vaudeville bill there, without extra charge at the box office. The film will go over the M. & B. circuit.

A "Pompeii" film has been playing at Wallack's. It is not under the Kleine management.

### M. & B. ENGAGE FEATURES.

The Moss & Brill houses in New York, booking in conjunction with the Nixon-Nirdlinger-Prudential offices, are offering feature pictures each week, changing with the vaudeville split.

Specials from the Warner's Features, Famous Film Players Co. and all of the Licensed plants are shown as they appear from the central booking point.

The Hamilton distributed special advertising for "The Last Days of Pompeii" (six reels) Oct. 16 to 19.

# FILM FLASHES

Valerie Bergere has arranged to pose for the movies. She will appear in two of her vaudeville sketches, "Judgment" and "Carmen."

The last two of the Rainey African Hunt pictures will close this week. They have played all over the country to immense reputations and there is now no further unexplored territory in the U. S.

Gen. Nelson A. Miles, Buffalo Bill and 200 soldiers from Fort Robinson are engaged before the camera in reproductions of famous Indian battles in which they once engaged. The scene is set near the Pine Ridge Agency in South Dakota. General Slickes is also present in the mimic battle of Wounded Knee. Johnny Baker was present in the service because of his knowledge of staging masses of figures, acquired as arena director of the Buffalo Bill Wild West.

The Royal Mail steamship Danube left New York last Saturday with Augustus Thomas, Richard Harding Davis and a company of the All Star Film players to produce in Cuba a film of "Soldiers of Fortune." William F. Handcock accompanied the company, having been especially engaged to assist Mr. Thomas in staging the drama. In this capacity he replaces Lawrence McGill, Mr. Thomas's usual assistant, but will serve only in this production. Mr. McGill was engaged in the States with the screen version of "Checkers." John Pratt, of the All Star, has been at Santiago for three weeks arranging the preliminaries.

The Photoplay, 98th street and Third avenue, New York, has signed for Kinesacolor features to be shown on Saturday and Sunday only.

Kinesacolor has for release a series of intimate scenes showing Mayor Kline of New York in familiar poses.

Joe Brandt has got the Universal Weekly started in Germany and has transferred his activities to England, where he joins forces with John Tipplett.

A forthcoming release under the Imp brand will show the methods of the Big New York charity institutions in caring for the poor. This is part of the Universal educational series.

A recent photoplay of the Universal Exchange called for the services of a group of actors working on a mimic stage. The manufacturers booked in a small vaudeville show and these acts worked a regular performance while the camera clicked. Binks and Eubanks; Mile, Risic, a toe dancer and a juggler. Florence Lawrence, lead in the film proper filled out the bill.

Warren Kerrigan will be first seen in the movies when the Universal releases "A Restless Spirit," a story suggested by Gray's "Elegy."

These are the new officers of the Universal Co. meeting last week. Carl Laemmle, president; David Horsley, vice president; Mark M. Dintenfuss, secretary and treasurer; and directors, Laemmle, Dintenfuss, Horsley and William H. Swanson.

Philip Klein, treasurer of the All Star Film Corporation, leaves for London on the Mauretania Wednesday. His father, Charles Klein, the dramatist, is already on the other side. It is the purpose of Philip to enlist his aid in securing the rights of prominent European playwrights to write scenarios for the All Star as well as in getting European stars to play in them.

New York billboards display the big sign "Mutual Movies Make Time Fly."

George Loane Tucker, director for the Imp Co., will sail shortly for London, where he has been engaged to direct the presentation before the camera of a series of Sir Herbert Beerboom Trece's celebrated plays. It is understood that his place in the Imp company will be taken by Walter Macnamara, assisted by Charles Greene.

Winifred Kingston, of the Cort-Morocco forces, has been engaged to play Mme. Alvarez in "Soldiers of Fortune." Richard Harding Davis and a company of players for the All Star Feature Corporation left this week for Cuba, where the drama will be filmed.

The Technical World reports that moving pictures have been used with good results in the work of efficiency engineers. A Rhode Island manufacturing plant installed a motion camera to record their operations involved in the assembling of machinery. The film was studied both as a moving picture and by individual photographs, and the outcome was the design of the system which shortened the time consumed by more than half.

Walter Maxwell Carson, proprietor of the Empire, a movie establishment in Detroit, is under arrest charged with abandoning his wife and child. The police declare he eloped from Oawego with a Mrs. McMasters, who played the piano in a movie there. He makes a general denial.

The Pathe Co. shipped three cars of wild animals to St. Augustine, Fla., a few days ago, including two elephants, tigers, giraffes, camels and 10 lions. A special studio will be built on a hired farm and a series of

multiple-reelers will be made, involving the managerie. The players under the direction of Fred Wright started work Monday. The transportation bill was \$5,000.

Adolph Zukor, president of the Famous Players Co., returned from Europe last week, after establishing branch offices in London, Paris and Berlin for his concern.

The publicity department of the Gaumont Co. has been moved from Flushing, L. I., to the World's Tower Building, 42d street and Broadway, New York.

"Checkers" in six parts and showing 200 scenes will be the next release of the All-Star Feature Corporation. Augustus Thomas completed the work of staging "Checkers" just in time to start for Cuba with the company which will do "Soldiers of Fortune" into movies. The latter will be released Dec. 1.

Harry Wise, a former legit, is with the Kalem Co. He left Thursday with the photographers who will spend the winter in Florida.

The Department of Justice at Washington is after a number of promoters who have lapsed upon the film business and the incorporation laws of Delaware as an easy combination for soft money.

The great number of film corporations registered in the "peach State" during the past year caused the government lawyers to start seeking the reason. The discoveries led to a decision to overhaul the records, and keep the bulk of Delaware film incorporators under observation. The records of New York state courts are carrying several suits against film firms by investors who claim misrepresentation.

VARIETY has published the details of several of these suits within recent months. The suit for the unwary is the impending incorporation certificate the profitless promoters have been able to show to investors. Ten dollars buys \$100,000 worth of incorporation in Delaware, the rate being 10 cents on the dollar as state tax. For \$100 promoters can declare stock of a million dollars. Any old thing passes for collateral. All the promoters have to adduce is a claim. Any old claim goes.

Several weeks ago a newly incorporated Delaware film corporation turned in contracts before the state for the promotion of a picture as their assets for \$250,000. The contracts stating that the pair were a corporation were declared at that value. The declaration besides the 10 cents on a \$1,000 tax was at the capita investors. The firm is established in offices in New York and gathering in investors.

According to the incorporation laws of Delaware, or, for that matter, New Jersey, Pennsylvania and New York any old claim as every one knows, passes for its declared value, a desk, a typewriter, a picture of George Washington being accepted as cash assets of a thousand dollars apiece if so declared provided the tax fee and initial corporation charges are paid. The reputable film firms of the industry like the General Film, the Universal, the Mutual, the Exclusive, the All Star and the Integrals they represent are not to be specially interested in the surveillance and possible prosecutions of the moneyless corporations.

The established companies fear for the good name of the film producing business unless some check is placed upon invaders without capital or honor. In fact, in several instances are reported to have given the Washington investigators information leading to pregnant trails.

Written by the author of a Broadway success and played by two stars with Broadway reputations, the REBEL ANGELO corporation charges a paid. The reputable film firms of the industry like the General Film, the Universal, the Mutual, the Exclusive, the All Star and the Integrals they represent are not to be specially interested in the surveillance and possible prosecutions of the moneyless corporations.

"THE FLIGHT" which is in one reel, is presented by a strong cast, through-out, including Ralph Lewis, Thomas Mills and Stanley Walpole.

### TO REVIVE "MAUD MULLER."

Jay Quigley, last season with Davi Belasco's "The Concert" Co., has been engaged to play the principal male role in the revival of "Maud Muller" under George W. Winnett's direction. Gladycy Malverne will play Mau, Roberta H. Bellinger, Cora Blakeslee, Louis Reinhart, Harry McKenzie, Charles Martin and Charles P. Rice have also been signed.

Winnett's show opens Oct. 24 near New York, and after playing N. Y. State, Pennsylvania and New Jersey will work its way south. Charles M Taylor will handle the advance.

## RELEASED NEXT WEEK (Oct. 20 to Oct. 26, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph.....V	Gaumont.....G	Imp.....I	American.....A
Biograph.....B	G.N.S.F.....G.N.	Gem.....Gem	Keystone.....Key
Kalem.....K	Namo.....N	Biograph.....B	Reliance.....Rel
Lubin.....L	Sox.....So	Christal.....C	Majestic.....Maj
Pathé.....P	Scientific.....Sci	Nestor.....N	Thanhouser.....T
Relig.....R	F.R.A.....F.R.A.	Cowers.....C	Kay-See.....K.S.
Edison.....E	Lewis Pennants.....L.P.	Edisair.....Edi	Brasche.....Br
Keaney.....K	Great Northern.....G.N.	Edisax.....Edi	Deming.....Dem
Kleine.....K	Dragon.....D	Frontier.....F	Mutual.....M
Melton.....Me	Italia.....I	Victor.....Vic	
	J.N.X.X.....G.N.X.X	Blaiche Features.....B	

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

### OCT. 20—MONDAY

GENERAL F—The Van Nostrand Tiara, drama, B; The Dumb Messenger, drama, K; Weekly No. 49, Pth; Father's Choice, and All on Account of Daisy, split comedy, L; The Finger Print, drama, 2 reels, S; The White Feather, drama, V; Hiram Green, Detective, comedy, A.

UNIVERSAL—The Outlaw's Sister, drama, N; The Big Sister, drama, 2 reels, I; His Double Surprise, and A Trip Through Tunis and Algiers, Gem.

MUTUAL—Hidden Treasure Ranch, drama, A; Quiet Wedding, Key, O; What a night, Two Men and a Mute, split comedy, Rel.

### OCT. 21—TUESDAY

GENERAL F—Her First Offense, L; The Poisoned Stream, drama, Pth; Surf and Sunset on the Indian Ocean (educational), and Dishwash Dick's Counterfeit (comedy), S; Luella's Love Story, drama, V; Reginald's Courtship, comedy, E; The Way Perilous, drama, S & A; The Wheels of Justice, drama, two reels, Kleine.

UNIVERSAL—The She Wolf, drama, three reels, B-101; Willie's Great Scheme, and The Turkish Rug, split comedy, C.

MUTUAL—Always Together, comedy, Maj; Mystery of the Haunted Hotel, drama, T.

### OCT. 22—WEDNESDAY

GENERAL F—A Daughter of the Underworld, drama, two reels, H; Dogging Patrimony, comedy, Pth; Dorothy's Adoption, drama, S; Sleuths Unawares, comedy, and Low Caste Burmese, topical, V; Jaffa, the Seaport of Jerusalem, and His Orange Industry (scenic), and His First Performance, comedy, E; Day by Day, comedy, S & A.

UNIVERSAL—Under Western Skies, drama, N; The Kid, comedy, P; Big-Hearted Jim, drama, 2 reels.

MUTUAL—The Black Sheep, drama, 2 reels, B; Mutual Weekly, No. 43; Heart of a Rose, drama, Rel.

### OCT. 23—THURSDAY

GENERAL F—Old and New Tahiti, drama, Mel; The Kid Sheriff, comedy-drama, S & A; The Doctor's Secret, drama, V; Life for Life, drama, S; The Death Song, drama, 2 reels, and Weekly No. 61, Pth; The Evil Eye,

drama, 2 reels, L; The Winning Punch, and a Fallen Hero, split comedy, B.

UNIVERSAL—The Anarchist, drama, I; The Thumb Print, drama, 2 reels, Key; Miss Feather Weight Out West, comedy, Frnt.

MUTUAL—The Stetp Brothers, drama, A; Heart of Kathleen, drama, 3 reels, Dom; Caught in His Own Net, and Deceiving Father, split reel, Comic; The Janitor and Making an Auto Tire, split reel, Key.

Father, split reel, Comic; The Janitor and Making, split reel, Comic; The Janitor, and

### OCT. 24—FRIDAY

GENERAL F—Jimmie's Finish, comedy, and Betty Butlin and the Bad Man, comedy, split reel, B; The Man in the Hammer, drama, L; Breeding Frount by the Million, educational, and Houdier, an Old Coast Town of North France, educational, Pth; Destiny of the Sea, drama, S; On Their Wedding Eve, comedy-drama, V; Silas Marner, drama, 2 reels, E; The Love Lute of Romany, drama, 2 reels, S & A.

UNIVERSAL—Hawkeye's Great Capture, and What the Wild Ways Did, split comedy, N; A Man in the World of Men, drama, 2 reels, P; For the Old Love's Sake, drama, V.

MUTUAL—A Woman's Wit, K, B; Lobster Salad and Milk, Princess; The Old Folks at Home, T.

### OCT. 25—SATURDAY

GENERAL F—The Madonna of the Storm, drama, B; A Railroador's Warning, drama, K; Mother Love, drama, L; Gypsy Love, drama, Pth; The Next Generation, drama, 2 reels, W; A Proposal from Nobody (fourth in series "Who Will Marry Mary?"), comedy, E; Broncho Billy's Elopement, drama, S & A.

UNIVERSAL—The Cheese Special, comedy (announced as "Joker"), Jim's Attonment, drama, Frnt; The Cowboy Magnate, western drama in 2 reels, B-101.

MUTUAL—In the Mountains of Virginia, drama, A; Revenge, drama, Maj; Hearts, drama, Rel.

### OCT. 26—SUNDAY

UNIVERSAL—When Death Unites, drama, Rel; Bob's Lesson, drama, C; The Terrible Outlaw, comedy, Ecir.

MUTUAL—The Scenario Writer, comedy, A; Silver Tongued Orator, comedy, T; Hoovering Curve, Apolo.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (October 20)

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-Conradine Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following name.

Agencies booking the houses are noted 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-Conradine Circuit—"P." Pantages Circuit—"Loew," Marous Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"P-N." Nixon-Nirdlinger—Prudential-Consolidated Agency (New York)—"J-I-a." Jones, Linick & Schaeffer (Chicago).

New York HAMMERSTEIN'S (ubo) Wilkie Bard Fatima Windsor McKay Finner Girls Madden & Fitzpatrick Sherman Van & H Wentworth Vesta & T Stewart Sis & Gordon Willbur Sweetman Savo Cadieux 5TH AVE (ubo) Tyrone Power Co Ed Foy Family Kelly & Harrison Libonati Josephine Dunfee Beaumont & Arnold Bush & Shapiro Allyne's Apex 3 Hedders Pantzer Duo (UNION SQ) (ubo) Julius Steger Co Davis & McCauley Willa Holt Wakefield 3 Mowatts Kathakeller 3 Friend & Leaser Clarmont Bros (Others to fill) COLONIAL (ubo) Valeska Suratt Co Harry Tighe Co Melville & Higgins Ethel Green Ben Deely Co Bronson Love & Wilbur Edwin George Seldom's Venus ALHAMBRA (ubo) "Neptune's Garden" Beauty Sun "Deep" Jas & Bon Thornton Lancton Lucier Co Cantwell & Walker Higelow Campbell & R Eva Shirley Letzel & Jeannette Paul La Croix BRONX (ubo) Marie Dressler Owen McLaughlin Jack Wilson 3 Alexander Bros Julia Nash Co Wheeler & Wilson J Bartos John Griger Joleen Sis PALACE (orph) Marie Lloyd Ethel Levey Stone & Kalisz Morton & Gabini Martin & Sabini (Others to fill) PROCTOR'S 125TH Young & Walby Dorothy Curtis Emil Hoch Co Walter Brazil Schuman 3 J Wentoffs Otto & Arto Rawson Clare Co Ward & Hubbard Oliver & White International 3 2d half King & Kingman Carleton & Clifford Minstrel Kiddies Adair & Wynott Harry Lewis June Dara Co Fosatti Dick's Circus Reded & Hilton St Julians Arnold & Kittel PROCTOR'S 231D Florrette Marimbo Duo Hallen & Burt Ted Burns Minstrel Kiddies St Julians Matthews & Harriis 2d half Hunter's Dogs Dorothy Curtis Kim McKay Co Jiver & White Otto & Arto

Olive Trio "Song Dream" PROCTOR'S 58TH Hunters Dogs Williams & Weston Jane Dara Co Ford & McNeil Vera Sabina Co The Hurleys 2d half Florette Musical Duttons Matthews & Harriis Hallen & Burt Schuman "When On Ocean" "AMERICAN (loew) Gordon & Gordon Leno Roberty Archer & Belford Broadway & Herwin Porter J White Co Moscor Sisters Waterbury Bros & 1 Kenny & Hollis Derrick Bros 2d half Eckhoff & Gordon Flavia Acaro Porter J White Co Wiley & Ten Eyck Kenny Hous Lutz Bros (Three to fill) NATIONAL (loew) Geo Wickham Arthur & Roy Snyder & Buckley Marie Fenton Toomer & Hewins Coakley McBride & M Francis Curran (One to fill) PLAZA (loew) Grace Donnelly "King for Night" Henry Ross Cary I Cleo Cenaris (One to fill) 2d half Herbert & Dennis Coate & Farn Stedman Arthur & Roy Demarest & Doll (One to fill) Brookly ORPHEUM (ubo) Belle Baker Thos Jefferson Co Burton Churchill Co Laddie Cliff Welch Starnes 3 Suffy & Lorenz Morgan Bailey & M Merkel Sin Mori Bros BUSBUCK (ubo) Seymour Brown Co "Don" Robt L Dailey Co Henry & Francis Raymond & Caverly Pietro Ramsdell 3 The Peers 5 Laamas FULTON (loew) Saunders & Von Kuntz Geo Randall Co Brown & Warner Harden (One to fill) 2d half Haywood Sisters Lavine Cimeron 3 Olivetti Troubadours Snitz Moore Co Neff & Starr Hardeen SHUBERT (loew) Helen Phipps Helen Pingreen Co Herbert & Dennis "Piano Bugs" Lutz Bros (One to fill) COLUMBIA (loew) Gracey Bratrice Turner "The Punch" Barry Halvers & R Imperial Comedy 4 Cliff Bailey 2d half Coy DeFrickey "When Wit Won" Clare & Martin Thornton & Corlew Gordon & Gordon (One to fill)

LINCOLN (loew) Demarest & Doll Merlin Jas Callahan Co Fred Hidebrand Pettit Family (One to fill) 2d half Undine Andrews "Piano Bugs" Jenkins & Covert Walter Brower Cuby & Splane (One to fill) DELANCEY (loew) "When On Ocean" Thornton & Corlew Bibb & Bibbs Grant Gardner Snitz Moore Co Broadway & Herwin Willie Hale (One to fill) 2d half Geo Wickham Arthur & Roy Snyder & Buckley Marie Fenton Toomer & Hewins Coakley McBride & M Francis Curran (One to fill) PLAZA (loew) Grace Donnelly "King for Night" Henry Ross Cary I Cleo Cenaris (One to fill) 2d half Herbert & Dennis Coate & Farn Stedman Arthur & Roy Demarest & Doll (One to fill) Brookly ORPHEUM (ubo) Belle Baker Thos Jefferson Co Burton Churchill Co Laddie Cliff Welch Starnes 3 Suffy & Lorenz Morgan Bailey & M Merkel Sin Mori Bros BUSBUCK (ubo) Seymour Brown Co "Don" Robt L Dailey Co Henry & Francis Raymond & Caverly Pietro Ramsdell 3 The Peers 5 Laamas FULTON (loew) Saunders & Von Kuntz Geo Randall Co Brown & Warner Harden (One to fill) 2d half Haywood Sisters Lavine Cimeron 3 Olivetti Troubadours Snitz Moore Co Neff & Starr Hardeen SHUBERT (loew) Helen Phipps Helen Pingreen Co Herbert & Dennis "Piano Bugs" Lutz Bros (One to fill) COLUMBIA (loew) Gracey Bratrice Turner "The Punch" Barry Halvers & R Imperial Comedy 4 Cliff Bailey 2d half Coy DeFrickey "When Wit Won" Clare & Martin Thornton & Corlew Gordon & Gordon (One to fill)

LIBERTY (loew) Al Leonhardt Haywood Sis Robt H Hodge Co Clare & Martin Eddy Trio (One to fill) 2d half Cliff Bailey Alice Turner "The Punch" Morgan & Betty Maids & Stewart BIJUOU (loew) Wm Morrow Co Flavia Acaro "Fun in Board House" 2 Georges (Three to fill) 2d half Harry Cutler Gracie Emmett Co Ely & Lyric (loew) Ella Nowlan Troupe Brown & Warner (Two to fill) Albany N. Y. PROCTOR'S Ritter & Wilson Zeno & Mandell Blacks Comedy 5 Claire Vincent Co Faust & Williams Mabel Retnew Treas Seals 2d half Bijou Russell Dolan & Boyne Bud & Claire "Mandy's Wedding" Edna Whistler Ewa Tinkman Co Atlanta, Ga. FORSYTHE (ubo) Barry & Wolford Bert Wheeler Co Lynne Overman Co Morris & Allen Florentine Singers Welch Starnes & B Musical Soanes (One to fill) Atlantic City SAVOY (ubo) "Temptation" Valerie Bergere Co "Girl from Milwaukee" Leo Carrillo Schriener & Richards 3 Clarie Ritzhans Ward & Weber Wilson & Aubrey Pietro Ramsdell 3 Baltimore MARYLAND (ubo) Amelia Bingham Tannen Dainty Marie Kramer & Morton Lawton (Others to fill) Billings, Mont. BABCOCK (sc) (22-23) (Same bill as at Miles City this issue) Boston KEITH'S (ubo) Cressy & Dayne Mary Elizabeth Nick's Girls Cameron & O'Connor Bowers Walter & C Joe & Lew Cooper Querro & Carmen French & Hunt ORPHEUM (loew) Hendricks & Lawrence Wm Morris Co Fox Focix Circus Slayman & Brennan Ryan Richfield Co Florence 3 Braguar Bros (One to fill) 2d half Gracey The Codys Mr & Mrs Reynolds Ryan Richfield Co Armstrong & Manley "Night with Sculptors" (Two to fill) ST JAMES (loew) The Codys Mr & Mrs Reynolds Armstrong & Manley Harry Stone Co

Neff & Starr "Night with Sculptors" 2d half Hendricks & Lawrence Fox Focix Circus Savoy & Brennan Wm Morris Co Florence 3 Braguar Bros Brockton, Mass. CITY (loew) Arthur Whitelaw Edith Gifford Buch Bros 2d half Odдоне Mack & Atkinson The Mozarts Buffalo SHERE (ubo) Le Roy Talma & B McMalton & Chappelle Baby Helen Walter & O'Donnell Co King & King (Others to fill) NEW ACADEMY (loew) Sylvia Williams & Gilbert The Saharas Gilmore & Osmond Lombardian Trio King & King Seyon & Julienne 8 Dresden Dolls Ben Lewin Ellen Richards NEW LYRIC (loew) Leonard & Alvin Mundane Phillips John R Gordon Co Johnson & Goldsmith Louise Mayo & Paul Rush Ling Toy Butte EMPRESS (sc) Martini & Maxmillian Ballo Bros "Louis & Amas" Louise Mayo & Paul Emersons Calgary, Can. ORPHEUM (Same bill as at Edmonton this issue) "Redemption" Romero Family Juggling Normans Kathryn Miley Vincent & Raymond La Tell Bros Calumet GRAND (ubo) Ameuda Hendricks Godfrey & Washburn Champaign, Ill. WALKER O H (wva) "I Should Worry" Rita Redfield Rita Lawmson Svengali (Two to fill) Charleston VIC LUK (ubo) "Funny Moon" Chattanooga MAJESTIC (ubo) "Along Broadway" Chicago PALACE (ubo) Fred Lindsay Van & Schienst Lorraine & Dudley Big City Four Kajiywa Hopkins & Axtell Field Bros MAJESTIC (ubo) Nora Jayes Co Master Gabriel Co Silvia Loyal & P Louis Harut Co Ruckels & Kyle John T Murray Leipzig Walsh & Bentley EMPRESS (sc) Halsted (Open Sun Mat) Price & Price Hughes & Mazie Dave Ferguson S & M S Fisher 3 Musketeers "Diving Nymphs" Merle's Cockatoos Rudolph & Lena Allegro 8 English Roses 3 Kelly Sis Saeed Aljabert Co COLONIAL (jls) Truly Shattuck Chester's Canine Harry Antrim Musical Luciers

Franklyn Galo Co Loree & Day Alstyne Stadium Trio 2d half Truly Shattuck The Healsy Heidelberg Four Jack Gardner Co Loos & Van Alstyne Shaw's Circus WILLARD (jls) Patricia Adams Joe Modern Co Slayman Ali Arabs Martini & Troise English Royal Ballet Nolan & Nolan Harris & Martini 2d half Patricia Alpha Troupe Reine Gibney Earle Co Tivoli Trio Dawson Lanigan & C Musical Luciers CROWN (jls) Shaw's Circus Elsie Strik Sadie Helf 3 Heidelberg 4 Katlyn Kire 3 Barton & La Vera Kenyon Callan & B Great Westin Co Neary & Miller Josephine Sabel Jos Maddern Co Harry Antrim Schilling Harmony 3 Jones Trio Fern Co WILSON (jls) Alva Yorke Alpha Troupe Gibney Earle Co Reine Jack Correll Co Tivoli Trio Bissett & Scott 2d half Alva Yorke English Pony Ballet Onetti Sisters Dorothy & Hazel Emil Mayer Co Orpheum Trio Cincinnati KEITH'S (ubo) Jack Norworth Britt Wood Sansome & Delia 3 Ecard & Francis 3 Freeman & Dunham Ewa Taylor Co (Two to fill) EMPRESS (sc) (Open Sun Mat) Williams & Warner Fostick Hume & T Maurice Freeman Co Chas Drew Co Archie Goodall (One to fill) Cleveland KEITH'S (ubo) Lasky's "Redheads" Cathleen Clifford Chas & Fannie Van McKee & Legg Murphy & Francis Stepp Goodnick & K 3 Alex Colorado Springs EMPRESS (sc) (22-23) (Same bill as at Pueblo this issue) Columbus KEITH'S (ubo) Thos Jackson Co "Arcadia" Burley & Burley Gormley & Caffery McKay & Ardine Australian Scouts Dallas MAJESTIC (wva) Mermada Alexander Sis Marie Bishop Eckert & Berg Chick Sales "Chas and Vick" Wilson Bros Denver ORPHEUM Mayhew & Taylor W L Abingdon Co Redford & Winchester Flanagan & Edwards Charlotte Ravencroft Hendiss & Mills Winslow & Stryker EMPRESS (sc) (Open Sun Mat) The Islands Mae Francis Walker & Ill Evans & Vidocq Ryan & Lee "Girl & Jockey"

PANTAGES (m) Moore's Day Alstyne Wm Shilling Co Marshall & Fribble Thos H Dalton "Nifty Girls" Carmac & Clifton Des Moines ORPHEUM Bell Family Taylor Holmes Devine & Williams Hanlon & Hanlon Gene May 3 Boudini Bros Detroit TEMPLE (ubo) Moore Littlefield Co Belle Story Chas Seman American Dancers La Van 3 O'Neil & Walmsly The Farjeons De Lessio B LADWAY (sc) (Open Sun Mat) Banjophiends Joe Whitehead Arthur Sullivan Co Katlyn Kire 3 Barton & La Vera Kenyon Callan & B Great Westin Co Neary & Miller Dixon, Ill. FAHLEY (m) Early & Leigh Washington & Irving 2d half Lewis Griffin & L The Peysers Duluth ORPHEUM Gallagher & Carlin Bert Levy Waid Baker Lloyd & Whitehouse Murriel & Francis Rosa Valeria 6 Conroy & Models Edmonton, Can. ORPHEUM McFarland & Mme-7 Belle Ashley Co Two Carltons Austin & Webb Jack Hazzard Dupree & Dupree Hyman Meyer KAWAIA (m) Howe Northlane Co Pickard's Seals Blanche Gordon Leslie & Berns White Duc Elizabeth, N. J. PROCTOR'S Moore & Mariot Ed De Corsia Co Arion 4 Jarvis & Harrison Symphony Orchestra Elliot Bellmont Francis & Claire Co Mirambo Jack McAuliffe Hayes & Walker Keith & Mack (Two to fill) Erie, Pa. COLONIAL (ubo) Mrs Gene Hughes Co Holmes & Buchanan Ingalla & Redding Jordan Girls (Two to fill) Escanaba, Mich. ORPHEUM 4 Readings Novelty Dancing 4 Ernest Prior Greater City 4 Evansville, Ind. NEW GRAND (ubo) McKayos Van Horn & Jackson Toomas Indians Carson & Willard Marceana & Delton Bro Fall River, Mass. ACADEMY (loew) Jeal Sanford Leonard & Whitney Gray & Graham Coakley McBride & M (One to fill) Edith Clifford Harry Stone Co Arthur Whitelaw Dixier Bros Ft. Wayne, Ind. EMPRESS (sc) (Open Sun Mat) Luigi Dell'Ore Luigi & Harrison Walsh Lynch Co Leonard & Louie "Big Jim" (One to fill)

Gray Ind. ORPHEUM (wva) "The Wolf" 2d half Florence Hobson Van & Carrie Avery (Others to fill) Green Bay, Wis. ORPHEUM (wva) 2d half "Sunnyside of B'way" Hamilton, Can. TEMPLE (ubo) Ruth Ling Toy Albert Perry Co Lolo Fred Duprez Harvey DeVora 3 Chalk Saunders Appales Circus The Barretts Hamilton, Ont. LYRIC (loew) Luola Blauswell May McGowan Swan & Bamard Moore & Moore James Morrison Co Zelland Hunt The Maynards Hancock, Mich. ORPHEUM Cook Sisters Novelty Dancing 4 Harrisburg ORPHEUM Jones & Sylvester Hanlon & Clifton (Others to fill) Hartford, Conn. POLIS (ubo) Wm Hawtry Co Sophie Tucker Reisher & Gores Daniels & Conrad English & Johnson Herbert Germaine 3 The Stanleys Hoboken, N. J. LYRIC (loew) Stroub Trio "Between Trains" (One to fill) 2d half King & King Williams & Hawley Schrode & Mulvey Hurley, Wis. TEMPLE (ubo) Greater City 4 Godfrey & Washburn Ernest Prior Ameda Hienricks Swan's Cockatoos Indianapolis KEITH'S (ubo) Sam Mann Co Percy Warem Co Diamond & Brennan Delmore & Lee Charles Richards Grace De Mar (Others to fill) Ingham, Mich. ORPHEUM "Kid Kabare" Milton Pollock Co Rubie Dickinson Alma Youlin Arthur Airdge Lea Yost Ramezes EMPRESS (sc) (Open Sun Mat) 4 Readings Novelty Dancing 4 Ernest Prior Mort Sharp Max's Circus Knoxville, Tenn. BIJUOU (ubo) "Maid" Minstrel "Song Birds" "Little Parisienne" Muller & Coogan McLallen & Carson Iloey & Lee Forzini Carl Rosine Co (One to fill) EMPRESS (sc) (Open Sun Mat) Lee Bros Pringle & Allen "When Women Rule" Medlin Feber & T Karno Co PANTAGES (m) "Heart Throbs City" Riley & Lewis Allen & Giris Conolly Sis Irving Roth Rapoli Co

SHOWS NEXT WEEK.

New York.

"ADELE"—Longacre (3d week).
"AT BAY"—30th Street (3d week).
"BELIEVE ME XANTIPPE"—Comedy (10th week).
GRAND OPERA—Century (8th week).
"HER LITTLE HIGHNESS"—(Missi Hajos)—Liberty (2d week).
HIPPODROME—America (8th week).
"MAJAS PRESIDENT"—(Fanny Ward)—Garrick (7th week).
"MISS CAPRICE"—Casino (8th week).
"NEARLY MARRIED"—Gaiety (7th week).
"PEU O' MY HEART"—Cort (45th week).
"POASH AND PEELMUTTER"—Cohan (11th week).
REPERTOIRE OF SKETCHES—Princess (3d week).
REPERTOIRE (Sothen & Marlowe)—Manhattan (5th week).
REPERTOIRE (Robertson & Elliott)—Shubert (4th week).
"SNOW WHITE"—Royal.
"SEVEN KEYS TO BALDPATE"—Astor (5th week).
"SWAN HEARTS"—(Christie MacDonald)—New Amsterdam (7th week).
"THE AUCTIONEER"—(David Warfield) (revival)—Belasco (4th week).
"THE DOLL GIRL"—Globe (9th week).
"THE FAMILY CUPBOARD"—Playhouse (10th week).
"THE FIGHT"—Hudson (10th week).
"THE GHOST BREAKER"—Grand O. H.
"THE GIRL AND THE PENNANT"—Lyric (2d week).
"THE GREAT ADVENTURE"—Booth (3d week).
"THE LOVE LEASH"—Harris (Oct. 20).
"THE LURE"—Elliott.
"THE MARRIAGE MARKET"—(Donald Britton)—Kortetbocker (3d week).
"THE PASSING SHOW OF 1913"—Winter Garden (14th week).
"THE TEMPERAMENTAL JOURNEY"—Republic (8th week).
"THE WILL"—(John Drew)—Empire (4th week).
"THE YOUNGER GENERATION"—(Grace George)—Lyceum (5th week).
"TO-DAY"—48th Street (3d week).
"WITHIN THE LAW"—Hinge (10th week).
"WHEN DREAMS COME TRUE"—West End.
"WHO'S WHO?"—(William Collier)—Criterion (7th week).

Chicago.

"THE WHIP"—Auditorium (8th week).
"GLORIANA"—Cort (2d week).
"ALL ABOARD"—American Music Hall (4th week).
"ST. THIER"—Cohan's G. O. H. (10th week).
"THE ROAD TO HAPPINESS"—Garrick (14th week).
"A TRIP TO WASHINGTON"—La Salle (9th week).
"THE MARRIAGE MARKET"—(Donald Britton)—Kortetbocker (3d week).
"THE YOUNGER GENERATION"—(Grace George)—Lyceum (5th week).
"TO-DAY"—48th Street (3d week).
"WITHIN THE LAW"—Hinge (10th week).
"WHEN DREAMS COME TRUE"—West End.
"WHO'S WHO?"—(William Collier)—Criterion (7th week).

London.

"THE GIRL FROM UTAH"—Adelphi.
"THE EVER OPEN DOOR"—Aldwych.
"I LOVE YOU"—Ambassadors.
"NEVER SAY DIE"—Apollo.
"THE NEW DUKE"—Comedy.
"OH SALLY"—Carter.
"THE MARRIAGE MARKET"—Daly's.
"SEALED ORDERS"—Drury Lane.
"THE ADORED ONE"—(Duke of York's).
"THE GIRL ON THE FILM"—Gaiety.
"THE REAL THING"—Garrick.
"PEOPLE LIKE OURSELVES"—Globe.
"WITHIN THE LAW"—Haymarket.
"JOSEPH AND HIS BRETHREN"—His Majesty's.
"THE GREAT ADVENTURE"—Kingsway.
"THE BEGGAR GIRLS WEDDING"—Lyceum.
"LOVE AND LAUGHTER"—Lyric.
"THE LAUGHING HUSBAND"—New Theatre.
"MARY GOES FIRST"—Playhouse.
"THE FUGITIVE"—Prince of Wales.
"THIS WAY, MAJESTY"—Queens.
"INTERLOPERS"—Royalty.
"ANDROcles AND THE LION"—St. James'.
"THE GRAND SEIGNEUR"—Savoy.
"THE PEARL GIRL"—Shaftesbury.
"COLLISION"—Vaudeville.
"DIPLOMACY"—Wyndham's.

PIROSCOFFI TO HOSPITAL.

Spokane, Oct. 15.

The Five Piroscoffis did not appear at the opening of the current Pantages bill. The day before one of the quintet was taken suddenly ill and upon being removed to the hospital was ordered immediately on the operating table for appendicitis.

The act was replaced by Jack Golden and wife, a comedy act, summoned hurriedly from Ellensburg. The Piroscoffis have notified Pantages that three weeks, beginning Monday, must be cancelled.

Laughlin's Dogs Sprague & McNeese Troy, N. Y. PROCTOR'S Joe Tinkman Co Robert & Lester John & Jessie Powers Hans Wagner Perry's Minstrels Unada & Irving Black Comedy 5 Claire Vincent Co Helen Stevens Bounding Pattersons Uteia "SHUBERT (ubo) "Just Half Way" Hussey & Lee Myrtle & Daisy Ethel Mac Barker (Others to fill) Vancouver, B. C. ORPHEUM (ac) Magin Eddy & Roy Campbell & Campbell Cullen Bros Lester 3 Lewis & Norton "Cousin By Girts" (PANTAGES (m) Ainsly's Hawaiians Flo Morrison Co Dorothy Vaughn Carter & West American Trumpeters Victoria, B. C. EMPRESS (sc) W J Du Bois Smith Voelt & C Anthony Ross "Nature Nobleman" Lowrie & Gardner Washington KEITH'S (ubo) Clifton Crawford Robert Wynn McConnell & Simpson Mr & Mrs J Barry Bert Melrose Cabaret 3 Azari Bros The Gloekers Water-tn, In. MAJESTIC (wva) Lydell Conley & L Chas Ledger Knight Bros & Saw Great Howard Keiso Bros 2d half Belmonts Manikins Sullivan & Mason Chas Lindom Co Adams & Gull West Hoboken V J NEW AMSTERDAM Willie Smith Maids & Stewart Williams & Hawley King & King (One to fill) 2d half Sidney Falk & Co Grace Donnelly (Two to fill) Winnipeg, Can. EMPRESS (sc) Willachi D'Arcy & Williams "Everywife" Lew Wells Katie Sandwine Perth WINTHARTEN (October) Chas T Aldrich Adler & Arline Gen Ed Lavine Johnson & Dean Vasho Groh & Dog De Serris Muriel Hudson Tiller's Girls Perth EMPRE (Etoile Palace) (October) Colman Bros Norman Telma Bernard Garner 4 Florimonda Lohanna Tinmar Marguerite Deval Marcel Simon Pictures (Three to fill) ALHAMBRA (Oct 16-31) Jackson A Lancers Redford & Valentine Grotzer Bros Hartley Wonders Oswald Williams Griffith Bros La Pia Les Aeros Leslie Bros Scott & Whaley Therons (cyclists) Siedwell Janette Dencher FOLIES PIERRE (October) Gerard Petit Roberts Quintault & Manor Henri-Bumputi Salerno Dramon Ballet "Montmartre" Delmares Chattrville

3 Collegians Warren & Conley Ralph Sualley Arco Bros Milie Lina LAURESS (sc) Orville & Frank 5 Old Veterans Kelso & Leighton Fariconia Opera Co EM LAURESS (sc) Dumedini troupe PANTAGES (m) 5 Piroscoffis 5 Bragdon's Bottemey Troupe Oxford 4 Wilson & La Nore Slous City ORPHEUM Wallace Clark Co Pluna & Pico 5 Sullys The Brads ORPHEUM (ac) Houtt & Hayes Bartholdi's Birds Son, Canada ORPHEUM Teckay & Bonnie Dou Jaylor Zeb Zarrow Troupe Son, Mich. S. J. Adams Jackson & Barr Turner & De Tennis Nauje 4 South Bend, Ind. ORPHEUM (wva) Preston Clinton & Rogers "I Died" Kay & Myne "High Life Jail" Parilla & Fabritto Jas R McCann Co Brown Harris & B Aris Teedy King & Brown Spokane ORPHEUM (Open Sun Mat) Fox & Dolly Genard & Bailey Geo Rowland Co Armstrong & Clark Blank Family Virginia Rankin Kitara 4 EMPRESS (Open Sun Mat) Adelina Lowe Co Lee Beers "Behing Footlights" Edna Aaga Koughton Morris & H PANTAGES (m) (Open Sun Mat) Coccia Amato Co Laurie Orday Marian Munson Co Francis Le Maire Belzac & Baker Springfield, Ill. MAJESTIC (wva) Rita Keudell Bruce Richardson Svangals EMPRESS (Open Sun Mat) King & Brown 2d half "I Should Worry" Spokane ORPHEUM 2d half (Same bill as at Sacramento this issue) Syracuse GRAND (ubo) Ana Clayton Burnham & Irwin Hickey Bros El (Others to fill) Tacoma EMPRESS (sc) Pollard "Spirit Paintings" Belmont & Hart "In 1999" Wm. Cabill Derkin's Dogs PANTAGES (m) "Winning Miss" Collette 3 Ward & Delmar Gordon & Day Terre Haute, Ind. VARIETIES (wva) "Girl Question" 2d half Mc Kayou & Jackson Van Horn & Jackson Thomas Hanna Carson & Willard Marvena & De-tou Bro Toledo KEITH'S (ubo) "Blackbirds" Mrs Wilson Co Carl Allen Co Nevins & Erwood Claude Golden Leo Zarrell 3 The Rosaires (One to fill) Toronto SHEA'S (ubo) "Song Revue" Kaufman Bros Maria Loe Newhoff & Phelps Fisher & Green

Baron Lichter Watson's Armyard COLONIAL (m) (Open Wed Mat) Great Carter 4 Baldwin's Frank Mills Players Raymond & Hall Carmen & Roberts San Diego EM LAURESS (sc) (Open Sun Mat) La France Bros Hurst Watts & Hurst John P Wade Co Society Girls Cias Gibbs 7 Bracks SAVOY (m) Moore's Girls James Brockman James Thornton Co Musart Trio De Von Sisters Aerial Barletttes San Francisco ORPHEUM Lulu Glazer Co "Dance Reveries" Rosalind Coughlin Co The Langdons Nellie Nichols Mack & Orth Knutson's Animals 4 Athletas EMPRESS (sc) Schack & Olsvall "Village Choir" "Who Was He" Kelly & Galvin Nina Payne PANTAGES (m) (Open Sun Mat) Abou Hamid Truco Allison & Truco Jose Meleno Co Moore & Davey Anderson & Goines De Voie 3 St. John, N. B. IMPERIAL (ubo) Saxaphone 4 Signor Manetta LYRIC Marena Navara & M Al Edwards Claffin Sisters Seacrest, N. Y. PROCTORS Helen Stevens Bud & Claire "Mandy's Wedding" Dolan & Boyne Bounding Pattersons 2d half The Austins Faust & Williams John & Jessie Powers Roberts & Lester Treats Seals 4 St Louis COLUMBIA (ubo) "Trained Nurses" "Detective Keen" Harris Boland & H 4 Ter 3 Bohemians Lillian Ashley Gliding Omears La Venet Cross Co Jacobs & Sardell Irving Gozalka Jack Jardin Trio Geo Auger Co SHELANDOAH Jack Morris (craw) Jack King 4 Snyder & Co AVENUE (craw) Monarch 4 Four Leaf Clover Kaufman & Miss Berry UNION (craw) Casino Show Bohros FAMILY (ubo) ARCO (craw) Atlas Players Ford & Wesley Lewis Sisters Francis & Lewis CHEROKEE (craw) Clark's Minstrels S D Weir Harper & Lovel Leonard BREMEN (craw) Miss Ward Reed St John 3 Ward & Delmar Atlas Players Perth EMPRE Brierre & King Dingle & Corcoran Alhearn Troupe Salem, Mass. SALEM (loew) Oddone Mack & Atkinson The Mozarts 2d half Jere Sanford Arthur George & Whitney Buch Bros Salt Lake ORPHEUM Blanche Walsh Co J C Nugent Co Lane & Donnell Elna Ruegger Ethel McDonough Parisian 4 Juggling Millers EMPRESS (sc) (Open Wed Mat) Malvern Troupe Melnotte Twins Dorothy Rogers Co Merry Youngsters

Van Bros (Others to fill) Plainfield, N. J. PROCTOR'S Le Roy Tom Nawn Co Cain & Newcomb Ernest Dupille Minuto 2d half Emil Hock Co Jim Tenbrook 3 Davis & McCauley Brown & Hodges (One to fill) Portland, Me. KEITH'S (ubo) "Dream King llerod" Francis Stevens Co Miller & Lyles Chas Webber (Two to fill) 2d half Harry Ross (Two to fill) Portland, Ore. ORPHEUM Kathryn Kilder Co James Thornton Chung Hwa 4 3 Ellisons Rosa & Marcello Rice, Sully & Scott Brown & Newman EMPRESS (sc) Snyder & Hallo Gruet & Gruet Clayton Drew Co Clarence Olyver O'Brien & Lear "Cupid's Syndicate" PANTAGES (m) Bothwell Browne Co San Antonio Ed Armstrong Co Gene & Arthur Two Lows Providence, R. I. KEITH'S (ubo) Frank Sheridan Co Vera Heather Howard & Ratcliffe Howard's Ponies R L Goldberg The Hennings Spencer & Williams Montambo & Wells Pueblo, Colo. EMPRESS (sc) (20-21) Lew Palmore Bernard & Scarth Clax W Bowser Co Luciano Lucca Henry Frey Lew Somabunde Richmond LYRIC (ubo) "Purple Lady" Josephine Wilson Co Golden & De Winters Van Hoven Eugene Troupe (Others to fill) Rockford, Ill. ORPHEUM (wva) Chas Lindholm Co Smith & Pullman Merritt & Douglas Hines & Fox La Venet Cross Co Jacobs & Sardell Irving Gozalka Jack Jardin Trio Geo Auger Co SHELANDOAH Jack Morris (craw) Jack King 4 Snyder & Co AVENUE (craw) Monarch 4 Four Leaf Clover Kaufman & Miss Berry UNION (craw) Casino Show Bohros FAMILY (ubo) ARCO (craw) Atlas Players Ford & Wesley Lewis Sisters Francis & Lewis CHEROKEE (craw) Clark's Minstrels S D Weir Harper & Lovel Leonard BREMEN (craw) Miss Ward Reed St John 3 Ward & Delmar Atlas Players Perth EMPRE Brierre & King Dingle & Corcoran Alhearn Troupe Salem, Mass. SALEM (loew) Oddone Mack & Atkinson The Mozarts 2d half Jere Sanford Arthur George & Whitney Buch Bros Salt Lake ORPHEUM Blanche Walsh Co J C Nugent Co Lane & Donnell Elna Ruegger Ethel McDonough Parisian 4 Juggling Millers EMPRESS (sc) (Open Wed Mat) Malvern Troupe Melnotte Twins Dorothy Rogers Co Merry Youngsters

New Haven POLI'S (ubo) Florence Tempest Co Imhoff Conn & C Linton & Lawrence The Herrans Vera Nichelieno Meredith & Snoozor The Dooleys (One to fill) New Orleans George Damerel Co Ed Keynard Watson & Santos Helen Trux Bogart & Nelson Carson Bros New Rochelle, N. Y. LOEW Alice Turner (Two to fill) 2d half Harry Ross (Two to fill) Oakland, Cal. ORPHEUM Charlotte Larry Co Ed Wynn Co Lambert & Ball Brown & Newman The Langdons Heuman 3 Jungman Family PANTAGES (m) (Open Sun Mat) "Green's Reception" 4 Marx Bros Co Grege & Green Eddie Howard Harris Bros Ogden, Utah PANLAGE'S (m) Musical Lassicca Tiford Roudas 3 Dorothy 4 Actors Becker & Adams Omaha ORPHEUM Catherine Countiss Co Will Rogers Fern & Victor Armerca & Victor (Others to fill) Oshkosh, Wis. GRAND O H (wva) 2d half Marcueta & Gartelle Shepard & George Will Coleman Carum & Farnum Ottawa, Can. DOMINION (ubo) Edwin Stevens Co Pathfinders (Five to fill) Paterson, N. J. EMPIRE (loew) Roland Travers Co Dancing Mack's Sagic Ott Ann Walters Co Frank Stafford Co Andrew Black "Xip Yaps" (One to fill) Perth Amboy, N. J. PROCTOR'S Carlton & Clifford Irene Hobson Co "Daughter of Nile" Jim Tenbrook 3 "Night on Way" Perry Sisters Le Roy Larabee & Bell Bartell & Hanly Tom Nawn Co Philadelphia KEITH'S (ubo) Olga Netherlose Edmund Hayes Co Trovato Sacramento ORPHEUM Abdullah Choin Hufford & Chrain Vey & Alvin Bronson & Baldwin Anita Bartling Black Bros ALLEGHENY (ubo) "Housewarmers" Four Pala Rawls & Von Kaufman Catts Bros Mahoney & Tremont Emelie Sisters LYRIC (ubo) Bond Morse Wanzler & Palmer "Writers Review" Les Keliore (One to fill) OPERA HOUSE (loew) Ward & Hayes Onaip Lena Cooper Co Weston & Young Bennett Sisters (Two to fill) Newburgh, N. Y. COHEN O H (loew) Al Lawrence "The Criminal" Marie Stoddard The Valdos (One to fill) 2d half Gilmore & Castle Knowles & White Helen Pingree Co Broadway Trio (One to fill)

Louisville KEITH'S (ubo) Edw Abeles Co John & Mae Burke Lewis & Dody Ray Conlin Skating Bear The Hassmans (Others to fill) Muskegon, Mich. ROYAL (ubo) Ned Harmon Buclah Bair Hoag & Hartly Marguerite, Mich. OPERA HOUSE Royal Troupe 5 Melody Maids Miles City EMPRESS (sc) (20-21) Livingston 3 Brooks & Harris Bruce Duffett Co Mayo & Allman "Bower of Melody" Milwaukee MAJESTIC (corph) Rosa & Fenton Orford's Elephants Sophie Bernard Biina Binns & B Philipp & White Lou Anger Alcide Capitaine EMPRESS (sc) (Open Sun Mat) Hermann Shirley Jas F McDaid "Snap Shots" Whyte Peizer & W J Yocarys Minneapolis ORPHEUM Franklin & Green Ed Hundell Co Fred Hamil Co Corelli & Gillette Mock & Williams Robins Lew Hawkins UNIQUE (sc) (Open Sun Mat) Aldro & Mitchell John Healy "Light in Station" Bernard & Lloyd Meriani's Jogs (One to fill) Moline, Ill. FAMILY (m) Marcueta & Gartelle Preston & Lewis Langweid Sis Ben Tidwell Lewis Griffin & L 2d half Musical Spicers "Between Ice Races" Mildred Le Roy Al Wild Aldeen Bros Montreal, Can. ORPHEUM Lasky's "Water Cure" Willard Sims Co Deiro Herbert & Goldsmith Lafayette's Dogs Hal & Francis Max Laube Helen Hessler FRANCAIS (loew) Pike & Calme Mary Keough James J Corbett Larkins & Pearl "Mother Goose Girls" Wahlen & LaRose Welcome & Welcome Muskegon, Mich. EMPRESS (ubo) The Westons La Vetti Sisters Woods Raiton Co Tony & Norman Palfray Barton & B Nashville PRINCESS (ubo) "Blue Widow" Newark, N. J. PROCTOR'S (ubo) Chas Dickson Co Avon Comedy 4 Mlle Ma-Belle Doc O'Neil Dagwell Sisters Miller & Mack Blanche Sloan Lillian Colvin Rolando Bros (One to fill) LYRIC (pr) Brown & Hodges Ana Clayton Players Harris & Mack "Song Dream" Keys & Walker Tumbling Fools 2d half Caine Sisters Ed De Corsia Co Moore & Mariot Minno & Harrison Jarvis & Harrison "As It May Be" Newburgh, N. Y. COHEN O H (loew) Al Lawrence "The Criminal" Marie Stoddard The Valdos (One to fill) 2d half Gilmore & Castle Knowles & White Helen Pingree Co Broadway Trio (One to fill)

## NEW ACTS NEXT WEEK

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

Wilkie Bard, Hammerstein's.  
Tyrone Power and Co., Fifth Ave.  
Harry Kelly and Lee Harrison, Fifth Ave.

Beaumont and Arnold, Fifth Ave.  
Julius Steger and Co., Union Sq.  
Friend and Lesser, Union Sq.  
"Neptune's Garden," Alhambra.  
Burton Churchill and Co., Orpheum.

Catherine Calvert, Harry Mestayer and Co. (6).

"To Save One Girl" (Comedy Drama).  
36 Mins.; Five (Bedroom).  
Palace.

Twenty minutes after this sketch started, it commenced. In the last 16 minutes, action was delivered. Before there had been dialog and dialog, with enraptured love at first sight, during which a legislator much beset by politicians dictated to his mother through the hotel stenographer a history of the case he was troubled over. Mother must have been overjoyed at the missive. The least the son might have done would have been to inquire after his mother's health and hope she was well. This subject-matter of the letter dissertation was funny, almost as funny as some of the red fire lines Paul Armstrong has written in this comedy drama, which is in reality a meller. The finish, however, got to the Palace audience Monday night. It was a holiday crowd. They seemed to like the heroics of the piece, and Mr. Armstrong devised a sentimental finale that also won out. John Glenn (Harry Mestayer) as chairman of the legislative vice committee would not release a bill that provided drinks could be served to a man and woman in a private dining room. His political sponsor, one Hip Devlin (James Marcus) tried his influence to have Glenn order the bill out. Glenn wouldn't, for love or money, turning down \$25,000 cash thrown on the table. Then they "framed" Glenn. The stenographer, Doris Powers (Catherine Calvert) was enticed into Glenn's empty (as she supposed) suite to take down a conversation in the next room. The hotel detective rapped. Lights up. "What are you doing with a woman in your room?" Both pinched. To the police station. But no, it shall not be, you must save me. Much business even to snapping on handcuffs. "Bishop, Oh Bishop!" and the Bishop who had been sleeping in the adjoining bedchamber appeared. "Are you too busy to marry a young and almost loving couple?" Never too busy to do a favor for a friend, was this Bishop, and consternation to the villains! The moral seems to be that you can't send lovers to jail. It can hardly be said the playlet was capably handled by the players. Most of the company were in "The Escape" that didn't last so long at the Lyric recently. It may do in vaudeville if the salaries don't amount to too much, for this piece runs 36 minutes. That's too long for two good variety acts. *Sime.*

Tom Smith and Ralph Austin and Co. (3).

Songs, Talk and Dances.  
16 Mins.; Two (3); Full Stage (13).  
Union Square.

Tom Smith and Ralph Austin have little need of the three women they are carrying. One girl figures in a small bit and sings a number while the other two simply figure in a very small bit and are on the stage hardly long enough to be seen. Stage hands could as well be used for these parts. "Nonsensical Tomfoolery" is what the program labels the offering, and this is perhaps as good as any other name for that what it amounts to. Vaudeville is in need of just such tomfoolery. Messrs. Smith and Austin have worked out a fast round of fun laughable from start to finish. They enter in a motor boat in "Two." From this they gather a quantity of laughs, using the boat as an auto. The boat breaking down, Smith walks around front and cranks her and a similar bunch of nonsense gives them a fast start. Going to full stage they get into a fool song that is put over in much the same manner as the English red-nose comics handle their material. It is well done and very funny. The dancing and acrobatics of the pair are generously mixed in. There is plenty of fun of the better brand to keep things on the jump. Dancing with dummies is not new, but the boys handle it a bit differently. Coming back for an encore they have two live partners dressed as dummies. This comes as a surprise and a laugh for the audience. The finish is a whirlwind dance with the dummies in which the present dance craze is nicely travestied. The act, like all other new specialties, needs working. The stuff is there, however, and the future of the pair as a vaudeville number is safe. *Dash.*

Sylvia Loyal and Pierrot.  
10 Minutes.; Full Stage.  
Palace.

It's difficult to classify Sylvia Loyal and Pierrot. The program mentions an "original act with 70 pigeons." But the birds are used only for a finish, when they fly from several concealed places about the stage to a shoulder-board on the woman, while she is standing one-footed on a suspended wire. Pigeons have been employed before on the vaudeville stage for the same effect, if not in the same way, also for some similar finish, in this case to an illuminated opening set in the rear. In the early portion most of the woman's work is "boomerang hats," something that is said to have been first shown in this country. Miss Loyal is a foreigner. The Pierrot assistant is merely an assistant. The costume for this side means comedy, whatever it infers abroad, but there is no humor in the turn. Closing the bill at the Palace was a heavy position to give the act. At the best it can not expect to do much more than open bills, for it is slow working and far from a big dumb act. A more complete and picturesque stage setting would have added greatly to the "prettiness" of the number. It is in prettiness only through the birds that Miss Loyal should place the most dependence. *Sime.*

Clara Morton and Co. (1).  
"Finding the Family" (Songs and Dances).  
23 Mins.; One (4); Five (Parlor) (15); One (4).  
Palace.

Clara Morton's reappearance in vaudeville brings the four Mortons together once again, the other three appearing in a moving picture for the finale while Miss Morton is singing. This made the hit. To tell the truth, there was little that went before that could have been a hit excepting when Clara did her piano-dance in the natty little bright colored short-skirted costume that made her popular in vaudeville. Since those days Miss Morton retired, but only temporarily, and her return brings her forward in a wholly likable effort. Assisted by Frank Sheen who does scarcely enough to be counted at all, Miss Morton is trying to reach too far. Singing and dancing and Clara Morton run together, but when she essays a soubretish switch-board operator, it is beyond her, even after taking Irene Franklin's several types along the same lines for a model. In the talking department, the detective who could only run down his heels, the girl who has been insulted by the best people and the "free" and very prominent advertisement for a chewing gum can not be said to be highly original. There were other remarks as familiar. A switch-board was thrust into a parlor set, to be played for bell ringing during a song's refrain, much as has been done in ever so many productions within the past two seasons. Miss Morton has two or three songs and plays a couple of musical instruments, using her former style of walking about the stage as when the Family was together. There is also dialog handled by her single handed in the opening and closing in "one," the beginning and ending of the "story," which is carried into the full set. The Clara Morton act, besides being too long and not well arranged, doesn't seem to fit Clara Morton. *Sime.*

White's Novelty Minstrels (5).  
Hebrew Whiteface.  
15 Mins.; Two (Special Drop).  
23d Street.

Five men, whiteface and in similar Hebrew make-up, have an act with songs and talk fashioned after the old semi-circle minstrel offering with the strongest play made for the song thing. The curtain rises with the five voices in concert and the faces hidden behind newspapers. There's the usual horseplay, with most of the jokes harking back to the good old stone age. The end men are styled O'Brien, tambo, and Sweeney, bones. Each strives for comedy along well-worn ways. The individual song efforts of the minstrels stand out the best, although one of the numbers in particular has seen its best days. The interlocutor does well. There's a noisy, slambang finish, with Hebrew foot work thrown in for measure. The act may make the big time, but it will have to make some jump in its present form. For the pop houses it's a novelty, and that's where it belongs. The idea is new, and new ideas help vaudeville nowadays. *Mark.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"The Love Leash," Harris (Oct. 20).  
"The Girl and the Pennant," Lyric (Oct. 20).

Marie Lloyd.  
Songs.  
30 Mins.; Four (House Set—Centre Door).  
Palace.

In the four years since Marie Lloyd last played New York vaudeville, New York vaudeville has gone ahead—or gone back, if you will—until this time. Miss Lloyd's songs which four years ago would have been termed suggestive are really very mild. When one recalls the daring (and worse) "rag" songs, the lewd dances, the tainted sketches and everything unclean big time vaudeville has stood for of late to hold up the box office, Miss Lloyd, with her stories in lyrics that have a laugh in every verse and chorus, is an object lesson to American vaudeville managers. It should teach them the art of being funny without being dirty. Marie Lloyd has some good songs now, all good songs really, and all new, excepting "Something on His Mind," sung by her the last trip. Of the six numbers Monday evening, none fell down. Her repertoire was wonderfully well balanced. "Every Little Movement Has a Meaning of Its Own" was the second song. If there is a choice, that is it—the way Miss Lloyd sang the song. In fact, it's the way she sings her songs; for, given the proper songs, there's no one who can touch her in her line. And as for her class there's no one else in it. The other selections were "Woman Knows How Far She Can Go," "Back from Paris" (almost equal to "Every Little Movement") and "I Wonder Why." After an insistent encore, following a profusion of flowers over the footlights, Miss Lloyd gave "Ankle Watch," a cute little idea of the watch fad. For each song the singer changed costume, wearing some neat gowns toward the finish, and character dresses for the early numbers. Her first costume, a sort of rakish Harem dress, needed time to figure out. Marie Lloyd has hit America at the right moment this time. It must have been Marie Lloyd that packed the Palace from back orchestra wall to gallery Monday evening. Although a holiday, the Palace hasn't seen a crowd like that since Bernhardt left. The holiday callers missed many of the good points in the Lloyd songs. A couple sung in the afternoon ("Mother Eve" and "The Aviator") held so many English localisms they were removed at night. Miss Lloyd's reception lasted 22 seconds. It was spontaneous without any suggestion of "claque." The encores were hearty, and Miss Lloyd got well over, notwithstanding a position that could have been bettered for her in this program. She held the house, and it was a nice audience that seemed to have all good feeling for the English woman. Marie Lloyd will draw business this trip. *Sime.*

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**"Follies of the Moment" (16).**

**Cabaret Musical Revue.**

**One Hour.**

**Michaud's Restaurant, New York.**

The first presentation of a specially written musical skit or revue, of an hour's length, in a Cabaret, took place Monday evening at Michaud's restaurant, Broadway and 42d Street. It is an ambitious effort, more in the nature of an experiment for the first try. No judgment could be placed at rehearsals, owing to the absence of people and noise, these forming the component parts of a restaurant audience. At night when the piece opened, the diners were well on with their meal. The restaurant is not well adapted to this style of entertainment. It has a low ceiling, with huge posts in support of arches blocking the range of vision, also interfering with the carrying qualities of the voices. The stage was set in the northeast corner of the room, the most advantageous spot. Eight principals and eight chorus girls compose the company. There were little bits of travesties done by the principals, with numbers by the chorus. The latter, for eight girls, do exceedingly well. They keep moving, changing costumes in a space three feet deep, partitioned off from the stage proper by a black curtain. Principals also change dress often, several taking a number of roles for the skit-lets, particularly Walter Paschal, Florence Crosby and Tom Ward. Edward Paulton wrote the book and music. He was necessarily as much at sea as any one else as to what this restaurant clientele would demand. Mr. Paulton placed some bright and timely dialog in the book, but it couldn't get over unless action accompanied the words. In a travesty on the troubles of Mexico, nearly the entire affair flopped, simply because attention could not be held by straight talk. The piece had not run ten minutes before this became apparent. A burlesque on the entrance of Marie Lloyd into the country started off the show. It did nicely. Another bit on the drama in which Mr. Paschal looked well as Shakespeare also had difficulty through the same fault. A "Golf" travesty lost its humor in like manner, although this held interest when the action was made noticeable. These times were intermittent. Low comedy, songs and action seem to be the thing for Cabaret production. The less dialog the better. In numbers Mr. Paulton wrote a dandy in "The Great Divide," a rag ballad. He also set words to "Nights of Gladness," the Paul Lincke waltz. These two numbers were encored. It would be just as well to maintain speed not to allow any encore. Miss Crosby and Mike Ring were badly handicapped by loss of voice through over-rehearsing. Miss Crosby presents a fetching appearance and would quickly become a favorite. Other principals were Tom Rubens, Flora Noss, and Anita Bonita. As a Cabaret entertainment "The Follies," whether successful or no, itself is valuable as indicating what should be done with these affairs. It undoubtedly makes good Cabaret amusement, for it's out of the rut that is so well known in restaurant entertaining. Mike Ring put on the numbers.

**Bessie De Voie and Al B. White.**

**"The Right of Way" (Comedy).**

**16 Mins.; Two.**

**Union Square.**

Bessie De Voie and Al B. White together are new. "The Right of Way" serves to introduce the very good singing of Mr. White and the graceful dancing by Miss De Voie. Two automobiles meet in the center of a bridge, only wide enough for one car. The chauffeurs, who do not appear, get into a controversy as to the right of way. They are carted to the police station. All this is gleaned from the principals. Half-sections of autos are shown, the running board and limousine door with room enough inside for the couple to sit. The idea is neat and away from the bench. A little story goes with the mix-up. Each is on the way to meet an unknown party and, naturally, they themselves are the unknowns. This brings out a touch of comedy. After the piece has been working a while the comedy end will loom up more strongly. Mr. White with a Jack Barrymore mustache is essaying a light comedian role, and getting away with it in proper fashion. Playing should bring Al around all right, although the mustache may give him a little trouble. Miss De Voie sings one number alone in a rather wee voice, but her dancing more than atones. Pretty clothes and a pleasing manner helped her along. She is not quite as much at home as she will be when working into the thing more, but the aim is in the right direction. Al B. tries to follow Bessie in a little dance. He is taking it too seriously. In fact, he might look upon the whole affair from a more humorous standpoint with advantage. Probably the desire to make good at the opening performance held him back some in this. Bessie De Voie and Al B. White have an act vaudeville can use.

*Dash.*

**Shriner and Richards.**

**Songs and Talk.**

**14 Mins.; One.**

**Fifth Avenue.**

Shriner and Richards are the conventional man and woman specialty combination, with the difference that the woman has a rather good idea of handling give-and-take repartee in a quiet, effective way. The man sings acceptably. The pair would advance themselves in "class" if they edited out some of the ancient wheezes and the turn would be heightened in effectiveness if the woman could devise a spirited dance. "No. 2," and did fairly.

*Rush.*

**Prof. Bristol and his Stallions.**

**Trained Equines.**

**14 Mins.; Full Stage.**

**Hammerstein's.**

Four white stallions (one of which he calls "Sally"), one pony and a comedy mule. All make their entrance without trainer and minus harness, bowing and exiting. Fine routine of tricks, with "Professor" talking breezily all through. Good training but lacking in smartness of showmanship and speed.

*Jolo.*

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**"The Jarr Family" (Comedy) (3).**

**20 Mins.; Full Stage.**

**Union Square.**

"The Jarr Family" got its reputation in the New York Evening World, being a series of stories telling of the trials and tribulations of Mr. and Mrs. Jarr, written by Roy McCardell. The wide publicity which the series received through the circulation in the press was the probable reason for bringing the thing into vaudeville. There could have been no other: The squabbles of married couples have long since ceased to amuse the vaudeville public. Probably the first comedy sketch ever conceived was a domestic riot in which a little husband was henpecked by a talkative female giant. That situation is the basis of the McCardell sketch. From the presentation Monday night it might have been put on for a church social. The audience listened patiently for a while and then felt a bit inclined to kid. As a big time vehicle it has no chance.

*Dash.*

**Ross and Fenton.**

**"Cleopatra" (Travesty).**

**25 Mins.; Full Stage (Special Set).**

**Majestic, Chicago.**

**Chicago, Oct. 15.**

Charles J. Ross and Mabel Fenton are among the recognized travesty artists of America. The present act is a travesty on Sardou's version of Shakespeare's tragedy, "Anthony and Cleopatra." Six people in the turn, but the greater part of the work devolves upon the two principals. Miss Fenton is Cleopatra and she gowns the part gorgeously. Her work is sure, and she lends fine distinction to the role. The setting shows a huge hall in Egypt, and the stage accessories are all in good taste, giving an effect of splendor. The habit these two have of going from a grandiloquent style to the slang of the street is one that pleases. They were received heartily.

*Reed.*

**Demarest and Chabot.**

**Musicians.**

**15 Mins.; Full Stage (Can work in One).**

**Fifth Avenue.**

Two young men, one playing 'cello and the other violin and piano. As a straight musical turn they make agreeable music, but when they essay comedy the result is sad. The comedian sits at the piano to accompany the other and persists in joggling himself about on the piano bench with the mistaken idea the performance is laughable. They dance and play ragtime at the finish. The 'cello is not adapted to this sort of music, but the violin saved the day.

*Rush.*

**Edythe Livingston.**

**Songs.**

**9 Mins.; One.**

**Hammerstein's.**

Comedy girl, neatly gowned, four songs distinctly rendered, accompanied by approved soubret undulations of the mid-riff. Three bows.

*Jolo.*

"Golf Yarns" is a neat little illustrated volume just published by Dodd, Mead & Co., New York. It is a collection of humorous anecdotes, written by H. B. Martin, the New York American cartoonist.

**Anna Held and Co. (15).**

**"Mlle. Baby" (Musical Comedy).**

**30 Mins.; One (12); Full Stage (18).**

**Athenaeum, New Orleans.**

Stanley Murphy and Henry I. Marshall are the authors of "Mlle. Baby," programed as a miniature musical comedy. Two scenes are laid in Nice. The first is an exterior drop, showing the outside of the Jardin de Fleur. The second is the Cafe Paris-Nice. A slender plot runs through the operette concerning the love of Jack Sutton (Roland Bottomly) for Mlle. Baby (Anna Held). Of the seven musical numbers, Miss Held sings three—"Roll Those Eyes," "Je Suis Grise," and "Buzzing Time in Beetown." The best is the first named, suggesting the star's hit of several seasons ago, "I Just Can't Make My Eyes Behave." "Je Suis Grise" is a French ditty in which Miss Held does a semi-inebriated young woman. "Buzzing Time in Beetown" is a raggy number of only fair merit. There are six good looking chorus girls with as many chorus men. In the first scene, the shade of an upper window is lifted in order to let the audience watch Miss Held disrobe and slip into another of the three handsome dresses worn. That incident is the nearest the piece comes to being naughty. Anna Held is the Anna Held we are accustomed to viewing, in voice, mannerisms and general comportment, and "Mlle. Baby" is a pleasing vehicle for the display of her peculiar talents. The skit is a part of the Anna Held road show.

*O. M. Samuel.*

**Lola Buckingham.**

**Songs.**

**10 Mins.; One.**

**Majestic, Chicago.**

**Chicago, Oct. 15.**

Lola Buckingham stepped upon the Majestic stage Monday afternoon just after some comic leapers had left. She came on timidly and seemed to be nervous. Her voice was not under good control. Miss Buckingham sang Musette's waltz from "La Boheme" and did it rather well. Her other selections were not so happily chosen nor so well sung. The act offers nothing new to the variety stage. There would seem to be very little reason why Miss Buckingham should waste her time by appearing in vaudeville.

*Reed.*

**Juggling Wilbur.**

**7 Mins.; One.**

**Hammerstein's.**

Juggling Indian clubs, balls, hats, cane, etc. Went very well, considering the spot, opening at eight o'clock. As good as most of 'em, and better than many.

*Jolo.*

**Flying Rogers.**

**Aerialists.**

**5 Mins.; Full Stage.**

**23d Street.**

The Flying Rogers, two in number and in bright colored tights, go through a neat routine on the trapeze bars with one boy doing the lower holds with his feet, head, etc. Act similar to the Flying Martins with the young men working fast and effectively. Nothing big in the bag of tricks but a splendid opening or closing turn for the three-a-day.

*Mark.*

(Continued on page 22.)

## GARDEN THEATRE STOCK

The Garden theatre which lies adjacent to Madison Square is at it again. The Garden Stock Company moved in Monday for what the proprietor and manager, William R. Coleman, anticipates will be a winter's stay. He especially engages Walter E. Perkins to open the season for one week presentation of "My Friend From India" which farce caused a lot of amusement Monday night.

Though the house was pretty well papered there was a response that gratified Coleman's sanguine expectations. The audience was apparently thoroughly interested.

Coleman is an actor and just to keep brushed up played Bill Finnerty, the cop, and played it well. His wife, Faye Duffy, of the ingenue type with soubrettish ways, scintillated as Gerie Underholt. It didn't give her much opportunity. Perkins was the big noise, head and shoulders above his support.

The other men didn't sparkle. Gordon Gunniss and Fred A. Hitchcock floundered around. They may have been miscast. Robert Barrett did fairly well as the retired porkpacker. John Colvin as Reverend Tweedles had a deep, ministerial voice.

Charlotte Downing as Mrs. Beekman Streets, the vain, gushing widow got all she could out of it. Her best work was in the mirror deception scene with Perkins. This comedy bit, which was the piece de resistance of the Du Souchet farce on the road for years, went as big as ever. Gladys Granger another well known legit, was Miriam Hayste, a part which gave her no room to display anything, but her nice clothes. Mattie Aubrey was Tilly. The women looked better than they acted, although the play does not give anybody a chance but Perkins and Miss Aubrey.

The Garden's prices are 10-20-30 with box seats at 50 cents. The show Monday night was worth every bit of the 30.

Lionel E. Lawrence is director. The executive staff also includes Peter Coleman, treasurer; Edward A. Hamilton, assistant treasurer; Foster Downs, business manager; S. T. Anderson, stage manager; W. A. Daniels, musical director. Next week, "Ten Nights in a Barroom" announced.

Mark.

## COLUMBIA

Nine acts in less than two hours is some speed for a Sunday concert, especially on the afternoon show when the stage crew and orchestra are unfamiliar with the routine. And how much more entertaining such a program is than a long-drawn-out bill. It went with a slam from beginning to end, even without any singing or dancing of any consequence in the first three turns. May Rose and Quartet, Hodge and Lowell, Blinn and Burt—New Acts. All four had merit in a greater or lesser degree.

The applause bit of the bill was Cole and Denaby, dancers. "When Women Rule," which has had quite some success on the Loew and kindred circuits and played one performance on the two-a-day—at Hammerstein's—was so small hit. The cast is adequate to the demands of three-day audiences, but as played by the Lew Fields Co. in "All Aboard" looked entirely different. Ed. Vinton and "Buster" did very well.

De Lile and Vernon, a "sister act," with attractive dressing, and making a specialty of harmonizing, had a cream spot (No. 4), after three slow acts, and made the most of it. The taller of the two has "ginger." If she could but infuse some of it into her companion.

Sylvester, comedy magician, or rather a magician who essays comedy talk offered some good hand-work, but nothing new, not even his patter. The Bramsons, hoop rollers, had the regulation routine. Jolo.

## CRUSOE GIRLS

Tuesday at the Olympic is "Country Store Night." To say it is drawing business would be putting it mildly. The house was sold out before eight o'clock. Robinson's "Crusoe Girls" is this week's attraction. Charlie Robinson is the main stay. He has not stopped with himself, for he has a surrounding troupe of capable helpers.

Ida Emerson and Harry Hills are as classy a couple as burlesque can boast of. Ida looks like Broadway at \$2 all the time, in clothes and playing. Hills carries his clothes well, and is a very good straight, knowing how to read lines and helping the comedy end along by his feeding. His one mis-play is in the soldier's uniform. His other clothes are too good to have him spoil his average by wearing ill-fitting garb. May Bernhardt and Mabel Lee do very well. Miss Bernhardt plays a boy and does capitally with the male impersonation thing. May should watch herself, for she cannot stand much more weight and wear the trousers gracefully. Miss Lee is a pretty little girl with a voice that is pleasing and better than the usual burlesque soubret. Mabel needs a few dancing lessons.

A quartet which does well in the olio makes up the balance of the male end of the cast. They play small roles well. Freda Lehr has a small part, and gets in front of one number, passing along easily.

The show is made up of two pieces and a four-act olio. The olio fits in nicely and is good entertainment. The pieces by Charles Robinson and Matt Woodward are successful because Robinson is there at all times. He has hit upon two or three new bits that are screamers and has been successful in brushing up an old trick or two, making them big laugh winners. The telephone bit with Robinson in the audience is extremely funny. The old three card monte trick is especially well worked out. Both brought shouts. There are a couple of lines that get over the edge, but for the most part the comedy is clean. One fault that Robinson could and should clear is his make-up. In all three instances he would do better if making a more tidy appearance.

The numbers do nicely, but always run second to the comedy. The program says "Specially arranged numbers by Matt Woodward and Harry Von Tilzer." Then the chorus breaks forth into a couple of numbers from another publishing house.

Eighteen or 20 choristers are carried, and the costume changes run from good to flashy; but they come often, and everything is on the move all the time.

This Progressive Wheel show seems to be aimed for speed. It runs through the two hours and a half of entertainment without a let-up. There are many things that might be picked apart in the show, but the general result is satisfactory. It is fast, lively and funny. The audience liked it from beginning to end.

Dash.

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## BEAUTY, YOUTH & FOLLY

"Beauty, Youth and Folly" is the name James E. ("Blutch") Cooper has given the show he operates on the Columbia Circuit under one of the Sam Scribner franchises. At the Columbia theatre, New York, this week it is doing business well beyond its deserts as a burlesque entertainment. Cooper's personal popularity in the purlieus of Times Square is the organization's best asset. That and the pretty costuming of its principal women sum up the excellences of the troupe.

Lucia Cooper goes the long limit. She has little to do in the numbers or action of the pieces, but for every entrance has a different creation, all handsome models from the slit affair that introduced her to the arrangement of tights that brought her forward at the finale as the leader of a number. Together with "Blutch" she put over a parodied medley as a specialty. The house liked it.

The Cooper show holds this distinction—if it may be called a distinction—that it is without a single dialect comedian. To tell the truth, the scheme does not work out satisfactorily. The show is short on real laughing material. Tom McRae is featured in the comedy department, and although he is funny in a quiet way needs a foil. "Blutch" with his familiar clowning does not supply this. There is too little contrast in the combination of Cooper's semi-straight and McRae's eccentric for burlesque comedy, which requires broad effects. Mark this as one show that has no table scene.

Jennie Ross is the soubret, a lively young person, and a hard worker. If Jennie had any voice at all she would be a world beater, but her singing was an affliction. The reverse was true of Dolly Webb. Her numbers, especially the duets with Eddie Foley, were class for burlesque, but otherwise Miss Ross was severely straight, not to say wooden. Lottie Blackford figured in several numbers in the conventional way, but made an altogether satisfactory figure in tights during a first part number.

A good deal of parade was used for a baseball number, which involved a change of scene at the end of the first part, replacing the usual march. For some reason it fell rather flat, until Cooper, McRae and Joe Madden put over a pantomime ball game. The girls appeared as various famous ball players as they were named in a long set of verses, but the audience declined to fall for the applause bid, except when Mathewson was mentioned.

"Big Bass Fiddle" was staged ingeniously, and a good deal was made of McRae's number, "The Things I See When I Can Hardly See," worked up with the help of the choristers.

The early part of the show moves slowly, although every effort is made to speed it up with frequent musical interludes and several dancing specialties.

There is this to be said of the offering—from first to last it is clean. There is not a single line or bit of business in the least offensive.

Two rather good-looking sets are shown, and the costuming is attractive without at any time suggesting it involved an unusual investment. 20 girls

## FOLLIES OF PLEASURE

For 50 cents in the orchestra Rube Bernstein's "Follies of Pleasure" (Progressive Wheel) is a good show. Perhaps if the admission price were more it would be better, but that doesn't enter into this, for the house at the Gotham in Harlem Tuesday evening made it very evident it was thoroughly satisfied.

The show features Dan Coleman all over the program and all over the stage. When Coleman first appears you wonder why his name graces the top of the bill. He has a funny face and knows it. He can be funny whether he knows that or not, and he is funny, without any slapstick methods, noisy talk or mildewed "business." The longer you watch Coleman as the Irishman the more he is liked, and while he made no impression as an expressman on his brief first entrance, after a while his entrances were being awaited.

The remainder of the principals, there are six others, aid nicely. The principal assistant may be named as Fred Bulla, who does excellently as a ferocious Italian, and at another time dances to several encores. Tom McKenna takes a Dope role, but doesn't play it up strongly enough. Clyde J. Bates has a tough character, doing it rather well.

The women are headed by Alma Bauer, who at least has something of a voice. She is seconded by Violet Hilson, without a voice but having nearly everything else a soubret needs in burlesque. She did a "souse" bit commendably, although it is following Carrie De Mar's work quite closely. Since it does, Miss Hilson might as well say when Mr. Coleman asks her if she will have a taxicab that she can't stand another drink. That's Miss De Mar's also. Gussie Irwin is programmed for a minor role, but there is an Irish chorister in the "chorus number" Mr. McKenna leads who nearly grabs off the hit of the show with her high spirits and loud "singing."

Without any reflection upon Mr. McKenna as the leader of this number, for he draws many encores, it really belongs to Coleman. Coleman, by the way, has a dandy "Hinkey Dee" in "On Her Veranda." It's the best of its class that has been heard for several years. He should have countless encores for it.

The 16 chorus girls work well, look nice and make a first-class appearance. And they keep moving. Heaven bless the producer who keeps his chorus girls moving. But that Irish girl should be brought out of the back row. And the Scotch number should be sent to the last. Who wants to see tights after bare legs?

The numbers throughout are well chosen. No one publisher is favored. Some intelligence is displayed all through in the staging of this attraction, even if there are two "table scenes" in the first part.

This Rube Bernstein belies his first name. He's got a regular burlesque show.

Simé.

of the usual grade work in the line. The setting for the first act is an exact duplicate of that used by George Beban for "The Sign of the Rose." Rush.

**HAMMERSTEIN'S**

(Estimated Cost of Show, \$4,700.)

There was a noticeable absence of the "regulars" at Hammerstein's on Monday evening—probably due to the holiday—Columbus Day. It was a sell-out before 8 o'clock and that it was a holiday audience was shown by the early arrivals of most of the attendance. They seemed to come from the country, too, for on the whole, they were "stingy."

Not only a long show, but a good one, opening at 8.03 with Juggling Wilbur (New Acts) and presenting Gallando, the clay modeller at 11.45, with an 18 minute reel following him. Another evidence of the absence of the "regulars" was the entire audience remaining seated to the finish.

Belle Onri, ordinarily on too early to get much out of a good trapeze act, fared nicely. Josephine Dunfee with her special carpet, was third. Her opening song was given in a foreign tongue not easily distinguishable, but interspersed with tremolos and roulades, and lasting four minutes. Then came "The Song My Mother Used to Sing," which ran five minutes, the third being only a couple of minutes long. Miss Dunfee is a good singer, a fine looker and has "swell wardrobe," but the act is pretty "straight" for vaudeville—especially "No. 3" at "the corner."

Joe Cook scored with his clever travesty on a vaudeville show. Edythe Livingston (New Acts). It is a matter of personal preference as to which of two acts was the "class" of the show—Bernard Granville with his stories, dialects, lyrical patter, singing and unique stepping, reinforced by a clever "impromptu" curtain speech, or Florence Tempest, with her special songs and smart routine. It was markedly noticeable that the audience listened to the diminutive comedienne with as much attention as if she were a Bernhardt. Instead of slowly lowering her special back drop to change from an interior to an exterior scene, while she and her assistant are dancing, the house could be darkened an instant and the transformation accomplished rapidly, as the switch serves to detract from the stepping. Perhaps that, however, may have been the intention.

Lewis and Ryan are back in vaudeville for a single week, with their former offering "Hawkshaw the Detective." As the combination is only temporary, no attempt was made to bring the act up to date, and as a result it appeared old-fashioned. Despite a theatre party of 75, headed by ex-sheriff Foley, given in their honor, and the passing over the footlight to them by their friends of a huge floral horeshoe, the act merely passed.

Avon Comedy Four finally had a "spot" at Hammerstein's. Usually on after eleven, this week they have the next-to-closing the first half, and fell soft. Mlle. Fatima was on just before intermission. A much bejewelled woman, accompanied by an elderly gentleman, were ushered into box F, just before Fatima's act, and left immediately afterward. The woman watched the dancer carefully and assured her escort that it was "the real thing." And

**UNION SQUARE**

(Estimated Cost of Show, \$2,400.)

One flash at the five-piece orchestra at the Union Square is enough to discourage any purchaser of a \$1 or 75-cent seat. Starting from the orchestra pit and going right back through the house, at every angle it has the aspect of a small time theatre. This does not exclude the stage which looks the same way.

The house cannot compare in any way with many of the pop houses in the city for it doesn't even start in the same class. The show goes a long time before any different idea is gathered also.

Monday was a holiday, and besides that Leach Cross was on the bill, but even with both these to attract, the house was not capacity at the night show. Many came to see Cross, although his reception was not as big as expected. In the afternoon the fighter hurt his hand in the gymnasium act and at night was forced to tell stories. He apologized and used Kid Broad to help him get over. Kid Broad is the subject of many funny fight stories and is almost as good as the American flag for the fighters with monologistic ambitions. After hearing Leach tell stories the audience voted him a very good fighter.

"Don" the Talking Dog and Loney Haskell were also on the bill. "Don" said his few words and Loney his many. The house was interested throughout.

Madge P. Maitland cornered a real hit. Madge is not doing any "coon shouting" but is kidding her way through to success. Irish songs and ballads gained big applause for her. She does it all without leaving the stage and doesn't waste any time with unnecessary bowing or stalling. A very good idea.

Monroe and Pusey, a blackface talking act, did nicely. The comedian handles some new material neatly. The singing could be banished entirely. If this pair can work up a little more laughable stuff with the present good material they should be in demand. Morton and Elliott played the mouth organs and guitars and tore paper. Lohse and Sterling started the proceedings with a ring, trapeze and casting arrangement a little away from the usual. The act does nicely as a starter, but the boys could make good their efforts at speed by really working more rapidly.

"The Jarr Family," Bessie De Voie and Al B. White, and Tom Smith and Ralph Austin, New Acts. *Dash.*

she said it in a way that carried the conviction of knowledge.

Daisy Harcourt opened the second part, after a very brief intermission, thereby losing entirely the effect of her first song. Charlie Case was in fine fettle and put over a big hit. Sam and Kittie Morton are sure fire. Bristol's horse act (New Acts). Joe and Lew Cooper preceded Gallando, offering a couple of new songs. Some show. *Jolo.*

If you don't advertise in VARIETY, don't advertise at all.

**FIFTH AVENUE.**

(Estimated Cost of Show, \$3,800.)

All this week's Fifth Avenue show needs is a dancing soubret or two to give it ginger. There was some spirited stepping in the Valeska Suratt offering, but that was the only number that had it. The show had good comedy values and plenty of variety to keep interest alive. The laughing hits went to Laddie Cliff and Roger Imhof and Co. There were minor changes in the running order, consequent upon the shift of Seldom's "Poems in Marble" from "No. 3" to closing, a place for which the Suratt act was inappropriately listed. The holiday and the presence of the Suratt name brought out a capacity audience Monday evening.

Rolandow Brothers, acrobats, opened. The two men have a conventional routine of hand-to-hand feats, but perform in the perfection of acrobatic style, are splendid looking athletes, and make an altogether interesting number. Shriner and Richards and Demarest and Chabot (New Acts) were respectively "2" and "3."

Olive Briscoe just misses distinction. Her numbers, one in particular, are responsible. The number "No One in the Family Cares for Me," modeled on Irene Franklin's similar song, lacks a backing of character creation, and "The Days of 1861" is not for Miss Briscoe. The lyrics of the latter have to do with the degeneracy of these times. Why should so young and pretty a person mourn for the vanished days of long ago? Her earlier numbers were better.

Imhof, Conn and Coreene had the sketch "Surgeon Louder, U. S. A.," used in burlesque. No better military travesty is to be seen. Imhof in quite a different direction does an Irish characterization that in its way is almost as finished as that of Tom Ryan's, although the travesty, of course, destroys it as a legitimate characterization.

Jones and Sylvester did splendidly. Harry Sylvester has a bully bit of comedy in a sneeze that interferes with his solo. The talk won laughs and the duet at the finish got them away to the accompaniment of applause.

Laddie Cliff sang four songs, some new, and after his finishing dance, had to make a speech, before they would part with him.

The Valeska Suratt offering "Black Crepe and Diamonds" was an interesting novelty. It is a fantasy in verse with special settings and music—AND GOWNS. One scene brings Miss Suratt forward as the centre of a silver setting dressed in a curious model of shimmering stuff which should be called radium cloth if it isn't. Her dances were mild, but the stepping of two members of her company, programmed as Mr. and Mrs. Higgins, made up in whirlwind action what her own sinuous maneuvers lacked in that direction. Miss Suratt shared with her assistance the enthusiastic applause of the audience with a generosity that is all too rare among musical comedy stars who visit the two-a-day from time to time. *Rush.*

**WINTER GARDEN.**

In the three hours between 8.30 and 11.30 o'clock Sunday evening Jule Delmar put over 14 vaudeville numbers, including an impromptu appearance of Al Jolson, nailed in the audience and forced on the stage after a plea to be excused. It is seldom that a specialty artist receives a testimonial of popularity such as was accorded Jolson. When announced from the stage that he was in the house, the audience applauded wildly. Jolson stood on his chair and tried to beg off, but they wouldn't have it that way. He finally sang two songs. The incident held the show up 20 minutes. Jolson is playing in Brooklyn this week with "The Honeymoon Express."

The show ran off most entertainingly except that the Beethoven Society, appearing after intermission, played four numbers and overstayed its welcome. The Winter Garden takes to new faces rather slowly. For the "regulars" it had the warmest welcome, but declined to become enthusiastic over new recruits. Anne Dancrey fell in the latter class. She sang three songs, one in English and two in French, and departed to the accompaniment of only casual applause.

There was perhaps an overplus of straight singing. Cecil Cunningham and Fritz Von Busing started. Frances Demarest followed and Mlle. Dancrey made the third, which may have had something to do with her lukewarm reception. The hits of the evening went to Whiting and Burt, Charles and Mollie King, and Rose Dolly and Fred Leslie and Conroy and Le Maire, all familiars of the Shubert establishment.

Two men singles of widely different style did very well. They were Felix Adler and Artie Mehlinger. Adler has a capital bit in his burlesque of the vaudeville ventriloquist, but some of his "nut" buffoonery is rather tiresome. This "nut" thing is being worked to an extreme anyhow. Early in the evening a very self confident young man announced as Harry Rose went through a series of absurd postures accompanying a sentimental ballad. This got him nothing, while a capital coon song, for which he was fitted, won him substantial applause.

The Kings were on early, No. 3. Perhaps the recent event in the King family disposed the crowd to be more than usually friendly. Anyway they received an ovation. It is worth noting that the Winter Garden favorites own a popularity that is based not merely on familiarity. In every instance they have a well defined ground of appeal. Charlie King has a decidedly pleasing sympathetic voice and that rare knack of getting his songs over, and Mollie's lovely person and graceful, spirited dancing would establish her anywhere.

Mr. Whiting and Miss Burt hold to their conversational songs. They showed next to closing and put one over waist high and straight in the groove. The Woodchoppers from the Hippodrome closed the show.

The seating capacity was taxed to its utmost, and the space behind the rail was blocked. *Rush.*

Gus Edwards Co. (23).

"Yankee Doodle Scouts" (Musical Comedy).

Full Stage (Special Set).

Palace.

You might call "The Yankee Doodle Scouts" a tabloid, and then again you might call it anything without going wrong. Gus Edwards presents it; Gus Edwards wrote the music, and Gus Edwards staged it. Poor Bill Cobb and poor Tommy Gray only got their names on the programs once; Gus went to it three times—8-1 Gus wrote out the billing. Even Hattie Kneitel was mentioned twice, once as "With Hattie Kneitel," and the other time as Ruth, a Red Cross nurse. Hattie does nothing to justify her prominence in the billing. There are several principals and a chorus of boys, in military uniforms. The boys do a drill; the principals do little. The drill is the old Zouave stuff with one new movement. In the afternoon the company scaled a wall, not to get away from the audience, but in the evening omitted that. For the finale Hattie appeared draped in the American flag. That was GRAND. The society or some authority which supervises the American Boy Scouts stopped Gus Edwards from using the title, "American Boy Scouts," with this act. If they could only have seen the act itself, perhaps they would have stopped that also, which would have been something accomplished. It was a nice evening Monday and a holiday audience present, which, taken together, made the death of "The Yankee Doodle Scouts" at the Palace very peaceful, if not pleasant. They will be assured of a nice obituary notice in every town they play. *Stmo.*

Edna White and Co. (1).

Songa.

8 Mins.; One.  
232 Street.

The company is carded to take in the man at the piano who plays the accompaniments for Edna White. Everything considered, Edna is quite all right. She's rather tall and stately, well dressed, attractive, and possessed of a voice that's well controlled, of high range and musical in quality. Miss White also fooled them with some new songs, new, anyway, to the pop houses. She has everything in her favor and should glide into the bigger houses for the verdict. *Mark.*

Hughes and Logan.

Boxing Sketch (Comedy).  
17 Mins.; Three (Interior).  
Hamilton.

Hughes and Logan have a good stage idea, but are not working it to the best advantage. Man in Irish character calls at the gymnasium of the woman boxing instructor who proceeds to give him pointers with the gloves. The man brings in some stageworn comedy tricks. His makup needs toning down. The boxing bit at the close with the woman announcing the different blows of the prize ring and illustrating them held the act up. With some good dialog, Hughes and Logan could boost their stock considerably. *Mark.*

If you don't advertise in VARIETY, don't advertise at all.

Louis Hardt.

Strong Man.

12 Mins.; Full Stage.

Majestic, Milwaukee, Wis.

Milwaukee, Oct. 15.

Billed as "the gentleman athlete" in "As in a Dream." Act opens in "one" when he saunters on in evening dress with eyeglass and stick, sits down at table and falls asleep. While in that condition raised drop leaves him on full stage, where he is awakened by one of two "supes" clad in armor. Five other flunkies, all "supes," appear. He holds one on upraised leg while lying on his side, then holds one on one leg bent behind him, as well as supporting all seven on his body with head and feet on stools. Splits act with posing, spoiled by taking on props in view of audience, and then displays muscular development, also hurt by demanding a dark stage to turn even half way around. Dark stage gives him chance to get back to original position in "one," when he wakes up. *Morgan.*

Frank Clifford.

Singing, Dancing, Talk.

10 Mins.; One.

American.

Clifford is what would be termed in England a "character comedian." He sings, dances, talks and recites. The recitation is designed to be serious, but doesn't reach; the singing is quite comic, and his eccentric dancing has some steps new to us. And of his jokes, they are, as Clifford himself sums them up, some good and some English. A good small timer. *Jolo.*

Binns and Burt.

Acrobatic and Rings.

7 Mins.; Full Stage.

Columbia (Oct. 12).

Straight worker and eccentric. The comedian has several bits of funny and apparently new business and the act is framed for comedy throughout. The acrobatics are of a high order, and this, with the original comedy, should make the turn an effective closer anywhere. *Jolo.*

Ward and Hayes.

Singing, Dancing, Talk.

7 Mins.; One.

American.

Two young men who sing, dance and talk. Their main bid for approval is some stepping. Good big small timers. *Jolo.*

Bibbs and Bibbs.

Comedy Bicyclists.

10 Mins.; Full Stage.

American.

Eccentric and blackface comedy cyclists. Good riders. Suitable for big small time closer. *Jolo.*

Hodge and Lowell.

Talk, Singing, Stepping.

18 Mins.; One.

Columbia (Oct. 12).

"Rube" advertises for a wife, girl answers as a joke. She lets audience into the secret that she will disguise herself as a country lass and meet the innocent. Man gives a very good bumpkin characterization with woman rather an inadequate feeder. Good small timers. *Jolo.*

# LONDON

VARIETY'S LONDON OFFICE

18 CHARING CROSS ROAD

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JESSE FREEMAN, Representative.

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

London, Oct. 8.

Most all acts booked by Rufe Naylor of South Africa or by Hugh Mackintosh in Australia will play both countries.

Though done in secret it is stated the London Opera House is rehearsing for a new act to be placed in the big revue shortly.

Gerald Griffin walked out of the Empire, Sheffield, last week on account of having been placed badly after the first show. The rest of the Moss Tour that the comedian had booked has been taken away from him. If the opposition does not take the act in the Provinces the comedian will shortly return to America.

Anna Chandler is appearing at the Pavillion this week, her first appearance in the West End since her arrival in England a few months ago.

The Hippodrome last week produced Ned Wayburn's staircase as a vaudeville act through the management knowing the Alhambra intended using the same novelty in its new show, "Keep Smiling." The staircase in itself provided the audiences with a great deal to talk about, as it is a big looking affair. However, the short time the producer had to prepare it handicapped him. Outside of a corking dance by Willie Solar and a run up and down on her toes by Mazie King there is not much to be seen. Probably the management succeeded in a measure in their purpose to protect an idea obtained by rightful purchase in New York.

W. C. Fields and George Graves are the special added attractions to Sarah Bernhardt at the Coliseum this week.

The slump that the Hippodrome had after the closing of the big revue there some weeks ago is over now. The big stairway seems to be drawing the very big houses every day.

"I Should Worry," that opened at the Palace some weeks ago, lived up to the prediction of many in the outside Gibbons halls where it did tremendous business. The show is at present at the Palladium as the top attraction.

The Chiswick Empire will reopen about Nov. 15. The stage section of the house was destroyed by fire about two months ago.

Walter Haast is said to have started suit in America against Cosmo Hamilton for commissions on the play, "The Blindness of Virtue." George Foster has just sent a company to play this piece in Australia. There may be an-

other production in London if a West End theatre can be obtained.

## OBITUARY

M. Pauly, known in cafe chantant circles in France as Monval, died recently at Lyons, France, at the age of 39.

Harry J. Andrews, brother of Blanche Andrews, died in Bristol, R. I., several weeks ago. He retired from the stage in 1903.

Eddie Leslie, an impersonator and mimic, died in Amityville, L. I., late last week. He was 46 years old.

Paris, Oct. 7.

Robert Thevanne, French actor and author, died Oct. 2, at the age of 27 years.

William J. (Billy) Dean, general stage director for David Belasco for many years, after an extended illness died Oct. 9 at his country place on Long Island. The deceased had been Mr. Belasco's right hand bower in all his productions for many seasons, and his friends were legion. Dean was a member of the Lambs' Club and the Players. His brother, Tunis F. Dean, manages the Academy, Baltimore. The body was interred in the family cemetery, Athens, O.

Sammy Brown, burlesque comedian, and last with Hurtig & Seamon's "Bowery Burlesquers," died in New York Oct. 6. The body was taken to Savannah for burial. Brown was of the act of Brown, Harris and Brown for several seasons. Marty Seamon, of the Seamon Duo, took Brown's place in the burlesque troupe.

Toronto, Oct. 15.

A Coroner's jury has decided that George Francis Beard, theatrical agent, died in New York from natural causes. An autopsy disclosed no poison in the body. Relatives of the dead theatrical man had charged that there were irregularities about the burial and expressed suspicions that he had been murdered.

After an illness of many months, Clarence Horton, theatrical and excursion agent of the Big Four Railroad, died at his home in Cincinnati Oct. 11 of cancer of the throat. Horton was with the Big Four for 24 years. Funeral services were held at his former home in Marion, Ind.

Eddie Leslie, comedian, who has played in most of the big American vaudeville theatres, died at the sanitarium, Amityville, L. I., N. Y., last week of Bright's disease and a heart affection. His widow, known on the stage as Mlle. Carrie, survives. The funeral was held in New York Tuesday. Leslie was born in Boston, and was 46 years old.

# NEWS OF THE CABARETS

The Cabaret men of New York are up in the air. Starting with Labor Day, business has been at sixes and sevens. Save Saturday nights, holidays and the nights of the World's Series ball games, attendance at the Cabaret restaurants has been 'way below that of the same period last year. The Cabaret men are divided in their judgment of the causes of the slump. Some blame it on the weather, others on the extension of the dance craze, others on a general money stringency. The most optimistic of the restaurant men admit a fall of 20 to 30 per cent. from last season's trade. Frank Forsyth, who books most of the cabarets, concedes a fall-off of about 25 per cent. in the demand for acts. The depression is general, affecting the Cabarets of the lower East Side, Harlem, the Bronx, Brooklyn and Broadway in about the same measure. Shanley's reports the same number of turns on its bill as last season, but the Cafe Boulevard admits curtailment. The Cafe Boulevard managers, however, say this is due to their plan to retire from the East Side and occupy the College Inn space under the old Albany Hotel, commencing next month. Reisenweber's is maintaining the same Cabaret forces, numerically, as last season, but have extended the dancing space until now it takes in three floors. Healey's Cabaret last season began in November. The stage program starts there this season about Election also, although the dance floor is now in action. Churchill's, the Garden, Faust's and the Pekin report the maintenance of their full complement of performers. Churchill may start dancing on the balcony (Broadway side). Wallach's has cut its Cabaret down. Baber's is listed as contemplating no cut. The Kaiser Hof directors, employing only seven entertainers last season, say that number will be this season's limit. Up atop the roof of the New York, William Morris is putting up a stiff bill, and drawing steady crowds, especially after the regular shows let out. Over in Newark, the Broad St. Hotel and the Hotel Navarre, that introduced the Cabaret craze to New Jersey, are still closed tight since the raid by the police, who claimed the hostilities were run indecently, and still have their managers in the meshes of the law. The raids killed the Cabaret business in Newark. The hotels in Pittsburgh are offering diluted Cabaret shows. Montreal has a single honest-to-goodness one, while Cincinnati is running wide open, and even adding Cabaret performers to the picture houses. The blight is on the Cabaret in Chicago, and each of the popular haunts for this sort of diversion is under police surveillance, with the ban on any song or number that a suffragette might term offensive. Despite the Barbary Coast raids in Frisco, the Cabaret business there is flourishing subterraneously, and expected to do so openly when the Panama Fair advanced crowd gets in. The hotels of Boston, Philadelphia, Baltimore, Norfolk, Memphis and Jackson never did embrace

the Cabaret rage. Most of those cities make a feeble show of restaurant entertainment with an occasional singer, and infrequently a team of dancers. The salaries of Cabaret performers have not suffered so far by the slump, singles drawing from \$30 to \$50 weekly, as an average, and teams \$60 to \$100, with \$75 the average. Especially good dancing teams in the first class programs draw as much as \$125, but the women are expected to make from three to six changes of costume weekly. \$450 was the New York's Cabaret salary of Wallace McCutcheon and Joan Sawyer, a sum that represents the average Cabaret salary of Maurice and Florence Walton, incomes largely augmented by regular theatrical stage appearances and private lessons. A great many of the New York hotel men are inclined to reduce the Cabaret bills. Some are disposed to chop out the thing entirely. But just now all are waiting. If the advent of cold weather doesn't drive folks into the Cabaret restaurants, a general slashing is predicted.

Matinees have been installed on the New York Roof (Jardin de Danse). They run from 3 o'clock until 7 daily. An admission of one dollar entitles the patron to fifty cents' worth of liquor, food or tea. Free instruction in trotting is offered to guests. Joan Sawyer will give an illustrated blackboard dancing lesson each afternoon. During the season the New York will have a series of special nights, two or three a week. The first was tried last Friday. It was a masque ball affair, but no one would wear the masques provided. In the next attempt the New York will insist that dancers, after 11 o'clock don the masque. A fancy dress ball up there may be tried.

Chicago, Oct. 15.  
Morine Coffey has been making a hit at the Planters' Hotel Cabaret where she has been billed to sing grand opera in ragtime. Tuesday evening has been set aside by Manager Hibben as "Professional Night." The place is usually filled with some of the best known players in the city. Axelrod's Lady Orchestra has been engaged for the Cabaret performances at the Briggs House Cafe.

Paris, Oct. 15.  
Still another rival to the Tango has been introduced, but a weakly one. It is the "Crawling" dance. After waltzing a minute the dancers part, and extend themselves at full length on the floor; keeping to the music, they slowly rise, rejoin each other and continue to waltz.

Col. Marc Diamond, age 76, and Mlle. Arine Delaware, age 68, are doing fancy dancing at the Jardin de Danse. The old couple go right to it, ragging or waltzing. You have to be there to Turkey at 76. How many of us will be able to sit up then, if we ever reach it? It's tough to be an A. K., but to dance at that age isn't so bad.

San Francisco, Oct. 15.

After a short period of darkness, during which extensive alterations and improvements were made, Maxim's Cafe at Taylor and Eddy streets, this city, reopened last Tuesday night under the management of Bert Stimson, who is associated in the ownership of the place with "Buck" Louis, a former proprietor. For several years one of the best known Cabaret resorts in uptown Frisco, the carpenter and decorator have effected a great change in the general interior appearance of the place. The piano on the main floor where the Cabaret entertainers hold forth, is in charge of Bert Donaldson, musical director, Celeste A. Baldwin is violinist. The opening week's program of entertainment included the Tuxedo Male Trio of singers composed of Al Asmall, lead; Ben Davis, tenor; and Harry Leahy, baritone; Evelyn Keller, Lillian (Buster) Rowe and Hazel Robison, vocalists; Eulalie Weber, Spanish danseuse, and Walker and Walker, eccentric buck and wing dancers. A weekly change of bill is announced. The lighting effects of the place are unusual and novel. The total seating capacity is 600.

Portland, Ore., Oct. 15.

The mayor of this city is reported to have done a little quiet sleuthing here recently among the "wet goods" resorts on the river front and is credited with having discovered a miniature "Barbary Coast" where the proprietors of two Cabaret grills are alleged to have been permitting girl entertainers to sing and dance in the same room where intoxicating beverages are sold over the bar, while the visiting "upper tendom" of Bohemia are onlookers from balcony seats above.

Benny Dillon, the English jockey now in this city, has been surprising the folks on the New York Roof by the easy way he puts over a trot dance. Dillon does it as though he were an American.

Maxim's Cafe at Eddy and Taylor streets, San Francisco, after being closed for repairs, re-opened Oct. 7 under the management of Bert Stimson. A lengthy bill of Cabaret features is offered.

The Dancing Cabaret on Fields' 44th Street theatre roof is about settled. It will open when the new policy of entertainment is started in the theatre downstairs by the Shuberts and Fields. The basement will be converted into a rathskeller. It is ideal for that purpose.

## CAN'T BEAT NEW YORK.

San Francisco, Oct. 15.

A few more state holidays legalized by the chief executive, together with the regular national holidays and with the 52 Sundays added promise eventually to make life in California one long vacation. The latest is Nov. 24, to be set aside as a legal holiday in celebration of the 200th anniversary of the birth of Junipero Serra, founder of the old California missions.

## PARIS

Paris, Oct. 7.

After the revue "En douce" at the Comedie des Champs Elysees (Theatre Leon Poirier), a piece "Le Veau d'Or" by Lucien Gleize, will be presented, with Mlle. Revonne, who has just returned from South America. She consequently will not appear in "La Vivante Image" by J. Renaud, at the Theatre Sarah Bernhardt.

It is not with a new play by Abel Hermant that Abel Deval will reopen the Marigny as a comedy theatre. "La Belle et la Bete," by Andre Picard, will have first honors. Andree Megard is listed for the leading lady role. This work was intended for the Athenee, but "Coeur de Lilas" by Tristan Bernard and C. H. Hirsch will inaugurate the season at the latter theatre, also managed by Decal, backed by Quinson.

Marguerite Moreno has been engaged by Hertz and Coquelin to hold a part in Henry Bataille's "Manon, Fille Galante" at the Porte Saint Martin theatre this season. A new play by the same author is also due shortly at the Vaudeville theatre, for which Pierre Pradier is listed.

After the revival of "The Secret," by Bernstein at the Bouffes Parisiennes it is arranged that Quinston will lease the theatre till May and produce a new play by Tristan Bernard, in which Mme. Simone and Max Dearly will appear together.

A new toy introduced in Paris is a phonographic apparatus in which a reversing mechanism enables records to be played backward.

A vaudeville program is being given at the Varieties theatre, Berne, Switzerland. It is the first real music hall program presented in the Swiss capital.

The Scala Umberto, with small time vaudeville, has opened in Rome.

The Coliseum, Metz (Germany) is now known as the Eden theatre.

It is proposed to build a new music hall in Geneva, Switzerland.

## NEEDED FREAK ACT.

Boston, Oct. 15.

The United Booking Offices showed its hand rather crudely this week when Joseph Knowles, the man who claims to have spent two weeks naked and unarmed in the Maine woods was booked at a fat price and then placed in at Keith's big house instead of the National, where it belonged.

Knowles is a big attraction locally.

## FAWCETT PLAYING JUDGE.

"The Prodigal Judge" Co. (Inc.) plans to open the dramatization of Vaughan Kester's popular novel Nov. 24. After a week of one-nighters the show will play its first week stand at the Columbia, Washington, beginning Dec. 1.

George Fawcett will be starred as the Judge, rehearsals to start next week.

# CORRESPONDENCE

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

**JOHN J. O'CONNOR**  
(WYNN)  
In Charge

**CHICAGO**

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

**PALACE** (Mort Singer, mgr.; agent, Orpheum).—Outside of several unpardonable confusions, the presence of enough plans to put someone in the wholesale business, and an unusual amount of risqué material, for which nearly every act on the bill did their little share, the show at the Palace is all right, just missed the burlesque classification and seemed to satisfy the capacity audience Monday afternoon. The running order brought the hit of the bill above her position, the same being Ray Cox, leaving the balance to make an upthrust fight against unobtainable odds. Miss Cox has particularly changed her repertoire since her Majestic engagement, still retaining the airship number, one of her best, and with Joe Woodward at the piano, she walked away with all the honors. The headliners, French and Eis, through a point of sensationalism, displayed a daring dance backed up with a pretentious setting, but otherwise proved to be the stereotyped affair of its kind, a modernized "Apache" wiggle. The Swain-Oatman Trio of acrobats opened, their speed being the principal asset and for this alone they slammed out a safe hit. Helen King, the same in the first act, did a splendid routine of special numbers. Her portrayal of a boy coupled with some exceptionally speedy changes brought her over safe by a reasonable margin, despite the handicap of a right arm. The four Harveys, of old and Harry Parker with as many pianos. For some reason or other the orchestra didn't or couldn't follow the sextet in the opening number and this cramped the turn to such an extent that the audience did an uncharacteristic "flop," although at the close they took enough bows to guarantee the presence of a flock of song boosters. Francis McGinn and Co. in "The Top" were a hit. Stepp, Goodrich and King held their act to closing spot, introducing another piano. They landed a fairly good score, their past reputation guaranteeing this by itself. Canfield and Ashley were a fair hit and The Le Vans closed. WYNN.

**GREAT NORTHERN HIP.** (Fred Eberts, mgr.; agent, E. J. Cox).—There are various good features to be found in the day shift for this week in this house, in fact the bill seemed to please more than usually well. Caught at the first show Monday, the house was light at the opening, but before the show was run through nearly every seat was occupied from the first act to the last. One of the big acts, Ewing's Zouave Band, made a fine impression. This act is stunningly dressed and the young men who form the company are active and intelligent, and they put up a most excellent deal. At the close they return to the stage with their band instruments, and they really play very well. The act went big Monday. Santameri, a dancer, was on early in the bill. This young woman is graceful and wins her own way. Her watercolor work was fine and she won much applause. Her barefoot dancing was in good taste and she closed with "The Dance of Death," an effective number. Three juvenile appearing persons under the title of the Tony Corvetti Trio afforded much hearty laughter with their bright patter, their dialect songs and their dancing. They worked hard and they were seen in their good graces of their audience. They came near holding the show and were called back for a half dozen bows before they were allowed to leave the stage. The Lorbeer Troupe of athletes got by very well with some showy hand-balancing and the work of the juvenile was especially good. There are four in the troupe and they work easily. Kipling and Penick, on for songs and talk near the close of the bill, were not fortunate at all times in efforts to please, although they did register a little hit. The singing is not so good as the talk. They have some bright stuff, however, and they walked away with a nice little reward of applause and laughter. Rehlender's educated pigs were amusing and the De Stefano Brothers' harp and violin entertained near the close of the bill. REED.

**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum).—Charles R. Fox and Mabel Fontenot (New Acts) returned to travesty in the bill in this house Monday, making the program notable with their efforts. One of the big acts in the bill was "The Trained Nurse." This act, while it has been seen in Chicago before this season, having been shown at the Palace, it made a very good impression. Phillips & White, billed as comedy singers, cleaned up well. They have a happy style and were warmly welcomed. They offer a varied repertoire of songs, running from ballads to comic ditties, with a sentimental song thrown

in here and there. They were called back a half dozen times. Leona Thurber and Harry Madison were on in fourth place with their skit "On a Shopping Tour." They have some keen jests and they work together effectively. They caused much laughter and added greatly to the enjoyment of the afternoon. Following the Ross-Penton act the Three Bohemians offered songs, concertina and guitar numbers and they were also received with much enthusiasm. The act is varied and has several unique features. The Four Harveys had the closing spot, and succeeded in holding the house with them until the end. Lola Buckingham (New Acts). Lower floor well filled, balcony light. REED.

**HALSTED-EMPRESS** (Harry Mitchell, mgr.).—Good bill again this week, with big acts that would go well in "loop" houses. Joe Maxwell's "Canoe Girls" had the position of honor. It is big and elaborate and has novel features. It went over with a big rush at the first show Sunday afternoon. Neary & Miller, in black face, also registered a sound hit. Holland & Bale were on for a sketch called "Twist Matinee and Night." James McDonald told some good Irish stories which won him much laughter and applause. Whyte, Peizer and Whyte were in a good spot with songs and nonsense and registered a neat little triumph. Three Cocacys closed with acrobatic comedy, received with many manifestations of delight. George Hermann and

Marion Shirley opened with their grotesque act, "The Mysterious Masquerader." This has many elements of surprise in it. The audience was particularly demonstrative and gave the players every encouragement. REED.

**AMERICAN MUSIC HALL** (Sam P. Gerson).—Lew Fields in "All Aboard," playing to big houses.

**AUDITORIUM** (Bernard Ulrich, mgr.).—"The Whip," nearing the close of a prosperous engagement. **BLACKSTONE** (Augustus Pitou, Jr., mgr.).—"Damaged Goods," playing its final week. Has drawn good houses. **COHAN'S** G. O. H. (Harry Ridings, mgr.).—"Ray Thief," still popular. **CORT** (U. J. Hermann, mgr.).—"Gloriana," opened Sunday night. **GARRICK** (John J. Garrity, mgr.).—William Hodge drawing big houses. Will stay all season.

**LA SALLE** (Harry Aaklin, mgr.).—"A Trip to Washington," proving good card. **OLYMPIC** (George C. Warren, mgr.).—"Mutt & Jeff in Panama," Road show has not been an unqualified hit. **POWER'S** (Harry J. Powers, mgr.).—"The Governor's Lady," meeting with fair returns. **PRINCESS** (Frank Phelps, mgr.).—Doris Keane in "Romance," one of the biggest hits of the season. **ILLINOIS** (Will J. Davis, mgr.).—"The Lady of the Slipper," still doing well at \$2.50. **ZIEGFELD** (Will K. Ziegfeld, mgr.).—Pictures.

**FINE ARTS** (Albert Perry, mgr.).—"The Yellow Jacket," playing to good returns. **IMPERIAL** (Kilmt & Gassolo, mgr.).—"Freckles." **NATIONAL** (John Barrett, mgr.).—"The Confession." **VICTORIA** (Alfred Spink, mgr.).—Albert Phillips and Lella Shaw in Will J. Jossey's "One Woman's Life."

Truly Shattuck is playing the Jones, Linick & Schaefer Chicago houses.

Louis Small is now in the box office at the American Music Hall as assistant.

"Stop Thief," which closes its engagement at Cohan's Grand next week, will go east.

An extra performance of "Damaged Goods" is scheduled for next Sunday afternoon at the Blackstone.

Louis Malcolm has gone to Kansas City, where he will manage the Auditorium, offering dramatic stock.

A daughter has been born to Mr. and Mrs. Merle E. Smith. Mrs. Smith is known on the stage as Addie Dougherty.

The Fine Arts theatre has joined the list offering \$1 matinees. The popular priced performance is given Thursdays.

"When 'The Governor's Lady' leaves Powers," it will play Minneapolis, St. Paul, Milwaukee and St. Louis and then east.

The Hull House Players will act "The Pigeon" at Hinsdale, Oct. 17, for the benefit of the Woman's Club of that suburb.

Leo Fall's operetta, "Miss Caprice," will come to the Studebaker after Lina Arabaneli closes in "The Red Canary" in that house.

Joseph Koppel, well known as a treasurer in Chicago, has been made manager of the North Shore theatre to succeed LeMonte Snell.

Allesandro Bonci has been released by the Chicago Grand Opera Co. upon his own request. Campanini cabled this from Parma, Italy, last week.

Herman Fuchs, formerly in the box office at the Garrick, is now in charge of the box office at the Ziegfeld for William A. Brady. David Coulter is his assistant.

The ventilation committee of the Women's City Club have been fighting the attempt to have the city enjoined from enforcing the new ventilation ordinance.

"The Yellow Streak," a newspaper play in one act, written by Walter Noble Burns and Harry Daniel of the Inter Ocean, was produced at the Indiana Monday.

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## SAN FRANCISCO

By HARRY BONNELL

VARIETY'S

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**EMPRESS**.—Seven Hearns, cycling act, had the closing position and proved enterprising. "The Tamer," with Mabel Florence and Berardford Lovett, was voted fine, from a comedy standpoint, the skit being excellently interpreted. Tom Dingle and Jack Corcoran scored. Bierre and King were fairly well received. George F. Hall, moderately successful. The Naguffs displayed some interesting work and were a novel opener. The Idora Park musical comedy in a tabloid skit didn't make the hit expected, as the tab submitted to the cutting process which weakened it lamentably. Everything was eliminated but the numbers. Another addition to the bill was Ti Si Sung, a local Chinese violinist. Some applause.

**ORPHEUM**.—Lulu Glaser and Co. received several curtain calls. Swor and Mack put over some amusing comedy. The Langdons were liked. Klutings' Animals did very well, closing the show. Darrell and Conway pleased. Charlotte Parry repeated her success of the preceding week. Lambert and Ball also registered again. Ed. Wynn and Co. opened the show.

**PANTAGES**.—Four Marx Bros. held the closing spot and greatly amused. The Wittens, satisfactory opener. Eddie Howard went over nicely. Grove and Green handed out some entertaining black-faced comedy. Al Abbott drew moderate applause. George and Victor Harris did some skit work, but their dressing militated against success.

**COLUMBIA** (Gottlieb, Marx & Co., mgrs.).—"The Trail of the Lonesome Pine" (Charlotte Walker), last week.

**CORT** (Homer F. Curran, mgr.).—"The Enchantress" (Kitty Gordon), last week. **ALCAZAR** (Belasco & Mayer, mgrs.).—Stock, "Your Neighbor's Wife," featuring Charles Ruggles.

**TIVOLI** O. H. (W. H. Leahy, mgr.).—Western Metropolitan Opera Co. (first week). **ORIENTAL** (Kutner & Graves, mgrs.).—Dramatic stock, "The Confession."

Fred Butler, stage manager at the Alcazar, is reported sick in one of the local hospitals.

Barney Myers has lately been succeeded here in the box office of the Oriental by Louis Samuels.

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# IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

the Brennan-Fuller (Australian) vaudeville circuit has returned from Chicago.

Hollis E. Cooley of New York City left here last week after being registered for several days at the St. Francis Hotel.

A concession to reproduce the Dayton (Ohio) food at the Panama-Pacific Exposition has lately been granted to Henry Ellsworth.

The first California Land Show and Home Industry Exhibition opened here Oct. 11 under a big white top at Eighth and Market streets.

James Post and his company of burlesquers commenced a stock engagement this week at the Majestic pop vaudeville theatre in this city.

Bobby Woolsey, last at the Alcazar, has succeeded Walter Cattlet with the Kitty Gordon company at the Cort. It is understood that Cattlet proposes to remain in this city.

A late recruit to the dramatic stock company at Ye Liberty, Oakland, is Alice Fleming, who for the last couple of years has been appearing in stock in Portland, Ore.

Sharon Campbell, identified with stock dramatic entertainment in Los Angeles for the last two years, is planning a tour of Southern California shortly with a show of her own.

Becker and Adams suddenly concluded to cancel all Coast vaudeville bookings last week and made a hurried departure for Chicago to begin preparations for their W. V. M. A. opening.

An unconfirmed rumor is that Senator Felton, a real estate man, is angling for the lease of the American, which cost James Goewey a lot of money, time and effort to finally discover it was a "lemon."

Charles Ruggles, a stock favorite here and in Los Angeles, has been engaged for a special fortnight's appearance at the Alcazar pending the scheduled opening Oct. 27 of Bertram Lytell and Evelyn Vaughan.

Harry ("Bud") Fisher, accompanied by his wife, arrived here in his "old home town," as he styles it, and straightway registered at the St. Francis Hotel. The cartoonist's stay is understood to be limited to a fortnight.

Loretta Martin, the actress who was removed from a local hotel to a hospital here while believed to be affected with dementia, recovered sufficiently to be able to go to the home of her mother in Albuquerque, N. M.

Walter Cattlet, who dropped out of the Kitty Gordon show here last week, has since

succeeded Robert Pitkin in the Tivoli Opera House stock company. Pitkin is understood to have gone to Los Angeles to join the Oliver Morosco acting forces.

By request of the Concessions Committee, so it is said, Mrs. F. L. Erickson, former assistant here to Director of Concessions Frank Burt, has lately resigned and is succeeded by Edward Levy, a former manager of the old Chutes Park.

Apparently copying after the idea of the Inside Inn at the St. Louis Exposition, there is to be an "Inside Inn" here at the Panama-Pacific Exposition. The concession is understood to belong to McConnell, who controls quite a long list of other grants here for the big fair in 1915.

In the line-up of the Frederick R. Benson company of players from London and now on a tour of this country and Canada, is George Manship, a member of class of 1911 of the University of California. This troupe is booked for an engagement here at one of the local theatres some time in March next.

The pathetic call of a mother for her boy reached these shores last week from far off Australia. When the police received a letter from Mrs. Rose Adams of Albany street, Surrey Hill, Sydney, soliciting their aid in finding her son, Albert Comer Win. The latter is listed an actor and has been absent from his parent for 11 years.

After adopting resolutions for the commendation of the Police Commissioners in "nailing the lid" down on the "Barbary Coast" the North Beach Promotion Association, the vice rangers of which district are primarily responsible for drastic reform measures, have appointed a committee of five to aid the unemployed dance hall girls in securing other positions.

The added attraction here this week at the Empress and a feature one, too, by the way, is the Jack Raynes musical comedy company, just lately closed after a summer engagement at Idora Park, Oakland. 16 people in the line-up and the personnel of the principals intact with the exception of Mindell (World) Kingston who is reported to be framing up an act for big time vaudeville.

The Humane Society of Alameda County took a hand in the Rodeo or wild west entertainment at the Emeryville race track near here Oct. 8, when Special Officer W. J. Osborne asserted his authority and put a sudden stop to the "bulldozing" or throwing of steers, one of the most exciting events of the show. Cruelty to animals was alleged. The cause is expected to be argued in Oakland.

Instead of bringing a big company of choristers here from the east for the grand opera season at the Tivoli Opera House, the importation was confined almost if not quite exclusively to the principals, and the chorus is made up chiefly of recruits gathered together in this city. Whether or not the result is as satisfactory from a standpoint of artistry and acting, the line-up is admittedly strong on looks.

Frederick Thompson's proposed big fun place, "Toyland" enjoys the distinction of being granted the first construction permit to build within the amusement zone of the Panama-Pacific Exposition. Oct. 13, at 1 o'clock in the afternoon, there was a fitting celebration of the courtesy in shape of dedicatory exercises at which time ground was formally broken for the erection of the Thompson Administration Building, as the first structure will be known.

Harry Bernard, a "Coast defender" burlesque comedian, is playing the dual role of impresario in Santa Barbara, Cal., where Oct. 6 he opened a non-burlesque aggregation at one of the local theatres. In the personnel of the troupe is Charlie Parrott and James Rowe. The former recently quit the Alf Goulding company to join Bernard and very shortly he is to make another change, this time going to Australia to fill a six months' engagement in stock musical comedy of the pop grade.

Probably taking the result of the recent reform wave that hit the "Barbary Coast" as a warning, the proprietors of the cafes and restaurants at the beach have voluntarily agreed upon a set of rules and regulations that, if faithfully adhered to, should prevent the necessity of the burlesque agency putting a restraining hand on the amusements and entertainment at that end of the city. Among other things, they unanimously agree to prohibit public smoking by women visitors.

Business Manager Jake Rosenthal of the new Galey arrived here Thursday, a few days in advance of the Galey Players, who were expected on the following Sunday or the day after at the latest. The finishing preparatory work has been rushed about to completion and everything will be found pretty well in readiness for the formal opening of the playhouse tomorrow night. The Galey manager avers that the O'Farrell street venture is going to be a salty market for San Francisco in the amusement world as a producing center.

Preparations are progressing rapidly for the Portola Festival that opens here next Wed-

nesday and especially is this noticeable in the detail of decorations for the celebration of the big event. The regulation Portola colors of red and yellow are in evidence all over the city and the buildings on Market street in particular present a profusion of the gray combination. Oct. 22-25 inclusive, fun and merriment will hold Frisco in a vice-like grip and it is a safe prediction that business in general will be pretty well suspended, except in the places where the entertainment and care-taking of the expected multitude of visitors is a necessity.

Following closely upon the recent application for an official permit to construct what is to be known as a "million dollar pleasure pier" here at the beach, the promoters of the project have organized the Pier Amusement Co. Backed chiefly by eastern capital, so it is said, the new company, in the directorate of which is listed Charles Edison, son of inventor Thomas A. Edison of West Orange, N. J., is capitalized at \$1,000,000 divided into equal numbers of shares. There are seven directors. Besides Edison, they are: Francis R. Upton, Jr., Robert S. Cox, Walter Johnson, Gust Wagner, Paul Noyes, Angelo Linlich and Maurice L. Asher, all of this city.

The Columbia, Oakland, has been dark since the State Labor Bureau took a hand in the collection of unpaid salaries alleged to be due by the members of the Wippera and Bray pop musical comedy company. Negotiations are now under way between J. C. Bray, the lessee and manager, and the management of the Monte Carter burlesquers who are playing an engagement in Honolulu. They are expected to return Oct. 16. If they close a deal, the Carter bunch will in all probability open there very shortly after their return. Apparently Wippera is out of the Columbia management completely and Bray is the individual man in possession.

Lillian Slegler, leader of the Cabaret entertainers here at the Portola Louvre, is on her 24th week at that resort and is booked ahead indefinitely. The headline feature of the current Portola Louvre bill is a vocal and instrumental melange entitled "A Night in Hawaii" presented with special scenery. In this number are eight Hawaiian entertainers in their native selections. The offering is led by Miss Slegler and also includes the Del Castello Sisters late here at the Columbia with the "Mission Play." The single entertaining turns are Stella Berlin, soprano; Lillian Kirk-Smith, flute; and Ramie and Ramie, grand opera singers. Oct. 28, there will be a new offering with special scenery and character costumes entitled, "An Hour in Japan."

In anticipation probably of an increase of patronage uptown with the decadence of the "Barbary Coast" as a Bohemian night life resort, the management of the Odéon Cafe at Market and E streets has lately increased the seating capacity there to fully 1,000. Last week's Odéon bill included Willie Earle, an Indian vocalist; Hall Sisters, singers; Jessie Miller, piano accordionist; and the Odéon Cabaret. Luxe, composed of Eva K. Irton and Jessie Northrup, sopranos, balladists; Fern Killian, soubret; Fawn Day, rag singer; Jack Steuart, baritone; Sophia Akouna, violinist, and Dr. Maxim De Groot, pianist. This is the 31st consecutive week that Max Killian, who in private life is Mrs. Jack Le Claire, wife of the Odéon's amusement manager, who booked the Cabaret attractions last week, at the annual apple show in Watsonville, Cal.

Not to be outdone by the patrons of Italian and French grand opera at the Tivoli Opera House, the Germans of this city have arranged for a series of light operas to be sung in their native tongue at the German House at Polk and Turk streets. The first concert was given Oct. 12 by the Vienna Opera Company, under the direction of Emilie Hanisch-Schoenfeld and Max Hanisch. The initial bill was given by the Forster-Christl's three-act vehicle by George Jarro, "Frühlingluft" was offered Oct. 14 and Saturday night Von Reinhard's "Das Rausche Madel" will be sung. The company includes Emelle Schoenfeld, Luise Roettinger, Milla Meyerhofer, Lina Tietze, Elise Durine, Paul Noyes, Angelo Linlich, Remy Marabou, Robert Unger, Robert Sonnenberg, Paul Fassell, Ludwig Schmidt-Fabr is musical director. The local representative is Fritz Huber.

Some little local significance has been attached to the fact that for the last few weeks, the Empress here has not been using an extra added attraction from the Western States Vaudeville Association as heretofore. The unusual thing invariably being a well advertised success in its class at a summer court here is that the phenomenal success of the Western States Association's big Hippodrome

in Los Angeles recently may have had something to do with the apparent break in the hitherto friendly business relations between the local S. C. office and that of the W. B. V. A. It is an established fact that the tremendous success of Los Angeles "Hip" put an awful crimp in the business at all the other "pop" theatres and that while there has been a slight recovery attendant with the expected reaction and return of conditions to a normal state, the opposition is still felt very keenly.

When the drastic police order was issued last recently providing for the divorcing of dancing an entertainment from the dance hall dives on "Barbary Coast," an official census was taken by the police of the women likely to be thrown out of employment by the new mandate. Of a total of 309, here is what a portion claimed their occupation to be before the launching of their "Coast" careers: Performers or entertainers, 31; actresses, 18; circus work, 1; chorus, 10; aeronaut, 1; musician, 1. These are some of the answers looked to as indicated as if they had quit work was desired for the future: Entertainers, 22; in dance halls located elsewhere than in the forbidden "Barbary Coast" district: chorus, 1; acting, 4; Spanish dancer, 1; shooting gallery, 1. A number of girls in the drama old ladies' home. The latter plan can be understood when it is explained that one of the dance hall "girls" gave her correct age as 48 years, two at 46, one at 44, one at 43, one at 41 and four others at 40 years of age.

## PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. E. O.)—Valerie Berge's sketch had run almost half way through before Tuesday's audience displayed a decided preference for the show dragged along and there was little encouragement for the acts which made up the first half of the bill. It may have been one of those after-holiday crowds in front. They looked to be unexcited as if they had just dropped in for a treat. Miss Berge offered "A Bowerly Camille," which she has not used for several years. The sketch holds a nice little story of love sacrifice and gives Miss Berge a chance to show some of her dramatic ability, but it is purely one-rolé piece and is a bit slow reaching the point where it begins to take hold. It then finishes strong, leaving a good impression. Up to the appearance of Miss Berge, Ethel Mae Barker had most of the honors. The girl plays a violin very well and helps herself a lot by making an attractive stage picture in a boy's suit. She should wear it all the time, it being a big improvement over the dress and wavy-hair costume. Her introduction of "The Sassafras" gave the bill a nice start on looks alone and the dogs perform some intricate balancing tricks. Williams and Mack offered a nifty dancing act which should have got them a much better dancer than is usually found in acts of this kind, and both make a very nice appearance. Rawis and Von Kaufman's "Willing Worker" skit, got the laughs, going in a comedy piano act of Williams and Wolfus breezed along with good results until the finish, where Williams goes to the classic stuff and misses. It don't seem as if that Octopus bunch, which is some little job to perform, just fit in here and those in front applauded as if they expected him to come back and give them something in the line of a popular or rag number. It would have helped. Owen McGivney in the prologue sketch, "Bill Sykes," registered an unqualified hit. It isn't only that Mr. McGivney is a wonderful change artist, but he is a character actor of rare ability and makes each one of his roles an individual stage study that portends the remarkable genius of this actor. Some of his changes are done so quickly and the characters so vastly different that it seems almost impossible that they are done by the one man. There are also many little details which prove that Mr. McGivney is a Belasco in a stage production. "Bill Sykes" by Owen McGivney is a vaudeville treat. The Bison City Four fell into a soft spot, next to cloaking their singing turn and with the exception of a few minutes wasted with a burlesque band bit, the act sailed right through to a sure-fire hit. There is just enough comedy in the turn without the band to make the singing stand out strong and the boys sing well enough to please anyone. The Lewasems, "The Gents," whatever that means, developed a corking good routine of acrobatics, hand and head balancing and a few other things which did not amount to so much. The



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act runs a little long, but it is all high class work and held plenty of attention in the closing spot of an unusually long show.

ANTHROPOLIX (Eugene Myers, mgr.; agent, Loew).—Moving pictures put the brakes down so hard that there was no speed at all to this week's bill, and if it hadn't been for the Imperial Opera Troupe's singing work and some of the world's pictures, bringing out some applause, the show would just about have passed away. You could pretty near have your choice in pictures this week, including some pretty bad acting by Lilly Langtry in a film called "His Neighbor's Wife." This was in three reels with hardly an incident worth talking about until the jealous husband pumped a bullet into the wronged woman who made herself a target to save the life of her faithless spouse. The pictures didn't even give the women a good peep at the fair Lillian's pretty clothes, which is her strongest asset. The Langtry pictures failed to hit the mark. The world's pictures were also shown, despite the fact that Gene Myers had been kept busy dodging sheriff's writs and attachments to prevent the display of the films. Most of them were taken on the New York streets. The Imperial Opera Co. carried off the honors of the show. Mme. Dorée told the audience what was going to be sung, but the monolog could be saved. The singers sang everything well enough to let those of the audience who like music and a lot of it brought applause which was well earned. It's a good looking act and a big number for "pop" vaudeville. Cohan's Setters filled the opening spot with a variety act, the post of the world's pictures well done. Harry Stone and Co. presented a skit called "Cheese and Crackers," which has several minutes of amusing dialog until a reach is made for a sentimental finish, when it is off. Fred Stone and Hilbert got himself into good favor with a couple of songs which he rendered in such a way that one might think he had seen and heard Al Jolson and was trying to give an imitation of him. Fred sang a bit shy of his singing, but taking it together it makes a pretty good combination for a small-time audience. He worked in a bit of stepping for a finish which got him some reward. With his talk brightened up the bill. Fred and Armstrong and Hanley at least tried something new in the way of a talking act, and it pleased fairly well. It shows how easy it is for a "wise guy" to be trimmed, even when he knows it. It shows it is better to stand better than it finishes, but for an act that depends entirely upon talk, it holds up nicely. The Dollar Troupe, which has proved its worth as a closing act for the best of small time bills, did as well as usual here.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, N-N).—Looked as if this week's bill must have been hard to book. The presence of Dolly and Mack gave it the biggest boost. This led music, but a girl playing a violin and a fellow who plays banjo and guitar. They make likable music, taking a crack at everything from "William Tell" to some rag stuff that had the first Philadelphia key-chord stuff in it. The girl playing the violin. The girl can fiddle and knows what to do with her smiles. The fellow just sticks round and helps out. It will do in any of the big small time houses, and it will do in the better ones. After the Mirabulous did started things nicely with some clever acrobatics in a circus scene. Hammond and Forrester talked and sang. The man did pretty well with some talk, and the woman sang "Banta, Leta." That's going back pretty strong. They finished weakly. Hoyt, Tislag and Co. presented "The District Attorney," one of those scene-rattling dramatic sketches which usually goes good, but just according to the turn. There are a couple of "live wire" boys who only need some real good material to land them in the right channel. Now they are adding to their stock of material. The idea very far with what they are using. The idea for a start is fine. They need to build up something to keep them going afterwards. After the musical act has grabbed off a hit, a dog and pony circus closed the show nicely.

BOSTON

By J. GOOLTZ.

ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville; capacity.
ST. JAMES (R. Frank, res. mgr.; agent, Loew).—Variety; capacity.
NATIONAL (George Haley, res. mgr.; agent, U. B. O.).—Vaudeville; good business.
HOLLIS (Charles J. Rich, res. mgr.).—"The Sunshine Girl," with Julia Sanderson; excellent business.
COLONIAL (Charles J. Rich, res. mgr.).—George Cohan in "Broadway Jones"; big business.
PARK (Charles J. Rich, res. mgr.).—"The Conspiracy"; little falling off, because of length of run.
TREMONT (John B. Schofield, res. mgr.).—Ziegfeld's "Follies"; good.
ELYMOUTH (Fred Wright, res. mgr.).—George Arliss in "Disraeli." Third engagement, but profitable.
SHUBERT (E. D. Smith, res. mgr.).—Gertrude Hoffman-Polaire-Lady Richardson; drawing big, but production disappointment.
MAJESTIC (E. D. Smith, res. mgr.).—"Bought and Paid For." First time here. Will have a run.
CASTLE SQUARE (John Cragg, res. mgr.).—Stock "Blue Jeans"; big business.
ROCKY (A. E. Smith, res. mgr.).—"Joseph and His Brothers"; business not up to expectation.
HOWARD (George E. Lothrop, res. mgr.).—"The Mirthmakers"; capacity.
GRAND OPERA (George E. Lothrop, res.



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mgr.).—May Howard's "Girls of All Nations"; fair business.
CASINO (Charles Waldron, res. mgr.).—"Trocaadero Burlaquesa." Waldron's own show; big business.
GAIETY (George T. Batcheller, res. mgr.).—"Golden Crook Busesque."
Manager Fred E. Wright of the Plymouth, because of the widespread interest throughout New England that arose through the exclusive publication of the starting of a high class stock company headed by Henry Jewett, the Australian star, and backed by Christian Science money which opens for a run at the local press, has broken into print in the local press. He wants to end the rumor that the Plymouth may become a permanent stock house and to prove this announces that Jewett's Players will be followed by Cyril Maude, Margaret Anglin, Arnold Daly in "General John Regan," and a possible return of the Horniman Players. If the Jewett Players meet with an unqualified success in their attempt to establish a second Boston Museum in Boston they will probably be a permanent stock company in Boston. But it will not be at the Plymouth. One reason is that Jewett and his backers don't want the house. They will build, on a choice site and with an unlimited financial endorsement.

Anita Turnbull, playing in "The Sunshine Girl," at the Hollis, has been confined for nearly two weeks at the Homeopathic Hospital. She will be remembered in connection with the notorious suit against Millionaire "Lucky" Baldwin of California to prove herself his daughter. "The Kiss of Dawn," a painting by Eric Pope, one of the most startling canvases by this famous artist, for which she posed, was displayed this week and created a furore among the purists.

"The Conspiracy," at the Park, closes Oct. 27 to make way for Fiedle Ferguson in William Hurlbut's play. "The Strange Woman" Charles Dillingham's "The Lady of the Slipper." It has been secured for a booking at the Colonial the latter part of November, after considerable maneuvering by Charles J. Rich, who is fighting valiantly for the crown of the country this year. Oct. 27 the Colonial gets another Herbert comic opera, "The Madcap Princess."

The Shubert is going to do some traveling. This week with matinees every day comes that Temperamental Trio, Gertrude Hoffman,

Mme. Polaire and Lady Constance Stewart-Richardson, doing a corking business but getting some awful pannings along the street. Monday matinee (a holiday), Lady Richardson met with some curtain trouble while taking her encores. She broke into wild and genuine weeping and her screams were plainly heard when the next act opened. The advance man had left town, so what would have been played up as another demonstration of temperament was overlooked. Next week for six matinees and six evenings, comes Evelyn Nesbit Thaw, and the following week Al Jolson comes in. Thaw will open without a new attraction at any of the opposing houses and should break the record for the season at present held by "The Sunshine Girl" at the Hollis.

The Boston Journal is devoting from a half to a full page each Saturday to moving picture business in New England. It fills a much-needed want.

ATLANTIC CITY

By I. B. FULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—"The Green Beetle." splendid dramatic story, far different from anything yet seen here; runs 30 minutes; holding interest; Mack & Walker, hit; Buford, Bennett & Buford, very big; Wheeler & Wilson, scored nicely; The Peers, corking acrobats; Hayes & Alpoint, amused; Gordon's Dogs, good.

NIXON (Harry Brown, mgr.; agent, Nirdlinger).—First half: Aggie & Lions, big novelty; Lew Welch & Co., fair; Barnes & Robinson, hit; Brown, Dolmore & Brown, liked; Two Franks, clever; Alonzo Cox, interest; pictures.

AEOLUS (Fred E. Moore, mgr. & K. E.).—John Mason in "Indian Summer" (premiere), (13-15); Mabel & Edith Tallafiero in "Young Wisdom" (16-18), (premiere).

Walter C. Kelly is here for the rest of October, that is as far as he thinks now. This is one of his "annual" visits. He always puts in an annual appearance for it has been his custom to "make Atlantic City just before and after he goes abroad. Water comes at other times also and there is always a bunch around that get ready to laugh as soon as he "heaves to." Just now he is concerned in playing pinocchle. One night he sat very late with a couple of "village boobies" as he called them. All they got, though, was a dollar-ten and the night before it wasn't nearly so good.

James F. Idler, aged 71, died here Saturday night last. He is a pioneer resident and at one time managed the old Opera House, located on Adams avenue and occupied the site which is now the city hall's.

The American Electric Railways Association is very much in evidence this week with a big convention on the Millon Dollar Pier. They hired the Steeplechase Pier for several nights for dancing and amusements, although the Steeplechase has been closed to the public for two weeks.

Capt. John L. Young made handsome monetary gifts to T. Winger Grootket, business manager and Jos. Dawson, director of children's carnivals and booker of the Millon Dollar Pier, a few days ago, as a reward for faithful services.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Entertaining bill, Daring Darts, neat opener; Kleine & Yost, pleasing; Norton & Nicholson, big; Edna Showalter, thoroughly appreciated; Henry Woodruff, good sketch, splendidly interpreted; DeLeon & Davies, delightful; Romanos, excellent.

TULANE (T. C. Campbell, mgr.).—"Robin Hood," best presentation given here since Boston.

CRESCENT (T. C. Campbell, mgr.).—Etha Williams in "A Man's Game."

DAUPHINE (Henry Greenwall, mgr.).—Emma Bunting Stock Co. in "Pretty Miss Norcross."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "Queen of the Convicts."

HIPPODROME (Lew Rose, mgr.).—Orpheus Duo; Irma Ludlow; Ferns, Bigelow Trio; Russell & Wood; Van York.

LAFAYETTE (H. C. Fourton, mgr.).—Gardner & Revere; Emmet's Dogs; Kerry & Kennison Sisters; Dorlans; Lew Fitzgibbons.

MAJESTIC (J. C. Kalem, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

Hodges Bros. are at the Alamo.

Local authorities compelled the Anna Held show to pay a circus license of \$300 because it was booked in a hall which does not hold a regular theatrical permit. The show was moved over to the Greenwall for two performances, Sunday afternoon and night.

"Bought and Paid For" plays its first local engagement at the Tulane next week. "The Confession" is at the Crescent.

Yvonne de Treville appears in concert here shortly.

Harry Bruswick Loeb has been appointed press representative of the French Opera House. Mr. Loeb will be in charge of the local engagements of Kubelik, Melba and Schumann-Heink.

Tony Ramey and wife left the "Mutt and Jeff" company here, owing to the illness of Mr. Ramey.

The World Amusement Co. is the newest Richmond in the local film field.

ST. LOUIS

(By O. R. CARSON and W. J. DILL.)

OLYMPIC (Walter Sanford, mgr.).—Chauncey Olcott, capacity.

SHUBERT (Melville Stoltz, mgr.).—"The Typhoon," business good.

AMERICAN (H. R. Wallace, mgr.).—"Life's Shop Window," pleased, large audience.

WINCHESS (Dan Fishel, mgr.).—"The Post-er Girls," capacity.

STANDARD (Leo Reichenbach, mgr.).—"Queens of Paris."

GAYETY (Chas. Walters, mgr.).—"Stars of Burlesque," crowded house.

COLUMBIA (H. D. Buckley, mgr.).—"More Sinned Against Than Usual," headlined successfully; Sophie Barnard, fine; Bert Fitzgibbon, excellent; Barry & Mortimer, enter-taining; La Valera Stokes, hearty applause; Lou Anger, scored hit; Ben Beyer & Bro., excellent; Leo Zarrell Trio, closed well.

HIPPODROME (Frank Talbot, mgr.).—Alfred the Great, headlined; Terry's Fiji Girls, very good; Five Musical MacLarans, clever instrumentalists; George (Pork Chop) Evers, hit; Mahol Ponda Troupe, clever; Devoxy & Dayton, did nicely; Agnes Ahearn & Co., held interest; T. E. Kearley, good; The Riding Millers, well received.

GRAND (Harry R. Wallace, mgr.).—"The Girl Question," splendid headliner; Arthur Kirby, pleased; The Savoy & Co., scored a hit; Les Aves, fair for Bracomb & Fair; Warm applause; little Alfrigg, especially good; Thompson & Carter, good; The Rens Carltons, clever acrobats.

EMPEROR (C. B. Reib, mgr.).—O'Brien, Harris & Co., excellent comedy sketch; Whipple Huston & Co., scored; Davis, entertained; Bogart & Nelson, did well; Ginegress Duo, very clever.

CINCINNATI

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—The Be Anos, opened, satisfactory; Roy Conlin, passable; Holmes & Buchanan, good for him, fair for Percy Warren & Co.; hilarious; Lewis & Dody, deserted; applause; Delmore & Lee, fair; Fay, Two Coles & Fay, good; Horace Goldin & Co., featured, fine.

EMPEROR (George F. Fish, mgr.; B-C).—Price & Price opened, pretty; Hughes & Mazie, friendly; Three Musketeers, big; Mr. & Mrs. Perkins Fisher, laughed loudly; Dave Ferguson, cordial; Diving Nymphs, saucer reception.

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GRAND (John H. Havlin, mgr.; T. Ayward, mgr.)—Maude Adams, returned with "Peter Pan" to classy crowds.  
LYRIC (C. Hubert Heuck, mgr.; Shuberts),—Blanch King in "When Claudia Smiles", pleased large houses.  
HEUCK'S (C. Hubert Heuck, mgr.; Stock),—"The Wife", good vehicle for Blanche Bryan, Edward Clarke Lilley and their new company; season started auspiciously.  
ORPHEUM (J. Herman Thuman, mgr.)—Stock, "The House Next Door", first class rendition.  
GERMAN (Otto Ernst Schmid, mgr.)—Stock, "Das Traal" (The Value of Love), repeated Sunday night, with aid of electric fans.  
WALNUT (W. F. Jackson, mgr.)—Same old mobs saw "In Old Kentucky".  
BROADWAY (Chauncey Kirby, mgr.)—Gus Fay and "Gayety Girl" did well.  
OLYMPIC (McMahon & Jackson, mgrs.)—"Rector Girls", packed the house.

Joseph O'Meara, noted as a director of stock and dance artist and Lawrence Bauman, newspaper photographer, were married at Dayton, Ky., their home town, last week.  
Constables from Squire Stevenson's court at Loveland, O., are searching for the "Dwarf Woman Snake Charmer". Also "her" friend, Spencer, a station officer of Clermont County got hold of the snake charmer Saturday and discovered that "she" was a seven-year-old boy, James Francis Jackson, Jr. James Jackson, owner of the side show and father of the star attraction, was summoned to answer a charge of exhibiting a minor, before Squire Stevenson. Jackson skipped a \$500 bond, taking the "dwarf woman" with him. Constables found the youngster sitting in a tent surrounded by a dozen squawking reptiles. The father told officers he lived in Virginia.

Fred Weber, ex-partner of Bill Sweeney, the ball player in Vaudeville, has joined the Herck Stock Players in Cincinnati.

When Hermann Roddemann, first flute of the Cincinnati Symphony Orchestra, was fired recently, officials of the organization say, he tried to get other members to strike. Roddemann was told by a cornet player that he and other musicians would rather blow their horns than their jobs. The musicians' union, which also refused to strike, was led by Roddemann. The new flute soloist is J. Koulousk. According to the management of the orchestra, Roddemann had trouble with them during the summer engagement of the orchestra at the Pittsburgh Exposition.

George F. Fish, manager of the Empress theatre, will not have to pay \$5,000 for the rent of Robinson's Opera House, where he and his wife, Lucilla, formerly conducted the Forepaugh stock company. The Ohio Supreme Court has reversed lower courts, which decided against Fish. The suit was brought in 1907, for \$5,000, but a jury returned a verdict for the smaller figure. The plaintiff was John F. Robinson, former circus man, owner of the property. Robinson's Opera House is now unoccupied.

John Rudolph, manager of the Majestic, leading Dayton, O., moving picture theatre, and his wife, narrowly escaped death last week when their automobile collided with another machine on the Xenia Pike, near Dayton. Mr. and Mrs. Rudolph were slightly bruised.

# MILWAUKEE

By P. G. MORGAN.  
MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—Lillian Lorraine, tops a middle-weight bill decidedly shy on comedy. Singing three songs she stopped without an encore, and the audience apparently satisfied. The act held next to closing. Hermine Stone & Co., "The Last Hope", has nothing on anything she has appeared in the old Billie and Maud drama memory, and got across only in fair shape. Tameo Kajiyama, the Jap, was loudly acclaimed. Harris, Boland & Holtz, responsibility for whose act is placed on the shoulders of Edie Janis, just registered a success in "A Regular Club Fellow". Harry Richards and Besse Kyle, in second act, did unusually well. Ball and West did nicely with "Since the Days of '81," in which they provided about

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the cure worse than the disease. Up to date about six hundred people have been stricken with the disease, but no fatal cases have resulted.

The new Tivoli, Adelaide, opened to capacity Sept. 6. It is the finest house of its kind in Australasia. A very big bill was put on for the opening.

Captain Teller's Seals leave for the States tomorrow.

Frank Moyston Kelly, an American newspaper man, makes his first Australian appearance tomorrow in "Tom and Jerry."

Ben Beno (Aerial Benos) put over a half-ruling trapeze stunt from the roof of the National last week, and has been continuing it ever since. The papers have given the feat extra publicity.

Huntress, the female impersonator, opens in Adelaide tomorrow.

Victor Alkmaid takes charge of Perth Melrose in succession to Charles Howard. Vic. is a recent acquisition to the Rickards house.

Fred Nible is back again in Melbourne, playing to very big business with his American comedies.

There is talk of J. D. Williams coming back to this country about Christmas. This will be welcome news to many, for "Jim," despite his failure here, was a good "sport."

Ke Rose, the Impresario, is another who should be back here in the winter. He has a large number of friends here.

Martin C. Brennan is severing his connection with "Footlights" in order to produce "Australian Variety," a pony theatrical weekly. It will follow closely upon the lines of its American namesake.

BATTLE CREEK, MICH.  
BILBOU (Harry Lorch, mgr.)—12-16, Kraton, great; Ross & Sherman, fair; Kelly, Sullivan & Co., good; Roy La Rocca, excellent; "For Baseball," hit.  
POST (E. R. Smith, mgr.)—16, "Broadway Jones"; 17, "Little Women"; HELMAN

BUFFALO.  
ELMWOOD MUSIC HALL (Harry L. Mosch, hostess).—McBain-Birk re-tilted paraded the house.  
SHERA'S (Clary J. Carr, mgr.) agent H. H. O.; rehearsal Mon. 19; Smeag & McNeene, graceful; N. G. Cliff & Phelps, class; Lough-Bin's Good Dogs, unusually well trained.

the bulk of the bill's comedy. Louis Hardt (New Acts) closed the show with a strong man stunt that has some good stuff and some otherwise. In opening, the Gilding O'Mearas score business each week.  
CRYSTAL (William Gray, mgr.; agent, T. B. C.)—Lalla Seibini, headline, good; Kublick, violinist, fair; Mac & George, good; Aerial Lester, excellent; Locke & Wood, score.  
EXPRESS (Sherman Brown, mgr.; agent, S. C.)—"A Night in a Police Station", headline, lands easily; Merlan's Canine Pantomime Co., scores; Bernard & Lloyd, excellent; Aldro & Mitchell, good opener; John Healy, poor.  
DAVIDSON (Sherman Brown, mgr.; agent, Ind.)—"The Old Homestead", Raymond Hitchcock follows. Great business.  
SHUBERT (C. C. Newton, mgr.)—Shubert Theatre Stock Co., "The Witching Hour." Better business each week.  
PABST (Ludwig Krelas, mgr.)—Pabst German Stock Co., in "Gruene Oestern", followed by "Der Obersteler." Capacity.  
GAYETY (J. W. Whiteside, mgr.)—Sam Howe's "Lovecrafts", excellent.  
JUNEAU (Henry Trinz, mgr.)—Trinz Stock Co., in "The Cow Puncher." Second week, good business.

Three grand opera dates have been secured by the Saxe Bros. for the Alhambra, the National Grand Opera Co. of Canada, "La Gloriosa," March 25, "Madam Butterfly," matinee, March 26, and either "Othello" or "Sampson and Delilah" at night. The casts will include Mme. Rappold, Oltzka, Antuta, Farino and Segura. In conjunction with the company appears Pavlova and the Russian ballet.

Mrs. David S. Rose, who was Rosemary Gless of "Merry Widow" fame, before her marriage to a man who five times was mayor of Milwaukee, last week, made her first public appearance since leaving the stage, opening a brief concert tour at the Pabst.

Myra Deltz, daughter of John Deltz, heroine of the siege known as "the battle of Cameron Dam," in which Deltz, a homesteader in northern Wisconsin, fought a lumber company and was sentenced to life imprisonment for murder of a deputy sheriff, is to marry B. Eugene Newman, 3221 Clarendon avenue, Chicago, whom she met when he came to Cameron Dam to put the famous struggle in movies.

Marle Lloyd has been booked at the Majestic, it is announced, to follow her Chicago engagement.

# AUSTRALIA

By MARTIN C. BRENNAN.  
HER MAJESTY'S—Genee.  
ROYAL—Lewis Waller in "A Fair Highwayman."  
CRATERON—"The Arcadians"  
ADELPHI—"Queen of the White Slaves"  
PALACE—"Ninety and Nine."  
TIVOLI—Merlan's Dogs (finishing); Hill & Whitaker; Williams & Rankin; Frank Parish; Julia Gonzalez; Irma Caron; Teller's Seal and the Elmer Saxon.  
NATIONAL—Aerial Benos; George Rowley; Percy Clifton; Slavin & Thompson; Karno & Francis; Mac & Moore; Winnie Bond; Four Breves; Ford & Davis; Eama Duo; George Mitchell.  
LITTLE THEATRE—The Butterflies, refined volatile vaudeville; good show. Attendance inconsistent.  
PRINCESS—Small-time vaudeville.  
ALHAMBRA.—Ditto.  
Gene Greene, rehearsed for two hours the day after landing and impressed critics much. Ragtime will gain fresh impetus from this American singer.  
The Mangian Troupe of acrobats leave tomorrow, by the Ventura, for Elisco. They have just finished the Brennan-Puller time, but expected another run around with a comedy act recently framed. Owing to the large number of American acts now here, Fuller could not exercise the option.  
Tim Howard, a prominent Australian comedian, for whose relief a benefit was recently held, died last week from heart disease. Howard was 35 years of age.  
George McLean, playing as Banyon, the Human Cello, died in West Australia two weeks ago, whilst Mrs. Charlie Zoll and James "Tired" Marion also passed over the Great Divide. All were young people.  
The smallpox regulations are insistent. American performers may land here without being vaccinated, but they must needs go through the ordeal before being allowed to play interstate time. Several acts have found

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## GEO. L. WAGNER in "Dutch"

With "GIRLS FROM THE FOLLIES"

Fisher & Green, humorous; Kaufman Bros. popular; Marla Lo and her company, artistic; Gus Edwards' "Song Revue," with Lillian Boardman.

TECK (John R. Oishe, mgr.).—"Peg O' My Heart," Elsie Ryan made a hit in the title role capacity. 20, Emma Trentini.

STAR (P. C. Cornell, mgr.).—"Delphine," drew a partially filled house. 20, "After Five."

LYRIC (A. B. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Louis Granat, novelty; Lambert & Perry, enjoyable; Beatrice Morgan & Co., highly dramatic; Katherine Klare; Mile, Males with Jules La Barbe & Co., charming; Larkins & Pearl, entertaining; Swan & Bamard, good.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Spendthrift"; 20, Thomas E. Shea in rep.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—James Morrison & Co., "The Call of Justice," well acted; Hazel Lynch, fair; Zeland Hunt, a wonder; Coby & Splane, marvels of strength; Peak's Manikins, comical; Mary Keough, versatile; Ten Eyck & Whyley, artistic; Sickels & Wabb, well received; Green & Meyers, slight appreciation; Hamilton Bros., went well.

GARDEN (W. F. Graham, mgr.; Progressive).—"Progressive Girls," with Jack Reid, drew good business.

FILLMORE (Geo. Roising, mgr.; agents, Mc-

Mahon & Dee; rehearsal Mon. 6).—Brennan & Carr, musical; Douglas & Douglas, illusions; Singer's Dog Circus; Wop Owens, comedienne.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"The Girls From Starland." Highly original.

AMHERST (Sol Swerdlow, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Kathleen Potter, singer; Joy Cornish, singer; Chas. Nelson, comedian.

THAYER.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—13-15, Murphy's Minstrel, headliner; Johnny Bell & Clancy Twins, liked; Jere McAuliffe, hit; Masque & Co., mystified.

The Temple Building and theatre was sold by the sheriff last week. The purchase price was \$1,000, but the buyer assumes all mortgages and liens. It is rumored that Philadelphia showmen are after the theatre.

Manager McCallum, of the Broadway theatre, introduced a novelty here when he had the Lubla Co. take motion pictures of the spectacular Holy Name parade on Sunday last. The films will be displayed exclusively at his Broadway house.

The Standard, a new movie house seating 600, situated at Second and Vine Streets, will open shortly.

DANIEL P. MCCONNELL.

CANTON, O.

LYCEUM (Abrams & Bender, mgr.; agent, U. B. O.).—"A Night in the Park," hit; Lorna Elliott, "An Angel in Disguise," good; The Dutch Kiddies, s. and d. taking; Frank Long, funster, good; Klipp & Kippy, juggling, fine; business fine.

GRAND (Chas. E. Smith, mgr.).—Maude Adams, s. in "Peter Pan," played to S. R. O. "Within the Law," 13.

The Savoyars (Geo. St. Laurent and W. B. Carroll), The Red Demons, have left the city for Vancouver, B. C., from where they sail for Melbourne, Australia. THOMPSON.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—El Rey Sisters,

clever; Joe Whitehead, well received; Byron & Langdon, big; Van Brothers, pleased; Viviana, good; Ethel Green, won favor; Dr. Carl Herrman, entertaining; Jack Norworth, featured; Hanlon, Dean & Hanlon.

COLONIAL (R. H. McLaughlin, mgr.; rehearsal Mon. 10).—Eva Tanguay & Co., vaudeville entertainers. Two shows day are given. Should break record of long standing at Colonial.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—Gardina; Werner & Young; Eddie Powell & Co., "Love is Blind"; Jonathan; June Roberts, "Show Folks"; Evelyn Ware; Seven Belforda.

OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.).—rehearsal Mon. 10).—"Fine Feathers."

PROSPECT (J. W. Lyons, mgr.; Strair; rehearsal Mon. 10).—"Where the Trail Divides."

EMPIRE (Geo. Chenet, mgr.; rehearsal Mon. 10).—Eva Mull Big Beauty Show.

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—Bowery Burlesquers.

METROPOLITAN (Fred Johnson, mgr.).—Vaughan Glaser Stock.

DUCHESS.—Percy Haswell stock.

CLEVELAND.—Holden stock.

GLOBE (Fred Brandt, gen. mgr.; W. D. McDonald, mgr.).—Lazar Dale; Leslie & Adams; Volph Volght.

OLYMPIA (Fred Brandt, gen. mgr.; Paul Mooney, mgr.).—Jeanette Adler's Cabaret Girls; Rich McAllister Trio; Barnum's Dogs; Beau Brummell Three.

WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter.; rehearsal Mon. 10).—Louis A. Simon and Kathryn Osterman, in "A Persian Garden," excellent; Quinn & Mitchell, excellent; De Michele Bros., good; Willie Zimmerman, scored; E. J. Moore, good; Ollie Young & April, pleased.

GARDEN (R. J. Stinnett, mgr.; Inter.; rehearsal Sun. 10).—Fred Ladell, very good; Mr. & Mrs. Gardner, excellent; James Kennedy & Co., hit; Elliott & West, good; La Belle Troupe, pleased.

GEO. B. WALKER.

DANVILLE, ILL.

LYRIC (C. V. Miller, mgr.; agent, W. V. M. A.).—9-11, Little Alibright, fair; Clinton &

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Rogers, clever; Richardson & Co., fair; Billy Barlow, good; Mermaid & Co., fine  
FISCHER (C. V. Miller, mgr.).—"Within the Law," great.  
E. W. FLAUGHER.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.); rehearsal Mon. 10).—Robert T. Haines & Co., splendid; Kelley & Pollock, laughs; Goldsmith & Hoppe, good; De Lisle, opened; Four Casters, good; Baby Helen, clever; Marc & Bradford, good; Gardiner Trio, very good.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sun. 10).—"Big Jim," headliner; "Huckins Run," excellent; Luigi Dell Oro, very good; "What Mother Says Goes," many laughs; Peggy Dolberty, good; Webster & Ward, very good; Leonard & Louise, pleased; Burke & Harrison, high-class.  
MILES (C. F. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Annie May Abbott, big drawing card; American Newsboys Quartet, scored; Jewell's Manikins, well liked; Joe Carroll, pleased; La Volca, good; Mabel Sherman, good.



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hearsal Mon. 10).—Annie May Abbott, big drawing card; American Newsboys Quartet, scored; Jewell's Manikins, well liked; Joe Carroll, pleased; La Volca, good; Mabel Sherman, good.  
FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Count Beaumont & Co., clever; Lazwell & Rowland, good; Walker & Burrell, pleased; Curry & Reilly, very good; Fred & May, pleased; Haley Sisters, fair; Howe & Howe, good; Edward Zoeller Trio, very good.  
"COLUMBIA" (Eddie Murphy, mgr.; agent, Sun).—Gulme & Gibson, very good; Florida Kingsley & Co., good; Sylvester & Vance,

good; Dare Devil Ward, sensational; Kluckmann & Wills, good; Wright & Rich, laughs; Charles Hasty, hit; Wormwood's Animals, good.  
NATIONAL (C. R. Hagedorn, mgr.; agent, J. L. & S.).—Josephine Sabel; Sadie Helf Trio; Gilmore Corbin; Graham's Rats & Cats; Sadie Sherman; William Flomen & Co.; Dean & Hamilton; Jeff & La Verne Healy.  
GARRICK (Richard H. Lawrence, mgr.).—Robert Mantell in repertoire.  
DETROIT (Harry Parent, mgr.).—"Klimax" with Ole Skinner.  
WASHINGTON (W. N. Lawrence, mgr.;

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agent, Morris).—Virginia Harned, in "An American Widow."  
LYCEUM (A. R. Warner, mgr.).—"Kindling," with Sarah Padden.  
AVENUE (Frank Drew, mgr.).—Holden Players.  
CADILLAC (Sam Levy, mgr.).—Blanch Baird's Big Show.  
GAYETY (William Roche, mgr.).—American Beauties.

At the Garrick, Tuesday afternoon, Pini Coral and other Metropolitan artists played to small audience.

M. W. Schoenherr, formerly manager of the Columbia theatre has been made general manager of all the Kusnyk theatres.  
Herbert Pierce, formerly auditor at the Washington has been made manager of the Liberty theatre. JACOB SMITH.

ELMIRA, N. Y.  
MAJESTIC (M. D. Gibson, mgr.).—13-15, Arthur Von Tilzer's Girlie Girl, pleased; Josef Samuella, hit; Rice Brothers, entertaining; Twisto, good.

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P. S.—Have played Shubert's Theatre, St. Paul, also Paterson.

**MOZART** (Geo. Van Demark, mgr.).—13-15, Sherman, Van & Hyman, splendid; "Childhood Days," pleasing; Bush & Engle, well received; Brown & Lawson, good.

**LYCEUM** (Lee Norton, mgr.).—11, "When Love is Young," large houses; 15, "The Master Mind"; 18, "Butterfly on the Wheel." J. M. BEERS.

### ERIE, PA.

**COLONIAL** (A. P. Weschler, mgr.; agents, Gus Sun and U. B. O.; rehearsal Mon. 10).—Paul Stephens, good; Majestic Musical Four, big; Helen Paige & Co., pleasing; Weber Sisters, liked; Tuscano Bros., clever; Middleton & Spellmeyer, excellent.

**PARK** (D. Kelsey, mgr.; Rals Circuit).—13, "The Feathers"; 14-15, "Stop Thief." **MAJESTIC** (Fred K. Lanham, mgr.; Feibel & Shea Circuit).—"Traveling Salesman," big business. M. H. MIZENER.

### EVANSVILLE, IND.

**NEW GRAND** (Wm. McGowan, mgr.).—13-15, The Yalton, high class dancing; Fitz Doyle, fair; Carrel Pierlot Co., unusual sketch; Hines & Fox, hit of the bill; Johnson, Howard & Lisette, acrobatic stomp, good comedy; business excellent.

**WELLS HIJOU** (Chas. Sweston, mgr.).—11-12, "Within the Law," mat. and nights. **MAJESTIC**.—Mallory Sisters in stock; indefinite. EDW. SCHUELER.

### FALL RIVER, MASS.

**SAVOY** (L. M. Boas, mgr.).—Malley-Donnellson Co., "Madame Sherry," business very good. **BIJOU** (Chas. E. Cook, mgr.; agent, Sheedy).—Baylies-Hick Stock Co., in "Northern Lights," business good. EDWARD F. RAFFERTY.

### GALVESTON, TEX.

**GRAND** (Chas. E. Sasseen, mgr.).—Season opened with "McFadden's Flat" to capacity. "Mary's Lamb," fair house; Neil O'Brien's Minstrel, capacity. 7, "Merry Countess"; 8, "Salome"; 10-11, "Smart Set"; 12-13, Julian Eltinge.

**CRYSTAL-MAJESTIC** (C. K. Jorgenson, mgr.; Lyric Circuit).—Dan Russell's Musical Comedy Girls. B. SPROULE.

### HAMILTON, O.

**SMITH'S** (Tom A. Smith, mgr.).—13, Evans' Minstrel.

**GRAND** (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. and Thurs. 10.30).—12-13, Marconi Bros., good; Nelson's Dora, acceptable; "Alladin's Lamp," feature; Joe Brennan, hit; Neudro & Edro, clever; June Roberts & Co., very classy. 15-18, Newsboy's Sextet, feature; Zeno & Cook, Don Robey; Mortimer Snow & Co.; Carroll-Gillett Trio; "Country Store," extra added. Business very good.

The Bijou (stock burlesque) is celebrating its 18th anniversary. QUAD.

### HARRISBURG, PA.

**ORPHEUM** (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—The Little Johns, entertained; Myrtle & Daisy, pleased; Bert Leslie & Co., went well; Mae West, a bit too bold; Leon & Co., very good; Milt Collins, riotous laughter; Steiner Trio, good. Capacity business.

**MAJESTIC** (Wilmer & Vincent, mgrs.; K. & E.).—8, Eva Mull's Burlesque, good houses; 9, "The Master Mind," fair business; 10, Creator's Band, fair business; 11, "Sins of the Father," fair business; 15, "Girls of Joy Land," burlesque; 16-18, Materlinck's Blue Hrs., J. P. J.

### HOOPSTON, ILL.

**THE VIRGINIAN** (Max M. Nathan, mgr.; agent, V. W. M. A.).—9-11, Eddie Kelly, good; Douglas & Douglas, pleased. 12-15, Bellino; Ray Lefarge & Billy Lawrence.

**McFERREN** O. H. (Wm. McFerran, mgr.; agent, direct).—Oct. 6, Reilly & Woodruff, poor show. RIGGS.

### INDIANAPOLIS, IND.

**SHUBERT-MURAT** (W. M. Mick, mgr.).—"Romance of Billy Goat Hill." **ENGLISH'S** (A. F. Miller, mgr.; K. & E.).—13-15, "The Dream Maiden"; 16-18, "The Beauty Shop."

**LYCEUM** (Phil Brown, mgr.).—"Shepherd of the Hills," good business.

**KEITH'S** (Ned Hastings, mgr.; agent, U. B. O.).—Edward Abeles & Co.; John & Mae Burke; Doris Wilson Trio; Hubert Dyer & Co.; Lillian Ashby; Harry DeCoe; The Skating Ring; Hunting & Francis.

**LYRIC** (E. K. Burton, mgr.; agent, Doyle).—Balalala Orchestra; Canfield & Carleton; Dixon, Bowers, Dixon & Anna Burt; Dryer & Dryer; Tivoli Trio; Chester's Canine.

**GAYETY** (M. T. Middleton, mgr.; agent, S.C.).—12-15, Major O'Loughlin; Wilbur & Harrington; Paddock & Paddock; The Samba. 16-18, Maud Polley; Kenyon, Callan & Brooks; La Bergerer's Posing Dogs; Walter Daniels & Co.

**FAMILY** (H. Harmon, mgr.).—Gus Rapier Musical Comedy Co., excellent show, capacity. **COLUMBIA** (M. T. Middleton, mgr.).—Social Maids Co., good business.

**MAJESTIC** (J. E. Sullivan, mgr.; Progressive Wheel).—"The Dandy Girls," excellent business. C. J. CALLAHAN.

### JAMESTOWN, N. Y.

**LYRIC** (Edward T. Connelly, mgr.).—Agnes Truesdell, good; Marie & Kraselins, pleased; Sterling, Rose & Sterling, clever; Six Society Girls, satisfactory.

**SAMUELS** (Edward T. Connelly, mgr.).—13, "Stop Thief"; 14, "The Red Rose"; 15, "Damaged Goods"; 17, Francis MacMillen. LAWRENCE T. BERLINER.

### LOCKPORT, N. Y.

**TEMPLE** (Henry F. Thurston, mgr.; agent, Gus Sun).—Dolly Dimple Girls, big hit, good business.

**MAJESTIC** (F. A. Kelley, mgr.).—Feature photo plays; houses big. CARL E. FRASER.

### LONG BRANCH, N. J.

**BROADWAY** (Jerome Rosenberg, mgr.; ind.).—12-14, Gladys Wilbur, fair; Claire Vincent & Co., funny; Curley Trio, poor; Warren & Brockway, clever; Holmes & Riley, refined; McCrae & Miller, fair.

**GRAND** (C. B. Kelley, mgr.; ind.).—9-11, Helen Magdin & Co., effective; J. W. Ransone, good; Lampa & Lampa, good; Elizabeth Helnie, good voice, poor selections. 13-15, Rosalie Rose, pleased; Morala Bros., scored; Francis, good; Rummag & Vincent, nicely; Reyos, Brooke & Co., poor.

Harris Banister is now musical director at the Grand. ARTHUR.

### MACON, GA.

**GRAND** (Jake Wells, mgr.; D. G. Phillips, res. mgr.).—10, "Little Boy Blue."

**PALACE** (J. B. Melton, mgr.).—Jack Lamey & Joe Combs, week 6.

**MAJESTIC** (J. B. Melton, mgr.).—Week 5, William Dick, good; Leavitt & Dunmore, delightful; Norwood & Norwood, good; Great Richards, well; Hildebrand & DeLong, strong card; Theresa Miller, scored; Three Melodiphonds, good; Jennings, Jewell & Barlowe, fine. ANDREW ORR.

### MEMPHIS, TENN.

**LYRIC** (Ben Stalback, mgr.; agent, Wells).—Week 7, "A Man's Game," Estha Williams, good houses.

**LYCEUM** (Frank Gray, mgr.).—"Quo Vadis," crowded houses. J. M. M.

### MILFORD, MASS.

**MILFORD** O. H. (C. W. Currier, mgr.; agent, U. B. O.).—13-15, Wells G. De Veaux,

clever; Billy Carlton & Co., in "The Purple Widow," hit; Dan Latham, excellent. 15-18, Monarch Comedy Four; Falmer & Dockman; White & Black. CHAS. E. LACKEY.

### MUNCIE, IND.

**STAR** (Ray Andrews, mgr.; agent, Gus Sun).—Billy Montrose & Jackson Blossom, songs and talk, acrobatic dancing & trick cycling, pleased; W. E. Browning, monologist and singing comedian, good; Pearl Fair, character comedienne, good; Menie Moore's "Nine White Hussars," very big. GEO. FIFER.

### NEWARK, N. J.

**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Dr. Frederick A. Cook, drawing card; Willa Holt & Wakefield, fine; Chadwick Trio, humorously good; "Libonatti"; Spencer & Williams, nicely; Victorie & Zolar, novel; Le Roy-Wilson & Tom, amused; Chapple & Muse, entertain; Hillman & Roberts, classy.

**NEWARK** (George Robbins, mgr.).—"The Poor Little Rich Girls," large audiences.

**WASHINGTON** (O. R. New, mgr.; agent, Fox).—Lawrence Coughlan & Co., good; Kitter & McClay, nifty; Wright & Conrad, nicely; Vera Zera Carmen Trio, interesting; Gertie Van Dyke, hit; Hackett & Tracey, very well.

**BELLEVEU** (Samuel Pollak, mgr.; agent, Low).—Oliver & Gilmore; Fred Bowman; Walsh & Zozonne; Ruth Elliott; Condon & Doyle; Josh Green.

**MINER'S** (Tom Miner, mgr.).—"Dreamland" Co.

**NEWARK** (George Robbins, mgr.).—"The Poor Little Rich Girls," large audiences.

**SHUBERT** (Lee Ottelengul, mgr.).—"When Dreams Come True," great business.

**ORPHEUM** (M. S. Schlesinger, mgr.).—Opening of the reorganized Stork-Brownell Stock Co., in "Merely Mary Ann." JOE O'BRYAN.

### OTTAWA, CAN.

**RUSSELL** (F. Gorman, mgr.).—Stratford-on-Avon Players, 17-18, "The Rosary."

**ARENA**—28, Melba.

**DOMINION** (J. F. Clancy, mgr.; agent, U. B. O.).—Juggling Barretts; Hal & Francis; Willard Simms & Co.; Max Laube; Herbert & Goldsmith; Empire Comedy Four; Apidae Animals.

**FRANCAIS** (Ken Finley, mgr.).—9-11, Roma Reade Players, in "The Two Orphans"; 13-15, Stock Co., in "The Devil."

**CABINO** (F. H. Leduc, mgr.; agent, Alox).—13-15, Bush Trio; Elsho & Eli; De Vole.

**FAMILY** (Ken Finley, mgr.; agent, Alox).—11-13, Al & Henrietta Plean; Virginia King. CLINE.

### PATERSON, N. J.

**OPERA HOUSE** (Bert Manka, mgr.).—17-18, "Excuse Me."

**ORPHEUM** (T. McCready, mgr.).—Billy Watson & Big Show, came home to big business.

**MAJESTIC** (W. Walsh, mgr.; agent, U. B. O.).—13-15, "Jasper," dog, pleased; Van Hampton & Josslyn, hit; 6 Tornados, good; J. Warren Keene & Co., interesting.

**EMPIRE** (A. M. Bruggeman, mgr.; agent, Low).—Francis Clare & 3 Little Girl Friends, good; Al Herman, big; Porter J. White & Co., went nicely; Moffat, La Reine & Co., applause; 4 Ladelle Comiques, applause getters; Bada Wanda & George Stone, refined; Rita Redmond, hit; Black Bros., excellent.

**LYCEUM** (E. Wilbur, mgr.).—13-15, "Romance of Underworld"; 16-18, "Blindness of Virtue."

Business men in Lotowa are figuring on building a theatre in that suburb. SIG.

### PERTH AMBOY, N. J.

**PROCTOR'S** (J. Bullwinkel, mgr.; agent, U. B. O.).—13-15, "The Song Dream," excellent; O'Brien & Cale, good; Frank Howard, pleased; Arthur Forbes & Co., scored; The McAleavy Marveta, sensational. **AUDITORIUM** (H. P. Fox, mgr.).—Manhattan Stock Co. M. A. BRAM.

### PORTLAND, ME.

**KEITH'S** (J. M. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—Cullen & Davis, good; Mr. & Mrs. David Elwyn & Co., laughs; Bert & Beale Draper, hit; Loro & Payne, lively; Harry Breen, crazy; Porch Party, featured.

**GREELEY'S** (James W. Greeley, mgr.; agent, Church, Lehigh, Pal Mon. and Thurs. 12.30).—Kitty Edwards; Two Frankfurts; 3 Nashville Students, 16-18, Barnes & Moran; Margaret Clayton, McAvoy & Brooks.

**JEFFERSON** (Julius Cahn, mgr.).—13, "Quaker Girl"; 15, "The Firey"; 16-18, Douglas Fairbanks in "Dollars and Sense"; 20, Sousa & His Band will be at City Hall under Mr. Cahn's management; 20, Jefferson Stock Co., "Lady Windermere's Fan." H. C. A.

### PORTLAND, ORE.

**ORPHEUM** (Frank Colburny, mgr.; agent, direct).—Week 5, "Dance Reveries," feature; Nellie Nichols, well liked; Mack & Orth, applause hit; Rosalind Coghlan, pleased; Four Athletics, good; Brown & Newman, did well; Heuman Trio, good.

**BAKER** (Geo. L. Baker, mgr.).—Baker Players, in "Nobody's Widow." Business excellent.

**LYRIC** (L. Keating, mgr.).—3-a-day burlesque to good business.

**PANTAGES** (J. Johnson, mgr.; agent, direct).—Ameen Abou Hamid Araba, feature; Allison & Trucco, good; Anderson & Golnes, hit; Jose Meleno & Co., pleased; Moore, Davey & Fish, fine; De Vole Trio, applause.

**EMPRESS** (H. W. Feirony, mgr.; S.C.).—"Who Was He?" feature; Gerard, fair; Nina Payne, passed; Village Choir, hit; Kelly & Galvin, good; Schreck & Percival, applause winners.

The Rainbow Grill opened for business Friday night. Theo. Kruse, a well-known hotel man, is in charge. Seven entertainers were imported from Seattle. Business good.

Frank Brown and Ed Harrington have joined hands and taken out a tabloid road show. They are at Salem for four weeks.

The Frank Rich Co. is playing the one nighters in the small towns of Oregon. F. D. RICHARDSON.

### PROVIDENCE, R. I.

**BULLOCK'S** (P. L. Burke, mgr.; agent, U. B. O.).—Grant Malton, excellent; Helen De Noire, good; Kelley & Kelley, good; Geo. Martin, pleased.

**SCENIC** (M. R. Toohey, mgr.).—Temple Players.

**UNION** (C. Allen, mgr.).—"The Troublemakers," with Hap Ward.

**WESTMINSTER** (G. Collier, mgr.).—"The Roseland Girls."

**EMPIRE** (Sol Braungig, mgr.).—"Sweet Kitty Bellaire."

**COLONIAL** (A. H. Spink, Jr., mgr.; S. & H.).—"The Rosary."

**OPERA HOUSE** (F. Wendelshofer, mgr.).—13-15, "The Purple Road"; 16-18, "Marlette," with Evelyn Nesbit Thaw. C. E. HALE.

### READING, PA.

**HIPPODROME** (C. G. Keeney, mgr.; Prudential).—Prince, Runtan & Co., liked; Irving Jones, liked; Nelson & Milledge, laughs; War-

# FRANK CLIFFORD

Just Concluded 3 Weeks New York Theatre  
THIS WEEK (Oct. 13)  
LOEW'S AMERICAN MUSIC HALL  
New York and Circuit Managers, Watch This Act

ring, nicely; Ford & Rice, very well; Globe of Death, headline, big.  
**ORPHEUM** (Wilmer & Vincent, mgrs.).—The Deep Purple, high class performance; Virginia Mann, has succeeded Emma Lowrey as leading woman of Orpheum Co.  
**GRAND**.—"Elevating a Husband," well received. G. R. H.

**ROCHESTER, N. Y.**  
**LYCEUM** (M. E. Wolf, mgr.; K. & R.).—13. "The Madcap Duchess," new comic opera by Victor Herbert, with Ann Swinburne, opened Monday night to capacity. 20, "Garden of Allah."  
**SHUBERT** (Elmer Walters, mgr.).—13. "Passing Show of 1912," splendid; big business. 16-18, Emma Trentini, in "The Firefly." 20, "The Whip."  
**BAKER** (Mortimer Shaw, mgr.; S. & H.).—13. Thurston, big business. 20, "The Spendthrift."

**FAMILY** (John H. W. Fenneyvessey, mgr.; agent, J. Noonan).—Rehearsal, Mon. 10.—Avery, good; Dora Ronca, good; Crotty Trio, fair; Loula Blaisdell & Co., attractive; Whelan & LaRose, rathskeller Duo, good; Earl's Water Nymphs, first class. 20, "Bell Boys and Belles."  
**CORINTHIAN** (John L. Glennan, mgr.; agent, H. C. Jacobs).—13, "Behman Show." B. A. F.

**SAVANNAH, GA.**  
**BIJOU** (Corbin Shields, mgr.; agent, U. B. O.).—Rehearsal Mon. 11.—Old Shroud Fiddlers, hit; Sam Barton, excellent; Jennings, Jewell & Barlow, good; Dale & Boyle, very good.  
**SAVANNAH** (Wm. B. Seeskind, mgr.).—9. A. O. Fields' Minstrels, good houses. 10, Ed. ward D. Olze, in "Mercury of Venice," fair business; 14, James K. Hackett in "The Grain of Dust."  
**PRINCESS** (Geiger & Stebbins, mgrs.).—Stock. REX.

**SCHENECTADY, N. Y.**  
**PROCTORS** (Chas. E. Goulding, mgr.; U. B. O. & K. & E.; rehearsal Mon. and Thurs. 9).—10-11, Lambert Bros., well; Dilka & Wade, went big; Frank McCormack Players, in "The Night of the Wedding," poor; 3 O'Learys, entertained; Margaret Winton & Co., liked; good business; 13-15, Perry's Minstrel Miscs. with Josie Flynn, 8 people, headlines, big hit; Zeno & Mandell, pleased; Ritter & Wilson, fine; Unada & Irving, good; Ernest Dupille, went big; Judge & Galbreath, good; Kinemacolor featured; capacity business.  
**VAN CURLER** (Chas. H. McDonald, mgr.; Shuberts & Progressive Wheel).—8, "Gloriana," pleased, to fair business; Frederic Santley, a big hit; Jean Bedinger, "Mischiefs" liked; good business; 14, John Hyams & Lella McIntyre; 16-18, Dolly Dimple Girls; 21-22, Marguerite Clark in "Prunella"; 24-25, "Peg."

**MOHAWK** (A. J. Gill, res. mgr.; Gen. Ford House mgr.).—"Checkers," with Severin Deyn, scored.

The Van Curler has thus far had an unsurpassed season for large attendance and under the Chas. H. McDonald.

The Mohawk has "lady ushers" in becoming Quaker costumes. Popular "Betty" Gallagher of Proctor fame is head usheress.

**SEATTLE, WASH.**  
**ORPHEUM** (Carl Retter, mgr.; agent, direct).—5, Sam Chip & Mary Marble, warmly received; Conlin, Steels & Carr, big hit; Agnes Scott & Henry Keene, pleasing; La Vier, applause; Andrew Kelly, good in spots; Pealson & Goldie, fair; Ankar Bros., big applause.  
**EMPRESS** (E. C. Donnelly, mgr.; agent, S. C.).—Nature's Nobleman, big hit; Anthony & Moore, riot; Ed. Gordon & Jeanette Lowrey, applause; Derkin's Dogs & Monkeys, good; W. J. Dubois, scored; Smith, Voelk & Cronin, applause.  
**PANTAGES** (Ed. Milner, mgr.; agent, direct).—A Winning Mile, big applause; The Collette Trio, pleased; Keith & DeMont, big hit; Provot, good; Ed. Gordon & Ida May, applause.  
**MOORE** (Ben Ketchum, mgr.).—William Faversham in "Julius Caesar," 4 night, 1 matinee; good business.  
**SEATTLE** (Frank Rich, mgr.).—Bailey & Mitchell Stock Co. in "The Girl in the Taxi," big business.

The Avenue Theatre, Vancouver, B. C., opened Oct. 9 with Wm. Faversham in "Julius Caesar."  
**HERBERT L. STAY.**

**SOUTH BEND, IND.**  
**ORPHEUM** (C. J. Allard, mgr.; agent, W. V. M. A.).—rehearsal Sun. and Thurs. 12.30.—12-15, "The Runaways," very good cast; capacity. 16-18, Woodward Dogs, Jack; Princeton & Yale; John Dickinson; Carson & Willard; Roman Sports.

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# MONA RAYMOND

## \$10,000 Beauty "LIBERTY GIRLS"

# GRACEY AND HIS ORIGINAL MUSICAL NOVELTIES

## Playing Loew Circuit

### This Week (First Half) American Last Half, Lincoln Sq., New York

**MAJESTIC** (P. J. Clifford, mgr.).—13-15, "A Night in Paris," good. 16-18, "The Show Girl," big business.  
**COLUMBIA** (P. Whithead, mgr.).—13-15, Jack Lewis Co. in "The Terfoot." 16-18, "Mother & Son," poor business.  
**AUDITORIUM** (S. W. Pickering, mgr.).—Gracey Stock Stock Co. in "The Third Degree," good production; big business.  
**OLIVER** (S. W. Pickering, mgr.).—14, Newman's Travel Talks. 18, May Robson in "Mrs. Mat Plummer." W. H. STEIN.

**SPOKANE, WASH.**  
**AMERICAN** (B. T. Russell, mgr.; agent, T. J. Noonan).—Week, 12, "The Last Days of Pompeii," pictures.  
**SPOKANE** (Charles York, mgr.; agent, N. W. T. A.).—9-11, "The Miserables," pictures; 15-17, "Stop Thief!"  
**ORPHEUM** (Joseph A. Muller, mgr.; agent, direct).—Week 5, Kathryn Kidder, scored great hit; Chung Hwa Four, great funmakers; Three Allison, sketch rarely beautiful; James J. Morton, cure for blues; Della Rosa and Broello, got generous welcome; Lowe & De Mari, and Rice, Sully & Scott, good gymnastic acts.  
**EMPRESS** (George Blakelee, mgr.; agent, S. C.).—Week 5, "Court by Girls," proved a scream; Maglin, Eddy & Roy, scored with tumbling; Campbell & Campbell, pleased; Lewis & Norton, dancing, well received; Lester Trio, worked hard.  
**PANTAGES** (E. Clarke Walker, mgr.; agent, direct).—Week 5, Alisky's Hawaiians, got largest applause; Flo Morrison & Co., tallied; Carter & Wallace, got little; Captain Gouge & Daughters, concert work splendid; Dorothy Vaughn, worked hard.

Six girl ushers are employed by the new management at the American. The novelty has attracted business.

The plans for the \$76,000 Peerless theatre, turned down by the city building inspection department, are being revised to fit the ordinance.

A concert arranged to be given by Alice Nielson on October 13 at the American was cancelled because the singer was unable to be in the northwest. Instead, Schumann-Heink has been booked for October 27.

The entire collection of suppers corralled for the mob scenes of "Julius Caesar" by the William Faversham management, struck just before the first curtain. They asked an increase over the 50 cents a night offered. The whole bunch was fired and the stage hands and ushers played the mob.

Harvey Emmett has resigned as president of the Theatrical Mechanics' Association here. James B. Anderson, stage manager of the Empress, was elected to the place. Emmett told the members of the local branch that he would like to sleep by attending meetings two nights a month. J. E. ROYCE.

**ST. JOHN, N. B.**  
**IMPERIAL** (W. H. Golding, mgr.; agent, U. B. O.).—6-11, Ursula & O'osta, hit; Signor Manolo, strong.  
**OPERA HOUSE** (Walter Woods, mgr.).—6-11, Thompson-Woods Permanent Stock Co.; business good.  
**LYRIC** (Steve Hurley, mgr.).—6-8, Murphy & Ross, riot; poor; 9-11, Wm. Rich & Co., good; pictures.  
**GEM** (Fred Triffo, mgr.).—Billy Grant.

**ST. PAUL, MINN.**  
**ORPHEUM**—Gallier & Carlin; Bert Levy; Edna Munsey; Beauz Art; Corelli & Gillette; Ward Baker; pictures.  
**EMPRESS** (Gus S. Greening, mgr.).—"Happily," pleasing; Kate Sandwina Co., good; 16-18, Wells, well liked; Darcy & Williams, applause; Willbach, good.  
**METROPOLITAN**.—Mrs. Fleke. 20-22, "What Happened to Mary"; 23-25, "Quo Vadis," pictures.  
**SHUBERT**.—Stock, fair houses.  
**GRAND**.—Bon Tona, big business.

**BENHAM.**  
**SYRACUSE, N. Y.**  
**GRAND O. H.** (Charles H. Plummer, mgr.; Chas. G. Anderson, mgr.).—Lockhard & Leddy, liked; Alberts Moore & Young Myrtle, very clever; Charles Leonard Fletcher, well received; Mrs. Gene Hughes & Co., splendid; Miller, Moore & Peters, scored; Edmond Hayes & Co., scored; Volinsky, very clever; The Mowatts, good.

**TERRE HAUTE, IND.**  
**VARIETIES** (Ross Garver, mgr.; agent, U. B. O.).—rehearsal Mon. and Thurs. 10.—"Busby Brothers," well pleased; The Yittos, good; Patsy Doyle, good; Carrel, Pierlot & Co., good; Hines & Fox, hit; Johnson, Howard & Listette, good.  
**GRAND** (S. W. Carruthers, mgr.; agent, J. L. S.); rehearsal Thurs. 10.—Clivette, hit; Edwyn, great; Dawson, Covert & Lancaster, good; Combs Bros., good; Dixon, Bow-ers, Dixon & Burt, hit. 14-15, "Within the Law"; 16-19, Tom & Edith Almond; Matthes Trio; Harry Leclair; Lamb & Clayton; Baader-la Velle Trio. MCCURLEY.

**TORONTO, ONT.**  
**ROYAL ALEXANDRA** (L. Soliman, mgr.).—"Within the Law" opened to capacity and scored strongly. "The Passing Show of 1912," 20.  
**RHEA'S** (J. Shea, mgr.; agent, U. B. O.).—Nora Bayes, fine; Billy McDermott, good; Morrissey & Hackett, good; The Randall, well received; Edwin George, clever; Dinahart & Heritage, a hit; Three Arthurs, pleasing.  
**PRINCESS** (O. B. Sheppard, mgr.).—Billie Burke in "The Amazons," to crowded house. "Delphine," 20.  
**GRAND** (A. J. Small, mgr.).—"Mutt and Jeff in Panama," Thurston, 30.  
**GAYETY** (T. R. Henry, mgr.; Columbia).—Star & Garter Show.  
**STAR** (Dan F. Pierce, mgr.).—Monte Carlo Girls, Stars of Slagland, 20.  
**MAJESTIC** (Peter F. Griffin, mgr.; agent, Griffin).—Great Francellias; King & Lovell; Lobina, Newman; Edith Drummond; Alice Breen.  
**PARK** (S. M. Brick, mgr.).—Dick & Duo McCavoy; Livingston, 1st half. Kiltier Alice; Lillian Devere, 2d half. HARTLEY.

**TRENTON, N. J.**  
**STATE ST.** (Herman Wah, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—13-18, "Earl and the Girls," good; William Morris, clever; Helen Primrose, great; Kelly & Giffin, pleasing; Four Medley Lane Boys, clever; 18-18, Four Lewins; Reeves & Miller; Alton's Cox Musical Stewart.  
**BROAD ST.** (William F. McLain, mgr.; agents, S. & H.).—13-15, Mollie Williams Burlesquers, good business. 16-18, "The Littlest Rebel"; 20-22, "Bossy Posy Girls"; 23-25, "Romance of the Underworld." A. C. W.

**WASHINGTON.**  
 Under new management since the opening of the season, Washingtonians are being treated to first-class vaudeville at Keith's, formerly Chase's. R. S. Robbins is the new manager. Keith's this week: Marie Dressler; Will Oakland & Co.; Julia Nash & Co.; Burnham & Irwin; Lynch & Zeller; Kramer & Morton; Van Hoven; Mori Brothers; Kinemacolor.  
**BEALSCO** (L. Stoddard Taylor, mgr.).—Picture.  
**POL'S** (James Thatcher, mgr.).—"Our Wives."  
**NATIONAL** (W. H. Fowler, mgr.).—"Years of Discretion."  
**COLUMBIA** (Fred Berger, mgr.).—"The Red Canary."  
**GAYETY** (George Peck, mgr.).—Watson Sisters show.  
**ACADEMY** (W. W. Woolfork, mgr.).—"The Divorce Question."  
 CHAS. B. HEIDT.

**WATERLOO, IA.**  
**MAJESTIC** (W. V. M. A.; rehearsal Sun. and Thurs.).—Last week; capacity business. Three shows with Halton Powell's "Look Back Here," featuring Hal Johnson, Thursday, Redwood & Gordon; Chas. Kennel; Jas. Remington & Co.; Bell Boy Trio and Ergotte & Lilliputians.  
**THE WATERLOO** (A. J. Busby, mgr.).—"The Wolf," 11, only fair; "Quo Vadis," 13-15; Miss Fleke, 28.  
 It is reported that Busby Brothers will have a hand in new vaudeville theatre to be built here. JOE MASLICH.

**VIRGINIA, MINN.**  
**LYRIC** (Henry Segal, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 1).—6-8, "Lion and the Mouse Co.," capacity. 9-12, Roland Carter & Co., good; Hetty Urma, clever; Corralis & Wilbur, fine.  
**ROYAL** (R. A. McLain, mgr.; agent, S. C.; rehearsal Mon. and Thurs. 1).—6-8, Marie Fitzgibbon, good kiddie; Seymour Duo, clever. 9-12, Lorine McNeill, pleasing; Dave Lubino & Co., entertaining. "RANGE."

**WESTBROOK, ME.**  
**SCENIC** (J. Rexford Poole, mgr.; agent, Ind.).—rehearsal Mon. and Thurs. 10.30.—13-15, return engagement of Harry LaMarr & Co., big drawing call; Lillian Leonard, scored; Billy Morton, clever; Ollie Perkins, hit; Miller Sisters, good; Bob Win Staty, excellent.  
**STAR** (Alfred Fredette, mgr.).—13-15, The Barber Family Band & Vaudeville Co., big attendance. H. C. A.

# VARIETY INFORMATION BUREAU

A WORLD WIDE SERVICE.  
 (THEATRICAL COMMERCIAL AGENCY)

## Reports Furnished on Anybody or Anything in Connection with the Show Business

The Variety Information Bureau is to the Theatrical Profession what R. G. Dun's and Bradstreet's are to the Commercial Field.

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Firms, Managers, Agents, Actors and Actresses In

Every Branch of the Profession

(Dramatic, Musical, Vaudeville, Burlesque, Moving Pictures.)

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**MEYER'S MAKE-UP 10¢**

103 W. 12th Street, New York City.

103 W. 12th Street, New York City.	\$0.11
Meyer's Orange Palat, in tubes.....	11
" Lining Colors, in tubes.....	11
" 4-in. Blending Powder.....	28
" 4-in. Cold Cream.....	30
" Clown white(never hard).....	25
" Black and White Wax.....	20
" Nose Putty (never hard).....	20
" Spirit Gum, with brush.....	15
" Burnt Cork (never hard).....	30c
" Dry Rouge (4 shades).....	28
" Mascar, all colors.....	25
" Blue Eye Paint.....	25
" Grenadine Lip Rouge.....	25
Esora Face, Eye, Cheek, Etc., 50c.	

Above sent prepaid on receipt of price.  
**CHAS. MEYER.**

# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (October 20)

(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**  
Abeloe Edward Variety N Y  
Adonis 64 W 144th St N Y

**THE LUDICROUS LADDERISTS.**  
**ALDO and MITCHELL**  
Grottesque Aerial Gymnasts in Feats of Fun  
During  
Oct. 19, UNIQUE, MINNEAPOLIS.

**B**  
Ambrose Mary 146 W 23d St N Y C  
Anthony & Ross Variety N Y  
Arco Bros Orpheum Seattle  
Armstrong & Clark Orpheum Spokane  
Aug Edna Empress Spokane  
Austin The Proctors Schenectady  
Azard Bros Keith's Washington

**B**  
Bards Four Variety N Y  
Barnes & Crawford Globe Theatre N Y  
Bergs Edgar White Rats N Y  
Berliner Vera 5724 Ridge Ave Chicago

**LESTER EARL**  
**BERNARD and LLOYD**  
Presenting  
"MR. COHEN FROM NEWARK."  
Oct. 19, UNIQUE, MINNEAPOLIS

**B**  
Big Jim F. Bernstein 1482 Bway N Y  
Bowers Walters & Crocker Keiths Boston  
Brooks Seven 104 E 14th Taussig N Y  
Braham Ned Variety N Y  
Bretons The Tobago Robinson Crusoe Islands  
Bruce & Calvert Liberty Girls B R  
Byron & Langdon 174 E 71st St N Y C

**C**  
Caites Novelty 1224 6th St Philadelphia  
Carlette M 837 Manhattan Ave Brooklyn N Y  
Ca Dora V Riverside A Newark  
Chase & Bergman George St Brooklyn  
Correll & Gillette Orpheum Minneapolis  
Crouch & Welch Variety London  
Cursan Sisters Third Time Orpheum Circuit

**D**  
**FRED DARLING'S**  
TRAINED EQUINES  
Full Season, New York Hippodrome.

D'Arcy & Williams Empress Winnep Can  
D'Arville Jeannette Montreal Indef  
Davis Josephine Variety London  
Derkin's Dogs Empress Tacoma  
Devine & Williams Orpheum Des Moines  
Dingle & Emeralda Marinelli 1493 Bway N Y  
Dorr Mary Empress St Paul  
Drew Chas & Co Empress Cincinnati

**An Adept in Jugglery**  
**W. J. DU BOIS**  
Now Tearing Sullivan-Casidine Circuit  
Next Week (Oct. 20), Empress, Victoria

Duffett Bruce & Co Empress Miles City  
Dunedin Troupe Empress Seattle  
Dunfee Josephine Fifty Ave N Y C

**E**  
Early & Leight Family Dixon Ill  
Ebeling Trio 29 Hudson St Hoboken N J  
Eggs Al Lyric St John N B  
Edwards Shorty Variety N Y  
Elizabeth Mary Variety London  
Elliott Sydney A 247 Harvey Ave Detroit  
Elliotts 3 Orpheum Portland Ore  
Emersons 3 Empress Butte  
Emmett Gracie Maple Great North Foxboro  
English & Johnson Polls Hartford Conn  
Escardos 3 G Hughes Palace Theatre Bids  
New York  
Eugene Troupe Lyric Richmond Va

**F**  
Ferry Alcazar Kings Hall Dover  
Fields W C Coliseum London Eng  
Fox & Ward 117 W 4th Philadelphia  
Francis Ruth Roche Ocean Beach N Y  
Frevoll Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C  
Frey Twins Vaudeville Comedy Club N Y

**G**  
Geary Arthur Empress San Francisco  
Genaro & Bailey Orpheum Spokane  
Gerard Empress San Francisco  
Gibbs Chas Empress San Diego  
Godfrey & Henderson 241 W 48th N Y  
Golden Claude Keiths Toledo  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Goodall Archie Empress Cincinnati  
Gordon Blanche Pantages Edmonton Can  
Gordon & Day Pantages Tacoma  
Graham & Dent Variety N Y  
Granville Taylor 350 W 56th St N Y  
Grant & Gray Empress Portland Ore  
Guerto & Carmer 2103 North Ave Chicago  
Gygi Ota Variety N Y

**H**  
Halligan & Sykes La Salle Chicago Indef

### Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadwood House,  
Fanton St., London, England.

Hanson Bros Palace Blackburn Eng  
Harrah Great White Rats Club N Y C  
Haywood Harry Co Shubert Utica  
Heather Joie Variety N Y  
Hermann Adelaide 1193 Broadway N Y  
Hines Palmer & Girls Variety N Y

### Robt. Henry Hodge

"BILL BLITHERS, BACHELOR"  
Leew Time.

Holman Harry & Co Bijou Filat & Bijou Lan-  
sing Mich  
Hondini Variety London  
Hutchinson Willard & Co Variety London

**I**  
Imhoff Conn & Corson Polls New Haven  
Ingalls & Redding Colonial Erie Pa  
Insa & Lorella Variety N Y  
Ioleen Sisters Bronx N Y  
Ismed Orpheum Harrisburg

**J**  
Jarvis & Harrison Lynn Newark  
Jordan Girls Colonial Erie Pa  
Juggling Millers Orpheum Salt Lake  
Juggling Mowatts Union Sq N Y C  
Juggling Normans Empire Calgary Can

**K**  
Kayne Agnes Variety Chicago  
Kelly & Galvin Empress San Francisco  
Kelly & Pollock Variety N Y  
Kelso & Leighton 147 W 145th St N Y C  
Kenny & Hollis 66 Brainerd Rd Allston Mass  
Kent S Miller & Co Orpheum Spokane  
Kenyon Callan & Barton Bway Detroit  
Kidder Kathryn & Co Orpheum Portland Ore  
Kingston World Mindell Idora Park Oakland  
Kitaro 4 Orpheum Spokane  
Klare Kathryn Bway Detroit  
Koners Bros Variety London  
Kurtis Roosters Brennan-Fuller Sydsv

**L**  
La France Bros Empress San Diego  
Lambert Variety N Y  
Lamb's Margina Variety N Y  
Langdons The 784 5th Ave Milwaukee  
Lawson & Namon Variety Chicago  
Lean Cecil M S Bentham Putnam Bldg N Y  
Lee Bros Empress Los Angeles  
Le Dent Frank Variety London  
Lelands The Empress Denver  
Leonard Bessie 239 Townsend Ave New Haven  
Leonard & Louie Empress Ft Wayne  
Lester 3 Orpheum Vancouver B C

**M**  
Dowls & Norton Orpheum Vancouver B C  
Lichter Baron Empress Salt Lake  
Littlejohns Frank & Clara Variety N Y  
Livingston 3 Empress Miles City  
Lows & De Mari Orpheum Portland Ore  
Lowrie & Gardner Empress Victoria B C

**M**  
Martin & Fabbrial, 120 W 102d St N Y  
McDermott Billy Miller Hotel N Y  
"Mercedes" G O H Pittsburgh  
Meredith Sisters 230 W 51st St N Y  
Mersereau Mile Variety New York  
Moran Polly Variety London  
Mourats Fred & Eva Variety N Y  
Murray Elizabeth M Variety N Y  
Musette 414 Central Park West N Y  
Musical Johnstons Olympia Liverpool

**N**  
Naglys The Empress Sacramento  
Natures Nobleman Empress Victoria B C  
Nary & Miller Bway Detroit  
Nevis & Erwood Keiths Toledo  
Newhoff & Phelps 510 W 163d St N Y  
Nibble & Spencer 363 13th St Bklyn N Y  
Nicoll Bros 1599 Amsterdam Ave N Y  
Nichols The Orpheum San Francisco  
"Nifty Girls" Pantages Denver

**O**  
O'Brien & Lear Empress Portland Ore  
Oliver Clarence Empress Portland Ore  
Ordway Laurie Pantages Spokane  
Orville & Frank Empress Seattle  
Oxford Four Pantages Seattle

**P**  
Pagliocci 4 cars J Levy 1841 Bway N Y  
Palmore Lew Empress Pueblo  
Pantzer Duo Fifth Ave N Y C  
Perry Charlotte Variety N Y  
Payne Nina Empress San Francisco  
Peaton & Goldie Orpheum Portland Ore  
Pollard Empress Tacoma  
Pollock Milson & Co Variety N Y  
Price & Price Empress Chicago  
Prest Jess Woolfolk 30 W Randolph Chicago  
Prince Floro Empress St Paul  
Pringle & Allen Empress Los Angeles

**R**  
Rafael Dave 1161 Grant Ave San Francisco  
Ramey Sisters Ehrhart House N Y  
Reeves Billie Richard Circuit Australia  
Regala Four Variety Chicago  
Rice Fanny Blanchard Farm Franklin N H  
Richmond Dorothy Hotel Wellington N H  
Reisner & Gores Poll's Hartford  
Roehms Athletic Girls Variety Chicago

### W. E. Ritchie and Co.

THE ORIGINAL TRAMP CYCLIST

Ronal & Ward Variety N Y  
Ross & Ashton Empress Seattle

### Thos. J. Ryan-Richfield Co.

This Week (Oct. 19), Yorkville, New York  
Personal Direction, JULE DELMAR

**S**  
Smith Cook & Brandon Variety N Y  
Sols Bros 4 Variety Chicago  
Stanley Stan Union Ave & Oak Lane Phila  
Stanton Walter The Billboard Chicago  
Stevens Leo Majestic Indianapolis  
St James W H & Co J Jacobs 149 Bway N Y  
Stoddard H H 377 7th St Hannibal Mo  
Sutton & Caprice Liberty Girls B R  
Sutton McIntyre & Sutton Orpheum Sacra-  
mento

**T**  
Teddy Alice Orpheum South Bend  
Tempest Florence & Co Poll's New Haven  
Terry & Lambri Friars Club N Y  
Tazio Variety N Y  
Thomas Mr & Mrs Fred Bayshore L I  
Thurston Howard S & H 1482 Bway N Y  
Tidwell Ben Family Motion Ill  
Tie Harry & Co Colonial N Y C  
Tilford Pantages Ogden  
Tonnes Indians Varieties Terre Haute  
Townson The Walker O H Champaign  
Treavate Morris & Fall 1482 Broadway N Y  
Tyronne Powers Co Fifth Ave N Y C

**V**  
Valli Muriel & Arthur Variety N Y  
Van Billy Forrest Ave Madisonville O  
Van Billy B Van Harber N H  
Violinsky Dominion Ottawa

**W**  
Wade John P & Co Empress San Diego  
Walker & Ill Empress Denver  
Wander & Stone Variety New York  
Warren & Conley Orpheum Seattle  
Welch Joe Orpheum Seattle  
Wells Low Empress Winnep  
Whitehead Joe Bway Detroit  
Whyte Peler & Whyte Empress Milwaukee  
Willisch Empress Winnep  
Work Frank 1042 E 25th St Bklyn N Y  
Wynn Bessie Keiths Washington

### BURLESQUE ROUTES

WEEKS OCT. 20 AND OCT. 27.

- American Beauties 20 Gayety Toronto 27 La-  
fayette Buffalo
- Beauty Parade 20 Murray Hill New York  
27-29 L O 21-1 Bridgeport
- Beauty Youth & Polly 20 Star Brooklyn 27
- Beauty Brooklyn Brooklyn
- Behman Show 20-22 Bastable Syracuse 23-25  
Lumberg Utica 27 Gayety Montreal
- Belles Beauty Row 20 L O 27 Gayety Minne-  
apolis
- Bel Welch Show 20 Gayety Omaha 27 L O 8  
Gayety Minneapolis
- Big 20 20 Buckingham Louisville 27 Co-  
lumbia Indianapolis
- Big Jubilee 20 Gayety Baltimore 27 Gayety  
Washington
- Billy Watson's Big Show 20 Empire Newark  
27 Casino Philadelphia
- Blanch Baird's Big Show 20 Star Toronto  
27 Garden Buffalo
- Bon Ton Girls 20 Gayety Milwaukee 27 Folly  
Chicago
- Bowery Burlesquers 20 Empire Toledo 27  
Columbia Chicago
- Broadway Girls 20 Standard St Louis 27 Gay-  
ety Chicago
- College Girls 20-22 L O 23-25 Bridgeport 27  
Westminster Providence
- Columbia Burlesquers 20 Star Cleveland 27  
Empire Toledo
- Crackles 20 Orpheum Paterson 27 Empire  
Newark
- Cruise Girls 20 Trocadero Philadelphia 27 Star  
Scranton
- Dance Girls 20 Gayety St Louis 27 Willis  
Wood Kansas City
- Dolly Dimple Girls 20-22 Empire Pittsfield  
23-25 Empire Holyoke 27 Howard Boston
- Eva Mull's Beauty Show 20 Olympic Cin-  
cinnati 27 Majestic Indianapolis
- Fay Foster Co 20 Haymarket Chicago 27 Cadil-  
lac Detroit
- Follies of Day 20 Westminster Providence 27  
Casino Boston
- Follies of Pleasure 20 Olympic New York 27  
Trocadero Philadelphia
- Gay New Yorkers 20-22 Empire Albany 23-25  
Worcester Worcester 27 Gayety Boston
- Gay White Way 20 Gayety Detroit 27 Gayety  
Toronto
- Ginger Girls 20 Gayety Minneapolis 27 Grand  
St Paul
- Girls of Follies 20 Cadillac Detroit 27 Star  
Toronto
- Girls From Happyland 20 Gayety Washington  
27 Gayety Pittsburgh
- Girls From Starland 20 Corinthian Rochester  
27-29 Bastable Syracuse 30-1 Lumberg Utica
- Golden Crook 20-22 Gilmore Springfield 23-25  
Empire Albany 27 Miner's Bronx New York
- Happy Widows 20 Miner's Bronx New York 27  
Casino Brooklyn
- Hasting's Big Show 20 Grand St Paul 27 Gay-  
ety Milwaukee
- High Life Girls 20 Englewood Chicago 27  
Haymarket Chicago
- Honey Girls 20 Penn Circuit 27 Empire Clevel-  
and
- Hollywood Girls 20 Columbia Chicago 27  
Standard Cincinnati
- Howe's Lovemakers 20 Folly Chicago 27 Gay-  
ety Detroit
- Jack Reid's Progressive Girls 20-22 Bender  
Utica 23-25 O H Schenectady  
27-29 Empire Pittsfield 30-1 Empire Holyoke  
Liberty Girls 20 Empire Brooklyn 27 People's  
New York
- Marion's Dreamlands 20 Casino Philadelphia  
27 Gayety Richmond
- Marion's Own Show 20 Empire Philadelphia  
27 Murray Hill New York
- May Howard's Girls of All Nations 20 Gotham  
New York 27 Olympic New York
- Miner's Big Show 20 Gayety Montreal 27-29  
Empire Albany 30-1 Worcester Worcester
- Mirth Makers 20 Grand O H Boston 27 Goth-  
am New York
- Mischief Makers 20 Howard Boston 27 Grand  
O H Boston
- Mollie Williams Show 20 Empire Hoboken 27  
Empire Philadelphia
- Monte Carlo Girls 20 Garden Buffalo 27-29  
Bunker Utica 30-1 Van Currier O H Schen-  
ectady
- Parline's Beauties 20 Empire Cleveland 27  
Olympic Cincinnati
- Queens of Paris 20 Gayety Kansas City 27  
Gayety Omaha
- Rector Girls 20 Majestic Indianapolis 27 Gay-  
ety St Louis
- Reeve's Beauty Show 20 People's New York  
27 L O (owing non-completion 125 St Mu-  
sic Hall New York) 3 Empire Hoboken

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Orpheum Theatre Bldg.  
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- Roseland Girls 20 Casino Boston 37-39 Gilmore Springfield 30-1 Empire Albany
- Rose Sydel's 20 Standard Cincinnati 27 Buckingham Louisville
- Runaway Girls 20 L O (owing non-completion 125 St Music Hall New York) 27 Empire Hoboken
- Social Maids 30 Star & Garter Chicago 27 Standard St. Louis
- Star & Garter 20 Lafayette Buffalo 27 Corinthian Rochester
- Stars of Burlesque 20 Willis Wood Kansas City 27 L O 2 Englewood Chicago
- Sunshine Girls 20 Star Scranton 27 Penn Circuit
- Tango Girls 20 L O 27 Englewood Chicago
- Taxi Girls 20 Columbia Indianapolis 27 Star & Garter Chicago
- Trocadero 20 Columbia New York 27 Star Brooklyn
- Vanity Fair 20 Casino Brooklyn 27 Orpheum Paterson
- Watson Sisters Show 20 Gayety Pittsburgh 27 Star Cleveland

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**Sadie Kusell**  
Artists' Representative  
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CHICAGO

## CIRCUS ROUTES

- BARNUM-BAILEY: 17 Columbia, S. C., 18 Augusta, Ga., 20 Savannah, 21 Waycross, 22 Jacksonville, Fla., 23 Valdosta, Ga., 24 Macon, 25 Columbus, 27 Atlanta, 28 Anniston, 29 Gadsden, 30 Birmingham, 31 Decatur.
- HAGENBECK-WALLACE: 17 Jackson, Miss., 18 Laurel, 20 Hattiesburg, 21 Lumberton, 22 Gulfport, 23 Mobile, Ala., 24 Brewton, 25 Pensacola, Fla., 27 Montgomery, Ala., 28 Selma, 29 Opelika, 30 Newman, 31 La Grange.
- 101 RANCH: 17 Temple, Tex., 18 Austin, 22 San Antonio, 21 San Marcos, 23 Taylor, 23 Bastrop, 24 La Grange, 25 Sealy, 27 Galveston, 28 Houston, 29 Beaumont, 30 Jennings, La.
- OKLAHOMA RANCH: 17 Paris, Tex., 18 Hugo, Okla., 20 Springfield, Mo. (closing).
- RINGLING: 17 Lawton, Okla., 18 Hobart, 20 Chickasha, 21 Enid, 22 Oklahoma City, 23 Shawnee, 24 Ardmore, 25 Sherman, Tex., 27 Greenville, 28 Terrell, 29 Paris, 30 Hugo, Okla., 31 Ada, Nov. 1, Okmulgee, Okla. (closing).
- SELLS-FLOTO: 17 Durant, Okla., 18 Shawnee, 20 Oklahoma, 21 Elk City 22 Amarillo, Tex.
- SUN BROS: 17 Charleston, Miss., 18 Sumner, 20 Drew, 21 Inverness, 22 Lexington, 23 Pickens, 24 Kosciusko, 25 Ackerman, 27 Houston.

## 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 Aimes Noette  
Abbott Al (C) Ambrose Mary  
Alburtus Jesse Ardell Lillian

- Arding & Arding (C) Collier Ruby  
Arnsman Milt Collins James (P)  
Atkins Jack Collins Tom M  
Corbett John  
Crawford Nellie  
Creo Mrs
- B D  
Daly Leo F  
Darnley Grace  
Davis Maggie  
Dayton Harry  
De Alma May  
De Forest Pearl  
De Perrier Miss  
Devoy Arthur  
De Voy Sadie (C)  
De Witt Trizzie  
Dixon Dorothy  
Dixon Fred W  
Donohue & Stewart (P)  
Dooley Jno  
Dorsch Al  
Doyle & Fields  
Dunne Thos P (C)  
Dyson H R
- E  
Elizabeth Mary  
Elmore & Barlett (P)  
Eugen Carl Troupe
- F  
Fitzsimmons Frank  
Flanagan Mr J (P)  
Floods June (C)  
Fondiller Sadie  
Francis Emma  
Francis Milton J  
Frank W J (P)
- G  
Gardiner Mrs E  
Garrod Bob
- H  
Harnett Mary (P)  
Bell Chas N  
Bellocclair Beny  
Belmont Edna (C)  
Bennett Murray  
Bernie Mrs L C (P)  
Berol Felix  
Blasett Edward (C)  
Block Harry (P)  
Blondell Ed  
Bonissett Paul  
Bordley Chas T  
Bothner Eda (P)  
Braham Ned  
Britt Jimmy  
Brown Gil (C)  
Brown Ruth  
Brown Selma  
Bruce Chas (C)  
Burke Joe  
Burton Mrs A H

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In Berlin, in Berlin, we kissed a Dutch girl in the town where the beer tastes so fine. We sat "Unter den Linden," Geb'n spazier'n die Magdelein.  
Then drank some red juice from der Rhine. We're staying up nights, just to see some Dutch sights.  
And hear some good music from Strauss. We ate at the Rhinegold, have all got a fine cold.  
Hoch der Kaiser, und Nik comt Roum.  
In?Secondary Yours,

**RAGTIME SIX**

NED M. FAY

**Becker & Adams**

Back home again. Address VARIETY, Chicago  
Direction LEW GOLDBERG.



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"FARINIAN BEAUTIES"  
Doing Hebrew Comedy Next Season

**JACK MILLER**

PRINCIPAL COMEDIAN  
Direction, SIM WILLIAMS.  
"FARINIAN BEAUTIES"

**3 Musketeers 3**



(Dunham) (Farrell) (Edwards)  
Dunham weighs, including letters from his wife and photo of United agents, two hundred Dave Ferguson, weighing with his cigar, one thirty, wheeled Dunham through the streets of Cincinnati; he is slowly recovering. Some manager, Harry Crull, Empress, Ft. Wayne, Ind.

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A Girl A Voice A Piano  
S-C Tour

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World Famous Cyclist  
1764 Clybourn Ave., Chicago

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AND HER  
8 LITTLE GIRL FRIENDS in  
"JUST KIDS"  
WITH GUY RAWSON

Direction,  
CHRIS O. BROWN.



**MAY WARD**

HEADLINING ON THE S-O TIME  
This Week (Oct. 13), Empress, Salt Lake.  
Next Week (Oct. 20), Empress, Denver.  
Direction, FREEMAN BERNSTEIN

BOB ZADA

**The Barkers**

"DESTRUCTORS OF GLOOM"  
Direction SIM WILLIAMS,  
"FARINIAN BEAUTIES"

**SAM J. CURTIS**

In "GOOD BYE BOYS"  
By June McCree.  
Direction, HARRY SHEA.

**JUST A MOMENT!**

HOWARD and RALPH

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**JIMMIE KEARNEY**

In Dainty Eva Mull Show  
THIS WEEK (Oct. 13), EMPIRE, CLEVELAND  
NEXT WEEK (Oct. 20), OLYMPIC, CINCINNATI



**THE BIG HIT MABEL ELAINE**

Playing **DESDEMONA** with  
McINTYRE & HEATH in "THE HAM TREE"

**MATT KENNEDY** And His  
"Liberty Girls"

One Big Hit THIS WEEK (Oct. 13) STAR, BROOKLYN

**ZELLA RUSSELL**

3rd Season QUEEN OF THE IVORIES  
FEATURED AL REEVES' SHOW

- Gaston Lilly
- Geary Thomas J
- Germaine Flo
- Germaine Flo (C)
- Germaine Mark
- Gilden Myrtle (S)
- Gillingham W P (C)
- Gilroy & Carril
- Glueckof Dan (C)
- Gould Fred
- Gormley & Caffery
- Gourley & Keenan
- Gurnsey Leona
- Gurnee Nelson
- H
- Hall Billy S
- Hall Miss Pete
- Halsey Dorothy (C)
- Hammond Chas (C)
- Hampton Pete
- Harddig Bill
- Harrah Roy
- Hass Chuck
- Haynes Capt (C)
- Heim Children
- Heingler's Dogs
- Hendrix Ethel (C)
- Herman S J
- Herman Victor (C)
- Hirsch & Valensl
- Hoffman G B (P)
- Hoffman Thos
- Horton Mr (C)
- Hoyt Francis
- Hulliney Mrs J
- Hugostone Mr
- Hymer Eleanor
- I
- Irwin Ruth
- J
- Johnson H S
- Joyce Florence
- K
- Kashima Ed
- Kcane Rhea
- Kemp Alex O
- Kennedy Joyce C
- Kennedy & Hollis (P)
- Kennedy & Rooney (C)
- Keough Edwin II (C)
- Kerr Edith (P)
- Kinz Mable (P)
- Klaies Blanche
- Kooglot Miss B
- L
- Lambert Belle
- Lane Arthur
- La Pointe Addle (C)
- Latell Alfred
- La Tell Mrs Jenne
- Lawson David
- Lawson Fanny (C)
- Lazabee & Bell
- Le Claire Gertie
- Le Comte Bonnbelle
- Lee Audrey
- Lee Mrs I
- Lehman Miss
- Leonard Bobby
- Lewy Mrs Jules
- Levitt Joe
- Lewis Dave
- Lewis Sidney (C)
- Libonati Jessie (C)
- Lorraine Fred
- Lucas Watts (C)
- M
- MacLallen Jack (C)
- MacLallen Jack
- McMillan Frank (C)
- Mann Sam
- Manning Edward
- Marco Jim
- Martini & Troise (C)
- Mathews D Don
- Mathews Duo
- Matthews J E
- McCafferty Pat
- McNulty T D
- Merles Cockatoos (C)
- Merles Cockatoos
- Mittaire Great
- Montlas FIVE (C)
- Mora A J
- Moran Hazel
- Morrison T V
- Montrose Belle (C)
- Mudge Margaret
- Mumford Eddie
- Murray John (C)
- N
- Nazarro Nat (C)
- Nelson Mr & Mrs Ed
- Nip Thomas
- Niven Philip
- Nostrum Frances
- Owen Garry
- P
- Parkins Mr R
- Patti Col
- Paul Arthur
- Pelleline E C
- Phillips Goff
- Phillips Ruth
- Potter Chas B (C)
- Powers Mrs Jessie
- Pratt Herbert A (C)
- Pretorius C A
- Pugsley Trixie
- R
- Ramey Maree
- Regal Emil (C)
- Reynolds Virginia (P)
- Rivall C A
- Robertson Clifford
- Roberts James (P)
- Rockwell & Wood
- Roehm Will (C)
- Rooney Julia
- Russell & Church (C)
- Russo Nick
- Ryan Margaret (C)
- Ryno & Emerson (C)
- S
- Sawyer Della
- Sellers Enid
- Sharp Lew
- Sharpless E F
- Shaw's Circus (C)
- Shelby Mrs F
- Sheldon Northy
- Sherman Orin (C)
- Shofer Dorothy
- Shropshire Mrs C M
- Shultz Elsie
- Silverman Abe (P)
- Simpson Grant M
- Smith & Smith
- Stephens Leona
- Swain Chas (C)
- Swisher Grover
- T
- Tambo Duo (C)
- Tate Harry
- Taylor Max (C)
- Thomas John
- Tinkham J C
- Tobias Mrs M F
- Townsend B (C)
- Tucker Jack
- Tunis Fay
- V
- Valerio Mary
- Vance Gladys
- Van Hoven Frank
- Vincent Claire
- Vox Valentine
- W
- Walte B & M
- Wall J B
- Waltz Joseph
- Wander & Stone
- Warner Genevieve
- Washburn Rene (C)
- Waters F O
- Waters Tom
- Watts & Lucas
- West Irene (C)
- West Mr L
- Weston Horace
- Weston Mr W
- Williams C L
- Williams Lillian
- Whitney Grace
- Willis May
- Wills Walter S
- Whitman Frank
- Woods B F
- Wood Nellie (C)
- Woodward Emily (C)
- Worth Louis
- Wurnelle May (C)
- Y
- Yocary Hugo
- Young Sisters
- Z
- Zelva

**GENE GOMER** A Classy Entertainer

"LIBERTY GIRLS"  
THIS WEEK (Oct. 13) STAR, BROOKLYN NEXT WEEK (Oct. 20) EMPIRE, BROOKLYN



# FIVE BENNETT SISTERS

The ORIGINAL "Athletic Girls" FENCING, BOXING, WRESTLING,  
and other Athletic Pastimes

NOTICE:—WE ORIGINATED both act and title, as Will Roehm the pirate, knows.

Permanent Address: 401 Spruce Avenue, Kansas City, Mo., or VARIETY, New York

# MINNIE PALMER

—PRESENTS THE—



# FOUR MARX BROS.

AND COMPANY

IN A MODERN MUSICAL REVUE

## "MR. GREEN'S RECEPTION"

BREAKING RECORDS FOR PANTAGES

Address, Room 215, Crilly Building, Chicago, Ill.

**DOING BUSINESS!**

**REAL BUSINESS!!**

# **EVA TANGUAY**

**AND**

## **Volcanic Vaudeville**

**The first of the vaudeville road shows and the best**

**The proof is the box office**

Selling out by Wednesday on week stands, for entire time

**Line blocks long Monday morning at Colonial, Cleveland, where  
Eva Tanguay and Volcanic Vaudeville are this week**

Playing at \$1.50 and giving full value. No cheating in the Tanguay show. Satisfying the people. They want me to come back everywhere.

Don't believe all you hear about Eva Tanguay closing her road tour unless Eva Tanguay says so. What others may want may be what others are saying.

I am going to remain in the east. If I can believe the gross receipts, the east likes me.

**NEXT WEEK (Oct. 20) DETROIT**

TEN CENTS

# VARIETY

VOL. XXXII. No. 8.

NEW YORK, FRIDAY, OCTOBER 24, 1913.

PRICE TEN CENTS.

The cover features a central illustration of Pearl Sindelar wearing a large, dark, pointed hat with a floral decoration. She is framed by a jagged, starburst-like border. Above her are two circular portraits: Ormi Hawley on the left and Kathlyn Williams on the right. Below her are two more circular portraits: Betty Brown on the left and Gladys Hulette on the right. The entire composition is set within a decorative frame of two columns with ornate capitals and bases. On the left column, a shield-shaped label reads "Dramatic". On the right column, a similar label reads "Variety". At the bottom center, there is a decorative flourish with the name "PEARL SINDELAR" written across it. Below the flourish, the text "EDGAR M. MILLER N.Y." is printed.

ORMI HAWLEY

KATHLYN WILLIAMS

PEARL SINDELAR

BETTY BROWN

GLADYS HULETTE

Dramatic

Variety

EDGAR M. MILLER N.Y.

America's Foremost Dramatic Critic

**Mr. ACTON DAVIES**

(Of the NEW YORK EVENING SUN)

COMMENTS ON

**MISS MARIE LLOYD**

**M**ARIE LLOYD is a wonder. More than that, she is a consummate artist. No one who knows her work and songs in other days can fail to realize that fact after hearing her specialty at the Palace this week.

To be strictly frank, Miss Lloyd's songs this year are not quite as clever as usual. But that does not hurt her performance as a whole. Her songs with scarcely an exception, are clever—immeasurably superior to most of the ditties of the same class which are written over here, and superior, too, to most of the songs which other vaudeville stars have recently brought from the other side; but no matter what they are, Miss Lloyd sings them with so much subtlety, so much expression and such an infinite and adroit indelicacy and yet so wholesomely that they become in their rendering works of art.

No one can have climbed to and won and held the position which she holds in the vaudeville world without having won her spurs legitimately. And that is what Miss Lloyd's work shows and demonstrates at every turn. It isn't the way she says the things she sings, it's just simply the way she does it. This woman with a few notes of music to help her out could make the City Directory sound like the bluest of Blue Books, and she would achieve her purpose not with her voice, which may be regarded as a strictly limited asset, but by a mere glance of the eye.

Last winter, when Mme. Sarah Bernhardt in the course of conversation said that she considered Marie Lloyd to be the most artistic comedienne on the English stage to-

day she was neither talking through her aigrettes nor throwing sweet nothings in the way of encomiums to the desert air.

Being more or less of a vaudevillianess herself—as Mme. Bernhardt appears in England almost exclusively now on a vaudeville circuit—the great French actress when she made this remark went on to explain exactly what she meant by it. She declared that Miss Lloyd, to her mind, in nearly all her songs, no matter whether they were either black or blue, always gave you a type which was invariably true to life, and that while most of the English actresses on the so-called legitimate stage were so busy sipping tea and the upper crusts and incidentally forcing their way into society, Miss Lloyd and a few of her followers were the only artists who were really doing justice to a certain class of London types which most of the other actresses were too snobby to even attempt to depict. The most remarkable feature of Miss Lloyd's present appearance is the way in which she wins her audience song by song. Last night it took at least three songs to make the audience thoroughly appreciate her, and from that time, as they realized her cleverness and versatility, they were her friends for life. As some cockny wit in a moment of enthusiasm, and possibly alcohol, remarked of her in London years ago: "Marie Lloyd is more than a dissipation; she's a beloved 'abit, which grows on you just like your mustache."

ACTON DAVIES.

(Evening Sun, Oct. 16, 1913.)

**Now at Palace Theatre, New York**  
**Second Week**

**Permanent Address while in America,**  
**Care VARIETY, New York**

# VARIETY

Vol. XXXII. No. 8.

NEW YORK CITY, FRIDAY, OCTOBER 24, 1913.

PRICE 10 CENTS

## WILLIAMS SUCCEEDING ALBEE AS VAUDEVILLE'S DIRECTOR?

**Return of Percy G. Williams to Show Business May be Accomplished by Taking Place Now Unsuccessfully Filled by E. F. Albee. Latter to Remain as B. F. Keith's "Manipulator", But Showmanship in Betterment of Big Time Taken Charge of by Williams.**

One of the startling subterranean Broadway reports of the week concerns a contemplated change in the executive direction of the United Booking Offices, whereby Percy G. Williams may succeed E. F. Albee as the directing head of the showmanship department. Albee, it is said, will continue as B. F. Keith's personal representative for the "manipulation" of his vaudeville circuit and theatres.

Williams, however, if he consents to accept the position of general manager of the U. B. O. (which means chief director of big time vaudeville), will take on the heavy impost of bringing the business to the high point it occupied when Mr. Williams sold his New York theatres to Keith.

The sale for \$5,000,000 of what has become known as the "Keith Lemon" (since Albee attempted to operate high grade vaudeville houses in New York) carried with the mortgage bond a provision against Williams re-entering vaudeville. After a vacation from active business life of more than a year, Williams is said to have grown restless, and is fretting over the enforced absence from his favorite theatrical branch. The magnificent country home Mr. Williams has at Islip is not as restful to his eyes as it was when he departed from vaudeville with the reputation of the best showman and best-liked manager who had established himself as a variety magnate.

To friends Mr. Williams is said lately to have unbosomed himself by stating he would like once more to buckle

on the armor. While vaudeville was not mentioned as his prospective pursuit, the report of Williams' yearning to return is said to have reached B. F. Keith, who, according to the story, has communicated with "P. G." asking if some understanding could not be arrived at between them through which Williams would again assume control of the "big time" proposition, on the managerial end.

The pathetic attempt of Albee to follow Percy Williams in the vaudeville path Williams kept clear for himself has been a subject of general comment among show people since Albee took hold. Even with the purchase of the Williams' houses and the subjection of the Orpheum Circuit, Albee has been unable to promote the name of "Keith." Instead of advancing that vaudeville standard bearer, a "Keith show" now means nothing to the vaudeville-going public.

"Opposition" has sprung up in the way of road shows and small time, and commencing Monday, New York is to see its biggest vaudeville entertainment in the garb of a music hall show at the 44th Street theatre. Even the Palace, New York, booked by Martin Beck, has of late far out-distanced the Keith New York theatres, and it is generally accepted the recently increased business at that theatre has been drawn from the Keith houses, particularly the Colonial. Hammerstein's, which is nearest adjacent, has not felt the effect of the big Palace bills at all.

Williams was always a leader. He never "trailed." The Williams' houses gave vaudeville its "name acts" and big features. They appeared for Mr. Will-

(Continued on page 15.)

### THOMASHEFSKYS PARTING.

According to east side gossip Mrs. Thomashefsky, wife of the well known Yiddish actor, and herself an actress of note in the Ghetto of New York, is about to seek legal separation from her husband, basing her application on statutory grounds.

It is alleged that Mrs. Thomashefsky discovered her husband caressing another actress behind the scenes and now proposes to make her debut on the English vaudeville stage in a dramatization of the affair, to be entitled "Mrs. Thomashefsky's Jealousy." It is understood to be a sinister and ingenious design on Mrs. T's part to "get even."

### FORBES ROBERTSON DRAWING.

The Forbes Robertson engagement at the new Shubert Theatre is proving very productive in the box office. The titled English actor has played to an average of over \$2,000 at each performance, giving seven shows weekly (one matinee). It is quite likely Sir Johnston will remain at the present location until New Year's.

Monday night the Robertson company presented "Caesar and Cleopatra," by George Bernard Shaw.

### SOME BOSS!

Not so many days ago Martin Beck walked down the center aisle of the Palace, New York, while an act was on the stage, leaned over the rail separating the musicians from the audience, and declared audibly to the leader: "You're fired."

Along about the same time he received a complaint against one of the box office men and discharged him without a hearing.

Yep, some boss.

### FIRST TIME HERE

Philadelphia, Oct. 22.

Give the old Quaker City credit for pulling something new once in awhile. The Dramatic and Musical Critics Club of this city is going to give a dinner to the press representatives of all the theatres here next Sunday night. It never happened before.

### ANOTHER MURDOCK FAILURE.

Atlanta, Oct. 22.

Another of John J. Murdock's failures has been recorded here by the closing of the Atlanta branch of the United Booking Offices, with Geo. B. Greenwood, manager, as predicted in VARIETY some months ago.

This U. B. O.'s "Southern Office" was established by Murdock as one of a chain of U. B. O. "branches," some of which came into actual existence and some of which did not. None has been successful, although Atlanta is the first to close down.

The scheme to girdle the east by sections for the United was promulgated by Murdock. Like the many other matters of any pretention attempted by him along show lines, the "branch office" idea did the usual Murdock flop, besides lessening the importance and influence of the U. B. O. against country opposition.

### VAUDEVILLE SONG PESTS.

Chicago, Oct. 22

O. L. Hall, who conducts the dramatic department of the Chicago "Daily Journal" ran the following in his department last week:

"Vaudeville pests."

"Somebody's Coming To Our House"

"Snooky Ookums"

"You Made Me Love You"

"Apple Blossom Time in Normandy"

"Where Did You Get That Girl?"

There are others. Extend the list to suit yourself.

### \$150,000 PROFIT ON SEASON.

Boston, Oct. 22.

The profits on the season for Ziegfeld's "Follies," estimated from receipts so far played to, will reach \$150,000. The show is now at the Tremont.

### COMPOSER AND SINGER IN ACT.

Anatol Friedland, composer of "A Persian Garden," and Olga Unova, recently with the London Opera House company, and a singer of some repute, have formed a combination and will enter vaudeville as a team, one vocalizing and the other tickling the ivories.

If you don't advertise in VARIETY, don't advertise at all.

# WILKIE BARD "GETS OVER" ON AMERICAN APPEARANCE

**Pleases Two Capacity Houses Monday at Hammerstein's.  
New York Visit Will be Expense Notwithstanding  
\$3,250 Weekly Received by Great English Artist.  
Mentions His "Copyists."**

Monday matinee at Hammerstein's satisfied Wilkie Bard and New York that he "got over" in American vaudeville at the first try. Mr. Bard was tremendously received by a friendly audience in the afternoon, and his reception at the night show (when not so many friends were present), equalled the previous outburst. The applause lasted 45 seconds after the "opera" song. Bard then did an encore.

In the evening Mr. Bard sang three numbers, omitting "Hail, Smiling Morn." He did 48 minutes in the afternoon, with four songs, and 50 minutes at night.

Two neat impromptu speeches were made by Mr. Bard Monday. In the afternoon his remarks created a very favorable impression. He spoke directly, saying he only wanted to know what America would like to have him give, that he had "the goods" and would deliver upon request. There was no egotism in the speech, and the audience accepted it as a statement of fact from a great performer.

In the evening, upon finishing his turn, and when the flowers passed over the footlights were banked in rows against the drop, Mr. Bard paid his respects to his imitators and "lifters." He said: "I was advised by my friends in my own and the dramatic branch of the profession not to attempt New York. They wouldn't get my material or act, they said. But I had heard so often of people over here doing my material that I thought if the 'copyists' could make good, surely then the originator had a chance."

This statement seemed to be understood and met with immediate applause. Mr. Bard thanked the house management, stage manager and stage hands, mentioning Mr. Hammerstein and Mike Simon by name. He said his treatment at Hammerstein's since arriving was far superior to anything ever accorded him in an English hall.

Hammerstein's at both shows held capacity in the seats, with a fringe of standees.

At the matinee calls for "Sea Shells" were mostly heard; in the evening "Night Watch" was demanded, with "Sea Shells" second. Mr. Bard stated he would place both in his repertoire during the week. A review of Mr. Bard appears under New Acts in this issue.

The American trip is an expense to Bard. It will cost him about \$7,000 as his expenses over and back and while here, as against the \$6,500 Hammerstein pays him for the two weeks. It was curiosity only that brought him to these shores, said Mr. Bard to a VARIETY representative. At the very most he could not remain here for

longer than four weeks, as he is due to return to the Oxford, London. Even now, said Mr. Bard, the time taken to show in New York did not belong to him, and he will have to "settle" for it.

Accompanying Mr. Bard is his wife, who takes part in some of the "production numbers," also George Peel, of the Peel agency, London. Mr. Bard's personal manager, George Arthur, the English song writer, known to fame on this side, is with the party, all stopping at the Hotel Astor. It is Messrs. Bard's and Peel's first visit to New York.

It was reported about during the early part of the week that M. Shea wanted Bard to remain here two weeks beyond the Hammerstein engagement to appear at the Shea theatres in Toronto and Buffalo. Bard didn't care to leave New York, according to the same story.

Before sailing for America Mr. Bard is said to have received several anonymous cables, all suggesting he defer his trip. One read, "Don't come to America. Remember the fate here of poor Dan Leno." The Marinelli office in London received one day, while Bard was in Edinburgh a wire from that town signed Bard informing Marinelli (who booked Bard over here) that the Hammerstein engagement was off. Afterward it came out Bard knew nothing of this wire. What influences were working to keep Bard away from Hammerstein's have not yet been uncovered.

The London agent, while on this side will place foreign acts with the American managers and also secure native stage talent for the halls and productions abroad, the Peel agency doing a general booking business.

The vaudeville managers who make their headquarters in New York were said to be attempting negotiations with Mr. Bard for next season.

## LONDON'S NEW MUSIC HALL.

(Special Cable to VARIETY.)

London, Oct. 22.

A new music hall is in course of construction at Golder's Green, the new residential section of London, to be booked by Charlie Reed.

Walter Gibbons is said to be the promoter of the enterprise.

## OTERO FAILS TO LAND.

(Special Cable to VARIETY.)

London, Oct. 22.

Otero at the London Opera House is disappointing. The new edition of the revue there consists of a few new numbers and Beattie and Babs.

It will serve to hold the fair business up until the new production is made ready—probably a Pickaninny show—which will be done around Christmas.

## CARRE OFFICIALLY APPOINTED.

(Special Cable to VARIETY.)

Paris, Oct. 22.

Albert Carre, manager of the Opera Comique, has been officially appointed "administrator" or general manager of the Comedie Francaise, by the French government, in the place of Jules Claretie, who recently resigned, as reported in VARIETY.

The Comedie Francaise is State property, supported partly by a government subvention, and is entirely under the control of the Minister of Public Instruction and Fine Arts. It is considered the finest classical comedy house in the world.

## GLOBE'S POOR COMEDY.

(Special Cable to VARIETY.)

London, Oct. 22.

Vansittart's new play, "People Like Ourselves," produced at the Globe Oct. 16, is a poor comedy.

## WAGNER FILM PLACED.

(Special Cable to VARIETY.)

London, Oct. 22.

Gaumont has filmed "The Life of Richard Wagner" film for the New Amsterdam, New York, either in the auditorium or roof—probably the latter.

## THAW PICTURES BANNED.

(Special Cable to VARIETY.)

London, Oct. 22.

The Harry Thaw pictures have been turned down by the German authorities. They issued the ban last week.

## OPERA AT AMSTERDAM.

(Special Cable to VARIETY.)

London, Oct. 22.

Eugenie Magnus' opera "Aphrodine" has been contracted to open at the New Amsterdam, New York, about Easter.

## MASTERS REJOINING GIBBONS.

(Special Cable to VARIETY.)

London, Oct. 22.

Harry Masters will shortly rejoin Gibbons, resuming his former post of booking manager.

## CARUSO'S USUAL HIT.

(Special Cable to VARIETY.)

Berlin, Oct. 22.

Caruso is his usual immense success at the Royal Opera House here.

## "ZEITWERDE" A FAILURE.

(Special Cable to VARIETY.)

Berlin, Oct. 22.

"Zeitwerde," produced at the Lessing theatre, Eulenberg, is a failure.

## GERMAN ACTOR IN FILM.

(Special Cable to VARIETY.)

Berlin, Oct. 22.

Rudolph Schildkraut, the celebrated German actor, has posed for a feature film entitled "Skylock of Krakau." It was exhibited here and is a big success.

## CONTINENT WANTS NOVELTIES.

(Special Cable to VARIETY.)

Berlin, Oct. 22.

The demand for novel vaudeville acts throughout the Continent is much stronger than it has been for a long time. Very few turns of that description are available.

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Nov. 1, Nick Kauffman, (Imperator); Oct. 25, Louis Muir, Peter Wandlond (Olympic);

Oct. 23, Lillian West and Pickaninies (Gr. Kurfurst.)

San Francisco, Oct. 22.

Oct. 21 (For Sydney, Australia), Ruth Nevin, Fanny Rice and daughter, Georgia Trio, Puerl Wilkinson, Lucille Savoy, Ted Bailey, Jessie and Dolly Miller, Juno Salmo, Winnifred Stewart, Edith Mote, Mitchell and Lighner, Richards Bros. (Ventura).

Oct. 28 (For Sydney), Harry Burkhardt, Elizabeth Rathburn, Geraldine O'Brien (Korea).

London, Oct. 22.

Oct. 22, Keno and Green, Joel Jacobs (Kr. Cecilie).

Oct. 23, Mr. and Mrs. Held, Mrs. Fred Hylands, Ed. and Jack Smith, Konez Bros., Frederick Melville, Grace Kennick (Cymric).

Oct. 23, A. H. Woods, Sydney Co-han, Harley Mayers (Imperator).

For South Africa, McWaters and Tyson, Kitty Beresford, May Edouin, Atholones Vivant and Vivant I.

(Special Cable to VARIETY.)

Paris, Oct. 22.

For Buenos Aires (Seguin Tour), Berts An.

## WIDOW RETURNING HOME.

(Special Cable to VARIETY.)

London, Oct. 22.

Mrs. Fred Hylands is sailing on the Cymric tomorrow, the boat taking over the body of her husband, Fred Hylands, who died last week.

## YAVORSKA DISAPPOINTS.

(Special Cable to VARIETY.)

London, Oct. 22.

The Mme. Yavorska season at the Ambassadors, in "A Daughter of France" has proved disappointing.

## INA CLAIRE PRAISED.

(Special Cable to VARIETY.)

London, Oct. 22.

"The Girl from Utah," George Edwardes' new production at the Adelphi, is a tremendous success.

Ina Claire, in the leading role, is praised everywhere.

Joe Coyne has the principal comedy role and also scored.

## "TAXI GIRL" REVIVAL.

(Special Cable to VARIETY.)

London, Oct. 22.

"Love and Laughter" closes a 38 weeks' run at the Lyric and "The Girl in the Taxi" will be revived for six weeks; then a new production will be made there.

## AN EARL DEBUTS.

(Special Cable to VARIETY.)

London, Oct. 22.

The Earl of Carrick made his professional debut at the Coliseum Monday night, appearing in a sketch called "Colonel Cleveland, V. C." The press treated him very kindly.

If you don't advertise in VARIETY, don't advertise at all.

# B. F. KEITH'S NAME USED AS FINAL BID FOR BUSINESS

**Cleveland Hippodrome Advertising Keith's Personal Recommendation Following Depression in Attendance Caused by Appearance of Tanguay Show at Colonial, Cleveland Last Week. Big Time Driven to Last Ditch. Tanguay Turning Them Away Again, at Detroit This Week.**

Cleveland, Oct. 22. For the first time in the history of Keith vaudeville as far as anyone here knows, the name of B. F. Keith is being used to boom business at Keith's Hippodrome through the recommendation of an act that is to appear there. The following advertisement, in the form of a cut of a Postal Telegraph blank, appeared in the Plain Dealer: "New York, Oct. 16. H. R. Daniels, Manager B. F. Keith's Hippodrome, Cleveland, O: Tell your Cleveland theatre-goers that Lasky's Red Heads, your future act at the Hippodrome is absolutely the greatest act I have ever been able to offer my patrons."

"B. F. Keith." The extraordinary attempt to revive interest in the big time vaudeville and the Hippodrome is accredited to the lapse of both, following the appearance last week of Eva Tanguay and her Volcanic Vaudeville show at the Colonial, where Miss Tanguay played to \$11,000 gross on the week, a remarkable record at her scale of prices.

Miss Tanguay and her company "showed up" the program at the Hippodrome with a consequent loss. Business at the Hip is decidedly off this week. The Hippodrome evidences its desperate straits by the employment of the Keith personal recommendation in its effort to draw back the lost patronage. It will require considerable advertising, billing and superior shows before the Hip can hope to regain it.

Detroit, Oct. 22. The Eva Tanguay show opened at the Garrick Theatre, Monday, to capacity. A heavy sale starting in the morning continued until practically capacity throughout the engagement is assured.

The business at the Garrick is the largest in the history of the house and will break all records at the Tanguay scale, \$1.50. There has been a turn-away at every performance so far.

Miss Tanguay, with John Ford, introduced here for the first time her new "Tango" dance. The "Tango" was an immediate hit, the dancers receiving several encores. This causes Miss Tanguay to appear three times during the performance, making 11 acts on the program.

It is some years since the celebrated vaudeville artiste appeared in Detroit. She scored an unqualified success here at that time, which was the beginning of her wonderful career in vaudeville.

The route of the Eva Tanguay Volcanic Vaudeville road show will be thankfully received by the United Booking Offices. The big time agency is making desperate efforts to obtain the dates and stands of the Tanguay

show in its eastern trip. The information is sought for the purpose of "strengthening up" the local big time vaudeville bills booked by the U. B. O. against the Tanguay aggregation.

Already "strengtheners" have been engaged by the U. B. O. theatres to stand off the strong opposition the Tanguay show is proving. Vaudeville people say that not alone is the road proposition proving profitable to Miss Tanguay, but her visits in the several cities where U. B. O. houses are located will cost the U. B. O. managers thousands of dollars, in increasing the cost of current and future shows. The programs at the U. B. O. houses after Tanguay leaves must necessarily be held to the same standard given while the vaudeville star appeared against them.

It was reported along Broadway this week that if the United Booking Offices ever secured Miss Tanguay again, they will have to pay her \$4,000 weekly. Her last vaudeville salary was \$2,500—she recently refused \$3,000 to return to the regular vaudeville stage.

**ADAPTATION NICELY RECEIVED.**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. Following the limited run of "Hamlet" with Sux. Desprez in the star role, at the Theatre Antoine, manager Gemnier presented Oct. 16, a play "Monsieur le Precureur," by Henry de Gorsse and Louis Forest. It was nicely received. The piece was adapted from a German story by Max Lindau, Jane Marnac, a French music hall artiste, appears in it.

This will be followed by a comedy by Emile Fabre, "Un Grand Bourgeois," with Mme. Geniat and F. Gemnier.

**"SKATING BEARS" IN LONDON.**  
*(Special Cable to VARIETY.)*

London, Oct. 22. The Palace Nov. 10 will have the skating and cycling bears, an act now going very big in Berlin. The Wolheim agency booked the turn.

**BA-TA-CLAN REVUE ALL RIGHT.**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. Mme. Rasini presented Oct. 16 another revue by Celval and Charley at the Ba-Ta-Clan, her popular house on the Boulevard Voltaire. The former cafe chantant (the largest in Paris) will never be a first-class vaudeville theatre, but it is becoming famous for its modern risque revues, and the latest production will not mar the reputation going over well.

Brevy as compere sings nicely; Portal is good; Dutars excellent, with a somewhat risque role; Mary Hett did well. Others in the cast are Bert Angere, Serrano, Diamont, Clo. Deschamps (commere), Deryns.

The title of the production is "C'chez Ca" ("Cover it up" is fair translation). Celval and Charley, who write all the revues for the Ba-Ta-Clan, are the authors of "C'est Chic," now at the London Middlesex.

**SEVERAL STAGE VERSIONS.**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. Several versions of Abbe Prevost's wonderful book are to be given on the French stage this season.

The Odeon presented a play by Diderot Gold, Oct. 18, entitled "Histoire de Manon Lescaut." It was beautifully presented and fairly received.

**ALHAMBRA BOOKINGS.**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. Houdini, Charles T. Aldrich, Newhouse and Ward open at the Alhambra, Nov. 1.

**"LA PHALENE" SUCCESSFUL.**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. A new piece by Henry Bataille is always interesting, and his latest, "La Phalene" ("The Moth"), rushed on at the Vaudeville theatre, and produced by Porel tonight (22nd), was successful.

A feature of the show is the reappearance of Mme. Moreno, in a leading role, after an absence of four years from Paris. She is a star. Marthe Lenclud, a music hall artiste, plays the role of a singer.

Others in the cast are Mmes. Yvonne de Bray, Tessandier, Ellen Andree, Messrs. Paul Cappellani, Pierre Magnier, Joffre, Pradier.

**Regent Hotel, St. Louis, Mo**

Eight-passenger limousine takes all performers to and from the Downtown Theatre to Hotel. Free of Charge. Hot and Cold Running Water and Telephones in every room. Double, \$5, \$6, and \$7. Single, \$4 and up. 25 Rooms with private bath. ELMER E. CAMPBELL, Prop.

**BERNSTEIN'S "SECRET" REVIEW**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. The fashionable theatre in the Rue Marsolier, known as the Bouffe Parisiens, after extensive alterations, reopened for the season Oct. 19 with revival of "Le Secret," by Henry Bernstein, Mme. Simone playing the lead.

Bernstein is now fulfilling the role of manager of the house where his latest success is played. He has started off well by undertaking a long needed thorough renovation of the famous old Bouffes.

"The Secret" retains all its interest as a strong dramatic work.

**"ROSES ROUGE'S" WITHDRAWN.**  
*(Special Cable to VARIETY.)*

Paris, Oct. 22. "Roses Rouges" was withdrawn from the Renaissance Oct. 6, and on the 19th "Un coup de Telephone" was revived, with Max Dearly in the leading part, awaiting the production of the new play.

Maurice Lantz, proprietor of the Renaissance, has brought an action for abuse of confidence against Jacques Richepin and Cora Laparcerie, lessees of the house, but the exact reason of the charge is not forthcoming and will not be known until the case comes before the courts.

**OPERETTE OCT. 27.**  
*(Special Cable to VARIETY.)*

London, Oct. 22. The Leoncavallo operette, "Are You There?" staged by Ned Wayburn, is due to open at the Prince of Wales, Oct. 27.

**HITS AT THE METROPOL.**  
*(Special Cable to VARIETY.)*

Berlin, Oct. 22. The hits of the "Around the World in 30 Days" revue at the Metropol prove to be Jean De Lande, an English dancer, and Wolf Brothers, two comedians from Hamburg.

This is the theatre that paid \$2,500 last week for infringing the Thurston-McCormick "Train Effect." Many of the scenes in the revue have been adapted for other musical shows.

**PERLE BARTI IN BERLIN.**  
*(Special Cable to VARIETY.)*

London, Oct. 22. Perle Barti, who went into the Alhambra revue the second day, replacing Irene Olsen, the American girl, has gone to the Wintergarten, Berlin. She is succeeded by Mable Bunyca (Mrs. Melville Gideon).

**ADA REEVE FOR 8 WEEKS.**  
*(Special Cable to VARIETY.)*

London, Oct. 22. The Palace, London, has engaged Ada Reeve for a run of eight weeks, probably opening some time during November.

**"TANGO TEAS" AT QUEEN'S.**  
*(Special Cable to VARIETY.)*

London, Oct. 22. The "Tango Teas" four times weekly at the Queen's theatre are drawing very strongly. It is said other theatres here may shortly follow the idea.

If you don't advertise in VARIETY, don't advertise at all.

If you want to know the theatrical paper  
that has the largest circulation  
Ask Any Newsdealer  
Anywhere

(If you don't advertise in VARIETY, don't advertise at all)

# PHILLY'S POP INDEPENDENTS SCATTER THEIR HOLDINGS

**Milgrim, Hopkins & Gardner Divide Their Theatres and Place The Broadway, Wanted by Loew, U. B. O. and Nirdlinger, on Market at \$275,000.**

Philadelphia, Oct. 22.

The pop vaudeville situation was given another twist Monday when Milgrim, Hopkins & Gardner, owners of the Alhambra and New Broadway and holders of options on three important locations for theatre sites in this city, "agreed to disagree," divided their holdings and placed the Broadway on the market. The Broadway, a new house ready to open, has been sought by Nixon-Nirdlinger, Loew and the United Booking Offices. It can be bought for \$275,000.

The division of holdings gives the Alhambra to Gardner, "the money man" of the combination. It is reported Frank Migone, who holds a contract to manage both houses, will purchase an interest in the Alhambra. Migone was out of town and this report could not be confirmed. Frank Wolf, formerly of the M. W. Taylor Agency, will do the booking.

The importance of the split in the firm's holdings lies in the fact these houses are the only ones in town that book independently. It is not known if the Alhambra will affiliate with any agency. The disposition of the site holdings of M. H. & G. has not been disclosed. A remonstrance has been placed with the city authorities against one West Philadelphia site located in a strictly residential neighborhood.

The Broadway is wanted by the United, as it is the best house in the southern section of the city. It was only recently finished and was scheduled to open next week, the bill having been selected. It seats about 2,800, and is only four squares from the Alhambra, open for three seasons. The Alhambra cost Milgram, Hopkins & Gardner less than \$100,000 and has cleared itself in three years. Gardner will improve the house, increasing the seating capacity, and will continue the present policy.

An effort was made to sell one of the United's three-year booking contracts to the firm, but it was turned down through offering no territorial protection. Last week it was said Nirdlinger had agreed to deliver the two houses to the U. B. O. as part of the agreement which took him into the United's fold. The Alhambra has been a gold mine for three seasons and the chance of it doing business when the Broadway opens is an important question.

Pending the result of the general conference held in New York this week, no official announcement has been made regarding the disposition of the Nirdlinger and Zimmermann houses since the amalgamation with the United. Nov. 3 is the date for the opening of the Grand opera house with U. B. O. bookings and the Liberty will change its policy that week. It looks like pictures for the Liberty, although it is said there is some hitch over the matter. The Grand will play vaudeville at the pop

scale, instead of at higher prices, as reported last week.

Speculation regarding the Chestnut Street opera house is still going on, with the betting a little more than even money that the new vaudeville combination have framed something on Marcus Loew, and that even if he does open the opera house with pop vaudeville, he will be forced out. A clause regarding the class of entertainment to be given in the opera house, in the original lease, may be the loop hole. Loew is going ahead with arrangements to open the house. He announced the closing of the Metropolitan on the following dates: Nov. 3 to 23; Nov. 25; Dec. 2, 9, 16, 23; Jan. 6, 20, 27, Feb. 3 to Mar. 1 and Mar 3 to 10. This covers the grand opera season. Tickets were given free to all patrons this week for the re-opening Nov. 24, 26, 28 and 29.

Mr. Loew issued the following statement this week:

"My answer to the statement of those interests that they are going to drive me out of Philadelphia is that I have just closed with Albert M. Greenfield for two additional theatres now in construction and more to follow. The two now building are the Knickerbocker on Market street, west of 40th street, which will seat 4,000 persons, and the Empress, in Manayunk, which will be second in size only to the Metropolitan opera house, and serve a public that needs just such a playhouse.

"Regarding the vaudeville affiliations of Keith and Nirdlinger I have only this to say: If it were not for the fact that it would be a serious thing for the people of Philadelphia it would be most ridiculous. Only a short time ago one of the parties in the deal swore out warrants for the arrest of pretty nearly all of my general men on the ground that we were a trust engaged in an illegal restraint of trade."

## PARISIAN CABARET ACTIVITY.

(Special Cable to VARIETY.)

Paris, Oct. 22.

Henri Leoni, a vaudeville tenor, has secured the lease of the Boite a Fursy, a Cabaret up Montmartre. The resort will probably change its name.

Fursy (also manager of the Scala) is seeking a site to open a Cabaret in the Champs Elysees district.

## RUSSELL'S FIRST WEEK.

St. Louis, Oct. 22.

Commencing Sunday Lillian Russell and her vaudeville show will open here for a week, going to Kansas City for the full week following, then south.

Last week the Russell show playing one-nighters in Ohio did about \$9,500, it is reported.

If you don't advertise in VARIETY, don't advertise at all.

## ALICE LLOYD SHOW READY.

The Alice Lloyd vaudeville road show under the direction of William Morris is ready to tour. It opens tomorrow (Saturday) at the Opera House, Paterson, for the day, going into the Royal, Bronx, Monday, for a week. There is a considerable advance sale in the Bronx for the attraction.

During the temporary absence of her sister, Marie, from the Palace, New York, bill last week, Alice was asked to substitute for her, but declined. It is three years since Alice Lloyd has appeared in a New York vaudeville theatre. She refused \$1,500 weekly to do so this season, preferring the road engagement.

Sam McKee is the advance man for the Lloyd show. Joe Vion will manage it. Nate Spingold does not go out with the attraction. He takes over the general direction of the Morris press department, leaving Eddie Pidgeon to handle the New York theatre proposition.

Daisy McNaughton, a relative of the Lloyds, will be with the company. Sydney Wood arrived last week, with his "three-act" to go along with it.

## PALACE STOPS "CHEAPNESS."

The Palace, New York, has stopped the "cheap" advertising it attempted through a New York afternoon paper. Martin Beck ordered its discontinuance after an interview with E. F. Albee. Mr. Albee is said to have informed Beck what he thought of it.

Beck retaliated by saying the scheme to give away Palace tickets for successful guessers on the program was started there without his knowledge.

## COURTNEY'S JOIN SHOW.

The H. B. Marinelli New York office this week placed the Courtney Sisters with the Evelyn Nesbit Thaw road show. They will join it next week, replacing the Schwarz Brothers in that company, the latter going into the 44th Street Music Hall program, opening Monday.

The Courtney girls had contracts from the Loew Circuit, but for some reason they were not completed.

## DECISIONS ON IMITATIONS.

Judge Henry G. Ward has handed down a decision in the Federal District Court, vacating a temporary injunction granted to Henry W. Savage against Gertrude Hoffmann, that places a somewhat different phase on the copyright situation.

Miss Hoffmann had been singing a song entitled "Maxim's," from "The Merry Widow." Savage's complaint was that Miss Hoffmann imitated Lina Abarbanel in the part of Sonia and also Donald Brian as the Prince.

Judge Ward's ruling was that the only ones who might have cause for complaint on account of the imitations would be the parties imitated.

The trip to Washington taken last year by William A. Brady, Augustus Thomas and others in the interest of amendments to the copyright law, has borne fruit. Brady recently forced a western film manufacturer to pay him \$1,250 and destroy the film that contained a scene from the second act of "Bought and Paid For."

## BOOKS BERT CLARK AT \$1,000.

A United Booking Offices route at \$1,000 weekly has been given Clark and Hamilton, the English act under contract to the Shuberts at \$500. Max Hart secured the contract. The act, it is said, will first open in a New York Keith house.

Bert Clark, upon leaving the Shuberts' production of "Oh, I Say" is said to have been approached by Hart for vaudeville. The Shuberts, though releasing Clark and Hamilton from the production engagement, assigned them to the opening program at the 44th Street Music Hall. Their names were being placed in the lights outside that place while the U. B. O. route last Saturday was collected in a hurry, Hart notifying the managers unless he got contracts in a rush they would not be accepted by Clark.

At the Shubert office it was said Clark and Hamilton would not be permitted to play elsewhere.

Mack and Walter were engaged this week by the Shuberts to appear at the Music Hall next week, probably in place of the Hamilton and Clark turn.

## HERBERTS, JR., DIVORCED.

A divorce has been granted to Vio'la Herbert from Joseph W. Herbert, Jr. The court restored Mrs. Herbert's family name of Viola Hopkins. Non-support and desertion were charged in the bill.

## MURRAY SISTERS RETURNING.

The Murray Sisters, Victoria and Marion, are returning to vaudeville under the direction of Pat Casey. It is nearly four years since the girls, then the best known "sister act" in vaudeville, left it upon "Vic's" marriage.

On the return the young women will present an act of mostly exclusive songs, with Marion presiding at a baby grand piano.

## MADE PERCY HAMMOND LAUGH.

Joseph Medill Patterson's playlet, "Bi-Products," is to be revived. Mention of it recalls the visit to New York made some time ago by Percy Hammond, accompanied by Lou Housemen. Hammond is the dramatic critic for the Chicago Tribune, and Houseman came along merely as a friend to "help out."

With the aid of credentials and letters of instruction, Hammond secured a personal interview with the august Martin Beck. He had hardly made known his mission when one of the Beck office hirelings entered, made profound obeisance and whispered in his "boss's" ear. Waving his hand majestically in what might be termed Nero-fashion, Martin said aloud:

"Tell Mr. Erlanger I can't see him today."

Speaking of it afterward to friends, Hammond said:

"This trying to put over such a raw one to impress me made me laugh so hard that I came right back to Chicago without attempting to complete any negotiations."

The Hippodrome knows a good thing when they find it. Hear their Pipe-Orchestra, made by Moller, and ask them about it, or ask Rosenquest at 14th St. Theatre.

# LOOKED UP MURDOCK'S RECORD, THEN WITHDREW SUMMARILY

**Picture Man Gets Hooked Up With Original Blind Man of the U. B. O. for Little While. Murdock's Substitute "Talker" Scheme That Grew Cold at Mention of Money. Can't Flam the Films Twice.**

John J. Murdock's movie muddles with the "talkies" have a sequel in Murdock's film feature failure. The Handy Andy of the U. B. O. within the week has got all the lesson he needs to inform him of what he doesn't know about the film business.

Following Murdock's failure to intelligently promote what other showmen have since demonstrated was a good business proposition, i. e., the Edison "talkers," the original blind man of the United conceived the astute scheme of sticking into the vaudeville gaps left by the withdrawn talkies feature films that would speak without saying anything.

"Flamming the films" was the way Murdock figured the idea out, and he started it by hooking up to Hector Streyckman, an experienced feature film promoter to arrange to supply to the Murdock houses of the U. B. O. movie novelties that would make audiences forget the Murdock promises of the Edison audible pictures.

Streyckman, unfamiliar with the Murdock code of honor, entered heartily into negotiations, and got busy in preliminaries looking to the perfection of feature film deliveries of the sort Murdock desired. But when money got into the discussion, as it soon did, Murdock pressed one of his buttons and Streyckman heard a trap door creak somewhere near his feet.

An investigation of the Murdock record of failures that Streyckman at once started led him at once to withdraw summarily from the Murdock negotiations, and institute legal inquiries of his rights to get back some of the money and time he had invested in the Murdock enterprise. Following Streyckman's withdrawal, Murdock sought to enmesh other feature film men, but Streyckman's experience with the Flimflam Murdock had been reported up and down Film Street, and all Murdock's overtures to fill in the vaudeville gaps with film-flammed feature films have so far failed.

### AFTER SURATT FOR LONDON.

Ernest Edelsten, the London agent (who is still in New York), is said to have been making overtures to Valleska Suratt for a London visit, with Miss Suratt's present act, "Black Crepe and Diamonds."

### MARIE LLOYD IS BACK.

The temporary loss of voice, which held Marie Lloyd out of the Palace, New York, program for the three final days of last week, did not cost the Palace management any money. Miss Lloyd, although notifying the management immediately upon her physician ordering her off the stage until Monday last, was continued billed as the feature attraction at the Palace, without a pen stroke around the front

of the house to inform the public the headliner would not appear. She returned to the Palace for the Monday matinee.

A couple of the Sunday papers carried Alice Lloyd's name in the announcement for the night show. Alice had informed the Palace management she would not appear there to deputize for her sister. Eddie Foy did one show, then refused to repeat, and Fritz Scheff was called in for the other performances.

It is said the Palace deducted from Marie Lloyd for five shows, besides taking out commission for the full week's salary. Martin Beck must have consulted with Johnny Murdock about that.

The Evening Sun of Tuesday must have tickled Mr. Beck's vanity. It told how attentive that manager was to Miss Lloyd—after she had commenced to draw business, but how he coyly hid away from her when she was in difficulties at Ellis Island.

The Palace directors also angered Miss Scheff, when it came time to settle for the extra performance she had given there. According to Miss Scheff's calculation the amount was \$200 shy. She declined to accept it. This left her pianist, Eugene Bernstein, also without pay for the Palace performances.

### I. W. W. LOCAL.

Chicago, Oct. 22.

A large number of ex-White Rats located hereabouts have successfully petitioned the Industrial Workers of the World for a local charter. Up to the first of the current week it was reported that more than 100 members had been enrolled.

One of the conditions of membership is that no good standing member of the White Rats' Actors' Union can join.

The movement, while as yet in its infancy, is causing considerable talk around the Middle West. The organizers claim that conditions in Middle West vaudeville circles have steadily grown worse without proper attention being paid the situation, particularly as it effects the small timers and looks to the new affiliation for a remedy.

### QUICK WAY TO BOOK.

The quickest way to book the big time nowadays seems to be to play small time. For the last half of last week Jim Callahan was giving "The Old Neighborhood" at Loew's New Rochelle. Before Saturday he was offered United Booking Office time, and opened at the Hudson, Union Hill, Monday of this week.

Marie Pettis is able to be outdoors again, after being laid up for a fortnight by a fall.

### BRONX CANCELLING BILLS.

The Bronx, big time vaudeville theatre of B. F. Keith's, (formerly Percy C. Williams' best New York money maker), is either going to change management or policy, from the indications.

Agents in New York this week have been notified of many cancellations of acts booked by them for future bills at the Bronx. The Progressive Burlesque Wheel has been reported as securing the Keith uptown theatre, but there is no verification of the report. Agents say they believe before E. F. Albee will admit total failure in his efforts to keep this theatre to the standard of profit made for it by Mr. Williams, he will try small time vaudeville.

### FOY FAMILY DROPS OUT.

The Foy Family dropped out of the Fifth Avenue program this week, owing to Mr. Foy declining to share headline honors with Tyrone Power.

The Foy Family is booked for next week at the Alhambra, New York, a Keith house. The Fifth Avenue is Proctor's.

### UNLOADING ON HARRY DAVIS?

Atlantic City, Oct. 22.

The presence of Harry Davis of Pittsburgh here last week, was followed by the announcement of two new amusement companies, both chartered in Delaware.

One is the Atlantic City Theatre Co. Harry Davis, president; capital \$10,000. The other is the Garden Pier Theatre Co., capital \$5,000. Mr. Davis is a director in this company. Certificates of incorporation were filed at Trenton last Thursday.

The purpose of the new companies is to conduct theatres and picture houses in Atlantic City only. There has been a persistent rumor B. F. Keith had a lease on the Garden Pier theatre. Apparently he has been successful in getting rid of it.

### GERTRUDE VAN DYKE CLOSED.

Gertrude Van Dyke and Boys were billed for the first three days of the week at the Folly, Brooklyn, a William Fox house.

The act was cancelled after the first show. During an altercation over the matter in the office of the theatre, Mr. Fox, manager of the house (said to be the father of William Fox), was struck by the manager of the Van Dyke turn. The police were called in and the assailant taken to the station house. He was later released on bail.

Electric filled in the vacancy at the night shows.

### CHI AGENTS MOVING.

Chicago, Oct. 22.

November will slightly switch the vaudeville map around in Chicago inasmuch as the Theater Booking Corporation will hie itself from its present location on North Clark Street to a nook in the Consumers' Building, while Fred Barnes will take his effects to the North American Building to do business.

The T. B. C.'s move will probably also carry the usual number of ten percenters over.

### UNTANGLE CONFERENCE.

The J. Fred Zimmerman-Nixon-Nirdlinger people came over from Philadelphia on Wednesday for a conference in the United Booking offices in an effort to straighten out, as far as possible, all booking confusions and in the hope of systematizing matters. The situation at present is about as follows:

At Broad street and Columbia avenue is the Liberty, belonging to Zimmerman, and the Grand, now leased and controlled by Nirdlinger, the Colonial at Germantown, being built by Nixon, and the Orpheum, completed last week by Zimmerman. They have concluded to pool those houses, and they will be booked by the United. As a result of the pool, the Grand will play vaudeville and the Orpheum to either stock or some other policy. The report is that Nirdlinger will take charge of the Grand and Liberty and Taylor assume direction of the Germantown houses, or vice versa.

Fred G. Nixon-Nirdlinger will continue his connection with the Nixon-Nirdlinger - Prudential - Consolidated vaudeville agency, and his other houses will continue to book through that office. His arrangement with Zimmerman and the U. B. O. is understood to have the full sanction of the agency bearing his name—in fact, could not have been made without the consent of his associates. The N.-N.-P.-Con. office will not go into the U. B. O., as now understood in New York.

The Nirdlinger-Prudential-Consolidated agency has given contracts for 15 weeks to George Armstrong, Eight Berlin Madcaps, Monkey Cabaret, Billy Inman and Co., Barney Gilmore, Waring, Clark and Verdi, Dan Sherman and Co., Brown, Delmore and Brown.

### LITTLE CHANCE OF EDNA MAY.

"Press work" would probably explain the newspaper stories saying Edna May intended coming over here in November to appear in a vaudeville theatre at \$5,000 weekly. The press work was not Miss May's. It sounded like the Keith theatres publicity department. That has gained so little in the dailies so far this season it would resort to almost any "pipe" for a showing. The item appeared Monday in New York. On Tuesday Beck, Albee and the "Palace Management" denied the whole thing to a Herald reporter.

There is very little chance of Edna May ever returning to the stage. When in New York early in the summer, she stated that a cabled offer of \$5,000 from the Shuberts to appear at the Winter Garden had not been given any thought by her nor another cable which followed asking her to set her own price.

Miss May's husband, Oscar Lewison, is as much against his wife returning to the footlights as she herself is.

### CORBETT ON LOEW TIME.

The Loew Circuit will shortly put forth a headline attraction in the person of James J. Corbett. It will be Mr. Corbett's first appearance in New York on the small time.

If you don't advertise in VARIETY, don't advertise at all.

# "SPLIT-COMMISSION" NOW FOR ORPHEUM BOOKINGS

**Agents Told One-Half Their Commission on Acts Booked by Martin Beck Will be Retained. Same Condition as Exists in U. B. O. Another Invitation for Agents to "Graft."**

The big time vaudeville agents have been notified that hereafter the Orpheum Circuit will "split" the commission on acts booked through it, just as is being done and has been done by the United Booking Offices. Agents have been securing the full five per cent. commission from acts booked on the Orpheum. Hereafter they will receive but two and one-half, following the precedent in this "split graft" inaugurated by E. F. Albee of the U. B. O.

The announced intention to adopt the "split commission" basis at settlement with agents by the Orpheum Circuit is an invitation for the agents to mulct the Circuit through acts by increased salary in order that the agents may secure as much profit from acts at the "split" scale as they did with the full five per cent. In the U. B. O. it has been found that the agents are now getting more from acts, the actual commission going to 10, 15 or even 20 per cent. and sometimes more, the excess obtained by a weekly payment from the acts to the agents as "salary," or through the agent agreeing to secure a certain sum for the act, with the understanding they divide any surplus over that stated amount on a 50-50 basis.

The "split-commission graft," which is in violation of the agency law of New York, costs the big time managers annually \$2,000,000 in added salaries, increased through collusion between agents and actors because of it. The "split" nets the few who participate in the profit about \$250,000 yearly. The vaudeville men who foster this "split graft" either have no vaudeville theatres of their own or just one. Albee, who has the one house, at Providence, will not permit a vaudeville act to secure U. B. O. bookings unless he or she "cuts" salary for Providence.

## WHAT'D YER EXPECT?

Boston, Oct. 22.

What was thought to be a wonderful example of press agent bunk concerning the incompatibility of natures in that temperamental trio, Gertrude Hoffmann, Mme. Polaire and Lady Constance Stewart-Richardson now turns about to be truer than even the publicity experts imagined, according to the inside dope of those who ought to know.

While undoubtedly the real reason for the division of the show by Comstock & Gest is due to the fact that the box office income was not sufficiently large to return a profit, it was Polaire and Lady Richardson against Gertrude Hoffmann, and the ill feeling became bitter when they opened in Boston.

Monday matinee, a holiday, the drop either stuck or was held on Lady Rich-

ardson's encores so that she could neither bow nor see the audience without stooping. A small riot resulted back stage afterward which could be plainly heard in the audience and which was too realistic to be staged. Manager Oviatt felt that publicity along these lines had gone far enough and little was made of it in the papers at his request.

Then Morris Gest came over and listened to the charges by both Polaire and Richardson concerning no opportunity for rehearsals and the annoyances claimed to have been caused by Miss Hoffmann when they did manage to get a few minutes with a fagged orchestra.

This week the trio are on the road, and next week they play Philadelphia and divide. Gertrude Hoffmann goes on with her lengthy revue and with Ching Ling Foo, while the two foreign stars apparently go it alone, with an added attraction. Polaire lived in a parlor car on the railroad tracks part of the time she was here and late last week Lady Richardson was joined by her husband, who consented to a new interview with the papers. In this interview Lady Richardson said that her act was art, but that Miss Hoffmann's was nothing but nudity exposed for financial returns.

The three star show brought the first profit to the management on the Boston week, where 12 performances were given. It netted Comstock & Gest \$3,200. Previously on the one-nighters with only a matinee here and there it was showing a weekly deficit.

## BERLIN'S "RAG" REPLY.

At the Hotel Astor Sunday night, when and where the Friars tendered Irving Berlin his only meal for that day, the famous ragtime composer replied to an "eulogy" of himself (that warned everyone to keep away from the music publishing business) by a ragtime song, words and music by himself and accompanied on the piano by Cliff Hess.

It was a surprise that capped one of the most pleasant evenings the Friars have on their record of many in the same place. Thunderous was the applause, but Mr. Berlin did nothing for an encore. Later on, however, he took part in the very enjoyable entertainment provided.

It looked like a great night for the Snyder-Watterson-Berlin firm when it opened up. According to understanding, only Berlin's songs were to be played. The orchestra used a few Irving had forgotten about. Around 10.30 a Feist number was slipped over. The "Snyder bunch" frowned, but said nothing. A few moments afterwards a Shapiro-Bernstein ballad came out and after that arrived a Mills' song. Max Winslow, who nearly spoiled his whole evening watching his new shirt front to prevent it from creasing, consulted with Henry Watterson at the Mills' offense. They sent for the Burns' agency to find out how they had been double-crossed.

But the firm's star writer atoned for everything with his "song speech." Rennold Wolf introduced the guest of the evening. Friar Abbott John W. Rumsey presided. Other speakers were Judge E. E. McCall, Tammany's mayoralty candidate, and George M. Cohan. The latter paid a glowing tribute to the boy, as Mr. Cohan said, who had taken the names of a great English actor and a German city to make his own.

The banquet room of the Astor held 41 tables. The balcony boxes were crowded with women.

## U. B. O. IN POLITICS.

The United Booking Offices got into politics this week when it commenced to give out "McCall" buttons to its staff of employes and those entering the agency. This has been done, it is said, on the assumption that John Purroy Mitchel, the Fusion candidate for Mayor, is opposed to Sunday theatrical performances. Judge Edward E. McCall is the Tammany candidate for Mayor and is reported to have expressed himself as leaning toward liberality in this respect. A McCall Theatrical League has been organized.

The impression gaining ground among the theatrical people that Mr. Mitchel is opposed to Sunday shows has no solid foundation as far as VARIETY can ascertain. A VARIETY representative was unable to see Mr. Mitchel before going to press, although having had an appointment with him for yesterday for the purpose of securing an expression from him on this subject. Letters written by VARIETY to the headquarters of both candidates did not bring a reply from either. At the Mitchel headquarters it was said no one could pass upon this matter excepting the candidate himself.

Theatrical men believe the United Booking Offices should have worked more secretly if it wished to support McCall, and refrained from openly antagonizing either party on the eve of election with the importance of the Sunday shows in the balance.

## LONEY HASKEL GETS THE JOB.

The future assistant to William Hammerstein for the theatre of that name will be Loney Haskell, chaperon for "Don," the gabby mut.

Mr. Jones leaves Hammerstein's this week, at the expiration of his contract. Mr. Hammerstein wanted Jones to remain, but satisfactory terms could not be agreed on. Mr. Jones will take a vacation for a couple of weeks before deciding upon further operations.

"Don" has a few dates to play and Willie has given Loney permission to tell vaudeville audiences how the dog talks. This will keep Loney away from Hammerstein's for active duty until about New Year's, when he will permanently retire from the stage to become Gen. Factotum at "The Corner." Mr. Jones is leaving the bills there in such good condition for the next few weeks Willie will have little to do meanwhile.

## KEITH SUIT A SHOCK.

Boston, Oct. 22.

The B. F. Keith Theatre co. has been sued for \$10,000 by Blanche R. Bullock of Melrose as the result of injuries she claims to have sustained in the first balcony of Keith's big time house here because it was poorly lighted, with some steps shorter than others, all treads of metal with a slippery finish and generally unsafe for a patron going to a seat.

The suit came as a sad shock to Keith as this house is his pet project of all his interests and is heralded as the ideal playhouse in the vaudeville world. The papers in the suit have been delivered to John B. Gorman, the assistant treasurer by a deputy sheriff.

If you don't advertise in VARIETY, don't advertise at all.

## IRVING BERLIN'S FRIARS' "SPEECH"

(Words and music by Irving Berlin.)

Friar Abbott Brother Friar! Ladies and Guests!  
Don't expect too much of me,  
I'm confined to melody,  
And furthermore, I must confess,  
I don't know just how to confess  
The depth of my appreciation,  
Just why you honor me.  
In vain I've tried to figure out,  
I don't know what it's all about,  
Nevertheless, I want to thank you;  
While I synopsize, I appreciate your wonderful kindness.  
Making what you'd call a speech  
Is away beyond my reach,  
All I can do is about a bit  
I'll bore you, there's not doubt of it.  
But it's the only way out of it.  
For days and days I worried as to what I'd have to say,  
So worried, that I hurried to Rumsey one day and shouted:  
What am I going to do! What am I going to do?  
I never made a speech. Tell me.  
What am I going to do? What am I going to do?  
John Rumsey answered: "Don't you let that worry you!"  
I'll tell you what to do.  
I know a certain Friar, whose speeches are sure-fire.  
Go to Haves, Jean Haves!  
Rem Wolf, Sam Harris and the rest of them  
Went to Haves, Jean Haves.  
He's written speeches for the best of them.  
And so I went to Jean for my routine.  
He said: "Don't worry, Sonny,  
I'll write you something funny."  
The speech he wrote was like the Morning Telegraph.  
It didn't have a laugh.  
The jokes he wrote were all so solemn,  
Like the ones in Rem Wolf's column.  
All I could do was write a rag.  
I had a rag, the same old gag.  
But I can't express my feelings to a rag.  
The minute that I begin rag-timing,  
I've got to keep on rhyming.  
My rhymes if there are any are not so very many,  
You'd bet I'd keep on goin', if I could rhyme like Cohan.  
But now I must be stopping before my speech starts flopping.  
Here's to the Friars! Here's to them!  
Kind applause, kind applause,  
With apologies to Victor Herbert.  
Here's to the Friars, Ladies, Guests and Music Buyers,  
All I can say is I thank you,  
Thank you with all my heart!

# VARIETY

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James Thornton is out of the bill at the Alhambra this week, having been replaced by Vanderbilt and Moore.

A route has been booked through the east for a Balalaika Orchestra. Seventeen musicians will be carried.

"The Sins of the Father," second company, to be organized by Rev. T. P. Dixon opens Nov. 3.

Frank McCormick will exploit in vaudeville a sketch by Richard Warner, featuring Beatrice Ingram, entitled "The Girl in the Dark."

Belleclaire Bros. are back in the states. Elizabeth Cutty (Mrs. Ben Belleclaire) will present a new musical act she used abroad.

Franklyn Clifford contemplates the opening of a permanent stock in the Richmond theatre, Stapleton, L. I., Saturday week. He's now organizing.

Harry Knoblauch has regained the Grand opera house at Hazelton, Pa., which he leased to the M. Reis Circuit for a while. It is playing combinations and pictures now, but may take on pop vaudeville shortly. Knoblauch also has Mahoney City, Pa., alone now. Keith's opera house there was destroyed by fire Oct. 15.

Rochez and Raffin's monkeys are having a controversy in Europe over the priority of the "Monkey Music Hall" act each is playing. This month Raffin's is at Nuremberg. Next month it goes to Wintergarten, Berlin. The Rochez turn is at Amsterdam. Rochez threatens to stop Raffin by legal proceedings. Rochez' "Monkey Music Hall" was the first act of its kind to ever play in America. Later the Raffin "Monkey Music Hall" appeared over here.

The seventh "Within the Law" company, with Helen Ware featured, opens tonight (Friday) at Erie and goes to Detroit Monday.

The Elks have announced their annual Charity Ball for Thanksgiving Eve. Tickets are being mailed to the members of the lodge for disposal.

"The Pleasure Seekers," the new production built for the Winter Garden, New York (where it starts Nov. 3), had its premiere last night at Albany.

Gus Sun is due in New York this week when the final details for his connection with the Loew-Sullivan-Considine agency will be attended to.

Busch Brothers have been placed by the Marinelli New York agency to open at the Palace D'Ete, Paris, around New Year's.

Mrs. Tom Thumb is coming back into limelight again, a traveling company having been engaged to surround the midget actress for a tour which opens Nov. 3 in New England.

The New theatre at Port Jervis, N. Y., is playing three acts booked by Jack Shea. (There is but one Jack Shea.)

The new Boulevard theatre, opposite the Cecil Spooner theatre (Bronx), has put out a card saying vaudeville will be the policy of the new theatre. The opening date has not been set.

May Wirth, the circus rider, sails on the Minneapolis, Dec. 6 to open with Cochran's circus at the Olympia, London. H. B. Marinelli arranged the engagement.

Nasimova is not booked for a re-appearance in New York this season although she is to play a Brooklyn engagement in two weeks. She will retain "Bella Donna" for the entire season.

Carrie LaMont, in a Chicago hospital with a broken leg, is not improving as expected. The broken bone refuses to knit properly and Miss LaMont's injury will keep her laid up several weeks longer than anticipated.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

Mrs. Pankhurst only played to three thousand people at Madison Square, and her speech did not "get over." Well, that's one single act who will insist the audiences are easier in London than they are here.

Everybody and everything around Hammerstein's looks and sounds English this week. An Englishman came up to Solly Lee (the only doorman-actor in the world) and said, "Has Bard sung his fourth core yet?" Solly said, "No, he is still singing his songs." ("Core" means encore in England. Oh, you knew it? Pardon.)

The fellow who paints the Palace theatre lobby posters can do wonders. He has a poster showing Rube Marquard pitching a ball with his right hand. The fact that Rube is a left-hander probably doesn't figure when art is around.

This shows the uncertainty of routes. William Sulzer was booked for two years to govern New York, but was cancelled after playing ten months. He is now nominated for the Assembly, which puts him back on the small time again.

What wives say to husbands in vaudeville:

"You keep out of the entrance while that single woman is on. I saw you watching her."

"No, I don't remember us playing with that sister act before. You wait in here for me."

"Where were you till this hour? The clubhouse, eh? Well, that one didn't get over."

"You know I don't need you. I could get booked in a minute as a single."

"I'll go and see our agent. What do you know about talking business?"

"When I think of all I've had to put up with you it makes me sick."

"Took me from burlesque? Well, what about it? Don't my feeding make you seem funny?"

"You can go any time you like, but I'd fix you."

"Every time the act doesn't go you start to fight with me."

"Don't think I'm a fool."

Somebody said we could reduce the high cost of living by wearing wooden shoes. This sounds like press work for "Hello George" Scott.

It is now the fashion with vaudeville acts to have a reel of film. The idea is all right. Any week the act lays off it can book the film.

George M. Cohan says there are 6,000 song writers in New York and six good ones. He admitted Irving Berlin was the best of them all, regardless of what the other five said. We admit the same thing, now there's only four more to hear from. (This will make a lot of guys sore, Sime; don't kill it.)

The reason football players never go into vaudeville is that by the time their injuries are healed up the theatres are closed for the summer.

If you want to know the theatrical paper  
 that has the largest circulation  
 Ask Any Newsdealer  
 Anywhere

(If you don't advertise in VARIETY, don't advertise at all)

"Stage Secrets and Tricks of the Trade" is about to be placed on the book stands, published by J. S. Ogilvie. Frank Lee wrote the intimate story of theatrical life. It's sub-titled "The Confessions of an Actor."

Harry Burkhardt, Elizabeth Rathburn and Geraldine O'Brien have been engaged by H. Frankel for a year's tour of Australia, New Zealand, China and Africa. They left New York Wednesday for San Francisco, where Oct. 28 they sail on the Korea.

Anna Day, who was starred on the road in "When Knighthood Was In Flower," has been engaged for the leading feminine role in "Kindling," which Wee & Lambert open for a Southern tour Oct. 30. The company is now in rehearsal.

"Turandot" is not likely to start rehearsals until after Thanksgiving. A cast has been engaged and instructed to hold itself in readiness, but at present there does not appear to be any great hurry on the part of the Shuberts to place it in operation.

Richard Thornton, a former New York stock leading man, is the only American actor with Mrs. Leslie Carter who is now abroad posing for a special movie production of "Madame DuBarry."

Sol Meyers, general representative for Henry Greenwall, New Orleans, is in New York lining up attractions for the winter at the Greenwall theatre, now playing any and all sorts of independent shows. The Greenwall is also booking the big movie shows; Meyers expects to go back with some new ones New Orleans has not yet seen.

James Grant and Anna Bereucher, of Lew Field's "All Aboard" company, now playing at the American Music Hall, Chicago, have almost fully recovered from the injuries received en route from New York. The couple were injured on the train, Miss Bereucher's hurt necessitating an immediate operation, which took place at the American Hospital, Chicago, Dr. Max Thorek officiating. The railroad company has decided to settle.

# SMALLEST RECEIPTS POSSIBLE DRAWN BY "NANCY" ON ROAD

Played Three Pennsylvania Towns to a Total Gross of \$86.10—Show's Share, \$57.54, Average, \$19 Daily.  
Comedy Drama With Nine People. Will Close This Week.

"Nancy," a comedy drama by C. H. Kerr, carrying nine people, will close tomorrow (Saturday) after having established the record of playing to a \$86.10 gross in three successive one-nighters. It gave the show \$57.54 as its share for the entire time, an average of \$19 daily.

R. R. Roberts and Sim Williams put the piece out. They say the show is all right. Oct. 9 So. Bethlehem, Pa., would only pay \$20.30 to see it. The following day Hanover, Pa., let \$25.65 slip away from its in-habs, and Oct. 11, Waynesboro, Pa., parted with \$40.15. The piece played 60-40-65-35 with the theatres.

Messrs. Williams and Roberts decided to keep the show going for another week to give the company notice it would soon be all over.

Paul Gilmore played "The Havoc" in DuBois, Pa., last week and the gross receipts were \$70.

"A Modern Eve," LeComte & Flesher's road production, did \$250 at Effingham, Ill. A carnival opposition was the cause of the poor business.

The public failed to show appreciation of "Hansel and Gretel" by Aborn Bros.' English Grand Opera Co. on the road. The brothers are recalling the organization this week.

"The Confession" (southern) is having hard sledding, and is reported as closing. This show is following the "Sold for Money" show which closed Saturday night in Nashville, after an eight weeks' season.

## SEATS AHEAD TO MAY 1.

William A. Brady's Playhouse is advertising seats on sale for "The Family Cupboard" until May 1. It is now playing to an average of about \$8,000 a week. Mr. Brady thinks it will develop into as big a hit as "Bought and Paid For."

## STRENGTHENING "PEG."

Fraser Coulter and Roxane Lansing have been placed with the Peggy O'Neill "Peg O' My Heart" company, to strengthen that organization which is bound for the Pacific Coast.

## VON TILZER PONIES UP.

Harry Von Tilzer is telling people that he has purchased Minnie Seligman's interest in the syndicate of four that financed the production of "To-Day." Whether this be so or not, Von Tilzer is the only one of the backers who has come forward with the money to pay for the extensive advertising boom being conducted in an effort to put the show over in the face of the adverse press opinions.

Harry expresses himself as very sanguine of the show's ultimate success and declares that he is making

plans for a banquet on the occasion of the 300th performance.

The attraction did about \$4,000 gross last week. Over \$1,800 of this was taken in Saturday when "Peg" and "The Family Cupboard" on the same block, turned people way. "To-Day" received some of the overflow. With a \$1,300 salary list the show can make a little money on a \$4,000 week.

## MIZZI HAJOS WITH AN ACT.

Vaudeville in New York, will see Mizzi Hajos at the Palace next Monday, an act, composed of some choristers to back her up in leading numbers. Overtures were made to Martin Beck Monday and the deal quickly made.

"Her Little Highness," the Werba & Luescher production starring Miss Hajos, expired Saturday night last at the Liberty after one week. No preliminary notice of the closure was given. The concern which furnish d the equipment of the piece was responsible for the sudden stopping.

Some controversy is reported over responsibility of certain bills pending against the show.

"Her Little Highness" is reported to have caused a net loss of \$42,000 to the show's management or backers.

"Evangeline," another important production, closing in New York the week before, is said to have represented \$36,000.

Although a deposit had been paid on the costumes the Orange Manufacturing Co. has assumed possession of them according to a prior agreement that in case of non-payment they should revert to the makers. That disaster also threatened became evident when members of the Hajos Co. grumbled over the inability of Werba & Luescher to pay them full salaries. Some of the principals worked on prospects.

## DANCERS OUT OF HARMONY.

The Pavlova tour, which started this week under the management of Max Rabinoff, is said to have almost immediately developed inharmonious relations between the star and Norvikoff, her male dancing partner.

Though many in America have not heard of Norvikoff, that made no difference to him. He objected to the absence of his name so often in the newspaper advertising and billing. The slight difficulty will be agreeably arranged according to report.

The Pavlova show is costing Rabinoff about \$15,000 weekly. Pavlova is understood to receive a guarantee of \$4,000, with a share of the tour. The admission scale is \$2.50.

If you don't advertise in VARIETY, don't advertise at all.

## "ENCHANTRESS" IN WOE.

San Francisco, Oct. 22.

The Kitty Gordon "Enchantress" Company appears to be in a peck of trouble. Frederic de Gresac, authoress of the piece, filed an attachment recently for non-payment of royalties. This was followed by another attachment here by Mary Ambrose, an ex-member, who not only avers she was injured in being forcibly ejected from a rehearsal last week by Manager Lewis, but declares there's \$282 due her for salary. Miss Gordon was haled into a local justice court Monday as a result of the Ambrose proceedings. Miss Ambrose has little chance of collection, as there are no assets since the de Gresac action.

Internal dissensions have rocked the show since it opened at Winnipeg. On top of the court matters, Helen Goff, Charles Fitz, Walter Catlett, and Stage Manager Harry DeMuth quit the company here.

The show lost money on its San Francisco engagement and it's town talk that a local theatre advanced \$2,400 in cash to keep it going. Only half salaries were paid last week.

It is reported John Cort came to the show's financial relief. The Company is playing one-nighters in this section this week, with Los Angeles dated for next week. An early closing is the prophecy among the local showmen.

## "AFTER 5" AT FULTON.

William and Cecil DeMilles' piece "After Five," which Wagenhals & Kemper are producing, will be displayed in New York, at the Fulton theatre Oct. 29 for the first time.

It is said the firm has secured a lease on the Fulton from the Harris Estate, although the latter is also reported to be interested in the success of the play through the division of the gross receipts. Wagenhals & Kemper leased the Astor theatre to Cohan & Harris at a large yearly profit. Forrest Winant is announced in the cast.

The partners have decided to go to Europe in four weeks, if "After 5" is not a success. If it is they will go anyway.

## SACRAMENTO SHUTS "LURE."

Sacramento, Oct. 22.

The Sacramento police stepped in Oct. 16 and stopped "The Lure" upon the grounds it was unclean and immoral.

## "TRAFFIC" COMING EAST.

San Francisco, Oct. 22.

"The Traffic" returns here for a week's engagement commencing Monday, and then jumps into Chicago.

## "HELP WANTED" REVAMPED.

Oliver Morosco went to San Francisco last week to be on hand for the reopening of Jack Lait's "Help Wanted" at the Alcazar, stock. The manuscript has undergone considerable alteration since the piece was first presented by Morosco's Burbank Theatre, stock, Los Angeles, where it ran for about a month.

"Help Wanted" has had its New York premiere set back a month to Jan. 1. Morosco has abandoned the plan of producing "Money Moon."

## NEW GAILETY'S BIG DOLLAR SHOW.

San Francisco, Oct. 22.

George M. Anderson and J. J. Rosenthal's musical comedy production, "The Candy Shop," at one dollar admission scale, scored a big hit Saturday night when it had its premiere here, opening Anderson's new Gaieity.

It is generally conceded equal—and many opine superior—to most of the two-dollar musical comedy offerings brought here. The audience was delighted, and the press reviews very complimentary. Its future success is unanimously prophesied if the present excellent high standard entertainment is maintained.

Mayor Rolph made a speech of welcome. Honors were pretty evenly divided among the leading principals, with a special ovation accorded William Rock and Maude Fulton, who were deluged in a veritable floral shower. Mr. Rock made a curtain speech, at the end of the first act.

"The Candy Shop" played to \$4,000 in three nights here and is making theatrical history in Frisco. J. J. Rosenthal promises to produce an even better "dollar show" the next time. He says the attraction will play to its full \$1,300 nightly capacity for the next ten weeks, and adds that the "dollar game" is the real thing.

"The Candy Shop," on its tour from the east to the coast, playing at dollar prices, has startled the legitimate producers by the large receipts it has played to. They fear for the "\$2 shows." In Denver, for instance, it got \$12,000 on the week where "Hanky Panky" did \$6,500.

It is understood the powers controlling the bulk of the time in America are not in sympathy with big musical shows playing at dollar prices, on the theory that the two dollar attractions following them are bound to suffer.

## \$18,000 IN LAST WEEK.

Chicago, Oct. 22.

\$18,000 represented the receipts for the final seven-day run of "Damaged Goods" at the Blackstone, which left here last Sunday for the St. Louis engagement. It was planned to have a midnight performance on getaway night, but proper train connections couldn't be made so the plan was abandoned.

The piece pulled considerable publicity through the Ellis murder and attempted suicide, which took place at the Hotel Sherman. Ellis murdered his wife and attempted his own life. When arrested two theatre ticket stubs bought at the Blackstone were found in his clothes.

The daily papers discovered Ellis' physical condition bore a strong resemblance to the theme of Brieux's play, consequently curious Chicago came.

## MISCATED SHOW OFF.

Philip Bartholomae's "The Bird Cage," has been temporarily withdrawn a day the producer is seeking other actor for some of the roles. During the try-out it was found that several of the players, people of unquestioned ability, were totally miscast.

# STAGE STARS PHOTOGRAPHED IN KINEMACOLOR PICTURES

**Ethel Barrymore and Family, Raymond Hitchcock and Wife, Flora Zabelle, and Anna Held Amongst Tranquil Surroundings Reproduced in Colors on the Sheet. Anna Held's Eyes May Start Something at Five Corners.**

The first symposium exhibition of Kinemacolor's gallery of theatrical celebrities as they appear in private life was given in Kin's projection room Monday evening, Oct. 20.

Ostensibly for the press, the demonstration attracted many friends of the filmed players. The exhibition demonstrated the unequivocal attractiveness of the series. As each of the stars were shown on the screen in the natural settings peculiar to each when at home or pleasuring off the stage, the observers applauded delightedly.

Ethel Barrymore seemed the most popular of the actresses filmed in color in the demonstration series. Mrs. Colt and her husband were shown in holiday moments at their summer home, romping with their offspring and posing cheerfully for the camera man. Miss Barrymore's camera pose is as simple and unaffected as is the stage art that has popularized her. In striking contrast to the easy poses of the Colts was the Kin films' report of the exuberant off-stage manner of Raymond Hitchcock and his wife, Flora Zabelle, at their Sound Shore, L. I., home. Miss Zabelle should send the Kin camera man a handsome Xmas present. No Oriental beauty of seraglio or harem ever looked so charming in pictures as Mrs. Hitchcock does in a bathing suit as shown in the Kin films. Her facial volatility is remarkable and her brunette loveliness startling. And the Hitchcock pair can swim some, as they show in one of the camera man's captures, showing the couple diving from a fast-running motor boat into deep waters.

Anna Held in Central Park feeding the animals and showing the comedienne's skill as an equestrienne was another applauded feature of the demonstration. If the women folks in Five Corners don't complain to the town constable against the Held films when the Kin series is shown there, it will be because the way Anna in the series rolls her eyes and simulates sexual unrest while singing a Held rag doesn't mean to Five Corners what it means to Broadway.

The demonstration lasted almost two hours, and included besides the famous players' series some of the best of the past several months' Kin releases, including a fashion reel with a veritable kindergarten of handsome children as the modistes' models.

## "RED CANARY" ALL BARNES.

Chicago, Oct. 22.

"The Red Canary," a musical play with libretto by Will B. and Alexander Johnstone and William Le Baron and with music by Harold Orlob, had its first metropolitan presentation at the

Studebaker Monday night where it was greeted by a small house.

The piece has elements of success in its music and in the people who enact certain roles in it. The book is lacking, but there are possibilities and it is reasonably certain that it will be whipped into such shape in due time that it will weather the season out.

One act is laid in a Paris shop, another in a Paris cafe. The theme of the piece is that color has much to do with successes in business. A blue canary in a cafe appears to have a bad effect upon business, so the bird is colored a bright red.

Lina Abarbanell is allowed many opportunities to sing, but T. Roy Barnes (late of Barnes and Crawford) registered the hit of the show in a comic role. Barnes was himself at all times and a genuine surprise to the Studebaker audience.

The piece is handsomely mounted while the chorus is large and well-trained.

## LITTLE CAFE NOV. 10.

Klaw & Erlanger's "Little Cafe" will go into the Amsterdam Nov. 10, ousting Werba & Luescher's "Sweethearts" from the theatre the Saturday before. Another New York house is being sought by the firm for "Sweethearts." It is understood the Liberty and Globe are offered, but they have not fully decided to shift into a local house in preference to taking to the road.

"Sweethearts" is said to have drawn about \$15,000 last week, netting the show management \$2,200. The salary list is made unusually expensive through the Christie MacDonald terms, the star receiving 10 per cent of the gross, with a guarantee of \$750 weekly.

"The Little Cafe" is expected by K. & E. to be a New York sensation through the notices given the production by Philadelphia, where it is now playing. Many out-of-town opinions on new pieces have been reversed by New York so far this season.

A "No. 2" "Sweethearts" may shortly be organized for the road. Eleanor Henry has replaced Hazel Kirke in the Amsterdam piece.

Fred C. Whitney's "Innocent Sinner" is another new show that may make its New York appearance at the Liberty, now dark.

## RYLEY'S GERMAN SHOW.

"Kino Koenigin," a German musical piece successfully produced in Berlin last summer, has been accepted for a New York production by Thomas W. Ryley who is believed to be working jointly with Klaw & Erlanger.

The title means "Queen of the Movies," which, however, will not be the name of the piece here.

## CHANGES IN CHICAGO.

Chicago, Oct. 22.

Changes theatrically for the week were not numerous, but rather important.

The arrival of Lina Abarbanell in "The Red Canary" at the Studebaker might be called a red letter event. This house had been dark since the exit of "The Winning of Barbara Worth" which was not a success.

Chauncey Olcott, always sure of capacity houses no matter where or in what he plays arrived at the Olympic following "Mutt and Jeff" which died the death of a dog there. Mr. Olcott's new vehicle is called "Shameen Dhu" and gives him a good Irish role.

"Damaged Goods" ended its Chicago engagement Sunday. An extra matinee was given Sunday. Otis Skinner, who made one of the biggest hits of last season in "Kismet" when he played in it at the Illinois arrived on Monday for a return engagement in the oriental piece.

Changes scheduled for next week are the arrival of "Oh, Oh Delphine" at the Illinois for an indefinite engagement, at \$2 prices; Raymond Hitchcock, at Cohan's in "The Beauty Shop," and the regular changes in the outlying houses.

On Nov. 3, "A Good Little Devil" will open at Power's for a run.

## SHOWS IN FRISCO.

San Francisco, Oct. 22.

Jack Lait's "Help Wanted," reconstructed, was offered in stock by the Alcazar company Monday night and the play received complimentary newspaper notices. It's generally conceded the new piece has the "punch."

"The Count of Luxembourg" had a healthy opening at the Columbia with the reviewers treating it kindly.

William Faversham had a light opening in "Julius Caesar" at the Cort, with the receipts believed to be under \$800. The matinee business is expected to boost business with the week's probable gross returns \$6,500. The Faversham engagement is limited to one week. "A Bird of Paradise" follows.

The Gaiety, with the "Candy Shop" revival in splendid hands, is doing a jamup business, full capacity continuing at every performance since the opening. There's every indication that the boxoffice interest will hold up.

The Grand Opera repertoire at the Tivoli is drawing big.

The Savoy, dark four days, reopened last night with "The Confession."

## "TANGLED LIVES" AT PARK.

H. H. Frazee will present Oct. 30 at the Park, New York, a play by Butler Davenport, entitled "Tangled Lives."

In the cast will be Mary Shaw, Joseph Kilgour, Ben Johnson, Consuela Bailey, Frank Patten, Will Deming, Perdita Hudspeth.

## "2" "WHIP" TWO WEEKS.

The route of the "No. 2" "Whip" show has been materially changed. Most of the week-stands have been altered to allow the production to remain two weeks instead.

The Zancigs returned to New York on the Olympic Wednesday.

## SHOWS IN BOSTON.

Boston, Oct. 22.

Next week sees another spasmodic outburst of openings coming as a reaction to this week which brought only Evelyn Nesbit Thaw in a production which met with little favor at the hands of the critics, but which cannot help but make money.

At the Colonial "The Madcap Duchess" with Ann Swinburne will be given its metropolitan premiere. At the Park Elsie Ferguson will bring "The Strange Woman." At the Shubert there will be a return for one week of "The Blue Bird," which should make money.

The Plymouth will offer the long-expected Henry Jewett Players in stock which for weeks will try and demonstrate that clean productions which eliminate the sex element can be staged profitably. John Craig in stock at the Castle Square will use "Held by the Enemy."

Nov. 3 there will arrive "The Whip," to succeed "Joseph and His Brethren" at the Boston, Al Jolson in "The Honey-moon Express" at the Shubert, and "We, the People," at the Castle Square in stock, this being the first performance on any stage of this play by the author of "Believe Me, Xantippe," in collaboration with another Harvard playwright.

Nov. 10 will see Billie Burke at the Tremont in "The Amazons" and "The Lady of the Slipper" at the Colonial.

## SHOWS IN PHILLY.

Philadelphia, Oct. 22.

"The Little Cafe" is still crowding the Forrest. It is the only show doing real good business in the first class houses. "All For the Ladies" with Sam Bernard is doing very little at the Lyric, while next door in the Adelphia, "Fanny's First Play" is doing fairly well, but not big. The Bernard show closes Saturday night.

"Milestones" is doing nicely at the Broad, but business is not what it should be. At the Garrick, May Irwin in "Widow By Proxy," light business.

The old Walnut is still packing them at pop prices. This week "Rebecca of Sunnybrook Farm" is playing to capacity every night.

## CINCINNATI KICKING.

Cincinnati, Oct. 22.

Somebody in the Klaw & Erlanger outfit bungled when he booked "A Good Little Devil" for the Grand opera house, right on the heels of "Peter Pan."

To say that the management of the Grand is dissatisfied with this particular slip-up is faint description. Maude Adams did a big business last week. If "A Good Little Devil" had been sent in later in the season it would have had a better chance.

They have been giving the Grand a lot of bad shows. "Fine Feathers" next week is one ray of hope.

The attractions at the very outset of the season were so miserable that Manager Havlin had to book the Cincinnati German Players for a solid week, rather than take a chance with one of the road bloomers.

# WITH THE PRESS AGENTS

A consolidation of the Frank A. Robbins circus and the outfit of Downie & Wheeler under the title of "Wheeler Bros." Monster Circus is reported. The Robbins outfit has shipped to the Oxford, Pa., Fair Grounds, where the Wheeler outfit winters under A. F. Wheeler. It is understood that Downie will take out a wild animal show while the Wheeler and Robbins will go out under the title of Wheeler Bros. Circus and Stampede Wild West. If the equipments are combined they will make up a 31-car show. Robbins will book a high school act in vaudeville this winter. Downie may withdraw his holdings in the Tompkins Wild West and Cooper-Whitby combine, it is said.

Minor operations for throat trouble were performed on Blanche King last week. Miss King remained over Sunday to undergo a second operation.

Eva Taylor, at Keith's this week, was formerly leading woman with the ill-fated Orpheum Stock Co. last season.

Karl L. Diets, Berlin actor, will make his American debut at the Orpheum theatre, next week, taking the leading role in "The Convert." Diets is stage director of the Orpheum Players. He came to this country as stage director for Mme. Simone.

The Six Diving Nymphs, aided by Manager George Fish, of the Empress, Cincinnati, put over a good press story on the first page, with four-column photographs. And the girls nearly froze to death while framing it up. Fish had them go down to the Ohio River and dive from the Island Queen. The day was chilly and the water worse.

A whole lot of "dead heads" were shocked when they heard the Grand Opera House intended cutting down its free list. One of the rejected persons is a millionaire who has been getting his four seats per week until very recently. The Grand is not putting out store window lithographs, but is using billboards and the newspapers.

The U. S. Circuit Court in Brooklyn granted an order Monday to show cause why the further performance of "The Purple Road" should not be enjoined. Miss Freda Greacac applied for the order, alleging infringement of her copyright. The action is against The Orange Co., John Cort and others, interested in the enterprise.

A memorial window of stained glass in memory of the late Richard Mansfield, presented by his widow, was unveiled Tuesday afternoon in the Church of the Transfiguration (The Little Church Around the Corner), New York.

"The Guilty Man," the medico-drama which advocates certain startling theories of eugenics, will have Jane Cowell in the principal role when it is given special presentation by the Sociological Fund of the Medical Review of Reviews. Others are John Barrymore, Georgia Lawrence, George Howell, Mortimer Martin, Lucia Moore, Emilie Polini, E. H. Robbins and William Trevor. Holbrook Blinn will stage the clinic.

Cables to New York Tuesday morning reported that Ina Claire had been greeted with unanimous acclamation by the London critics upon her opening at the Gaiety in the British capital. She has the name part in George Edwards' production "The Girl from Utah."

A Mr. Sheldon is handling the publicity for the Henry B. Harris Estate attractions since Lee Kugel became general press representative for the New Era Producing Co.

Bide Dudley returned to New York Tuesday after being called to Lawrence, Kan., where his brother was killed in an auto accident. The latter and another man were in a machine which was struck by a Rock Island train.

George McArthur has resigned as stage manager of Keith's, Cincinnati. John Murphy, of the stage force for ten years, will succeed him. McArthur was at the theatre for twelve years.

Ralph Graves, dramatic editor of the Washington Post, is out in advance of "Damaged Goods." He was given leave of absence from his critical job for a year.

Manager C. Hubert Heuck, of Heuck's Opera House, Cincinnati, has offered a prize of \$25 to the writer of the best sketch in a competition which closes December 1. The Heuck Players will put on the winning sketch. Time limit, 30 minutes.

"A Romance of the Underworld," no longer a full play, is back in its vaudeville clothes. A new company was organized last week to open in the act next Monday.

"The Red Widow," which is being made ready for the road by Philip Nevin, went into rehearsal Monday.

Hortense Clement has joined the "Baby Mine" Co.

Eddie Gibbs, Rosabel Leslie and Lloyd have been engaged for "A King For A Night."

Roy Hollingshead, Estia Banks and Thomas J. Macdonald have been engaged for "The Inner Shrine," which opened at Scranton, Pa., Monday.

Robert Gillis has been added to the Franklin Sales act.

Gordon Ruffin has been signed by "The Only Law."

Among the players signed by Chas. R. Reno for his new company of "Beverly of Graustark" are Harriet Neville, Kathleen Thayer and Dorothy Lewis.

Four road agents got together at Scranton Oct. 10 and discussed the pathfinding trials and tribulations to their hearts content. They were Charles McClintock, "Stop Thief;" Joe Drum, "The Inner Shrine;" Col. Sim Burdett, "After Five," and Arthur E. McHugh, "The Moon Maiden."

Frank C. Payne, manager of "The Rose Maid," has begun suit for damages against M. E. Rice and Joe. M. Essig, owners of the Majestic, Ft. Wayne, Ind., following an attachment suit brought by the latter pair. Rice and Essig held the show up in an attempt to collect \$37 they declared was due them because "The Rose Maid" failed to appear at the Majestic as booked during the Woods. Payne declares the suit was unjustifiable, because the present "Rose Maid" company is his, while the one that failed to play the Majestic was under the management of Werba & Luescher. The double suit discloses the ownership of the musical comedy.

Sidney Deschane is doing the advance for the roadster, "The Servant in The House," now playing western territory.

Clara Lewis, last appearing in "The White Sister," is reported as being engaged to star in a new play by Paul Armstrong.

Charles E. Lyons is press agent back with the show for Wyoming Hill's Wild West. The Wyoming Hill outfit winters in Philadelphia. It closed Oct. 18 at Havre de Grace, Md.

D. R. White, contracting agent ahead of the Wyoming Hill Wild West, proposes to take out a burlesque show of 25 people.

The New York American is furnishing asylum for all the press agent cripples in town. Monday morning edition plays up the latest things in "plants," "pipes" and "jame does" stories. Recently it gave attention to a story that the Nash Sisters, stars in "The Lure," Maxine Elliott, nightly and Saturday matinee, had offered Eleanor Woodrow Wilson, daughter of the president, \$10,000 to write a play for them. Then again it treated seriously the A. Lox Worm, who searched the police dogs at the Hippodrome, who searched out and drove away ticket speculators.

"Happy Fannie" Fields will retire from the stage and about Jan. 1 will become the wife of Dr. A. J. Roney, of New York, according to an announcement. Miss Fields is now playing in London.

Rube Marquard settled a damage suit, brought by Joe Kane, by the payment of \$2,200. Kane demanded \$30,000 alleging alienation of the affections of his wife, known as Blossom Seesley.

Theodore Roberts is waiting outside of New York state until the Court of Appeals decides whether his service of a term in the Raymond street jail for non-payment of alimony has made him alimony proof.

J. Doc Jameson, who traveled ahead of several of the Wee & Lambert attractions for several seasons, is playing in vaudeville with his wife. Doc was something of a side show splinter in his early days and is using the "gitt" to advantage in his new work.

Mona Hungerford had been engaged to head the No. 5 "Peg O' My Heart" Co. which opens Nov. 3, Red Bank, N. J. Miss Hungerford was the star of the Luckeity Packety House production at the Century last season. With her will be Jane Meredith, Colin Campbell, David Proctor, Isabel Vernon, Pell Trenton, Legat Robinson and Earle Cardoock.

Eleanor Jenkins is playing the prima donna role in William Wamshar's roadster, "The Wizard Of Wiseland."

Charles Dickson and Anna Laughlin are featured in "The Flirt," a special movie released by the Mutual Co.

William A. Brady is lessee of the Playhouse, the new Broadway theatre, Wilmington, Del., and is booking shows in the city. Charles A. Miller, Brady's booking manager, also pencils in the shows for the Shubert, Brooklyn.

John Coutts, who has been ill at the Hotel Normandia, has rejoined his show, "Girl Of My Dreams," and is doing the advance.

"The Innocent Sinner," the Fred C. Whitney new production which is leaving for the road with Bob Irwin ahead, expects to play a New York theatre within four weeks. The show opens Nov. 3 at the Nixon, Pittsburgh. William Parker Chase wrote the piece. In the cast are Alice Hegeman, Edith Hughes, James E. Sullivan, Mortimer Weidon, Diane de Aubrey, Anna Boyd, Charles Angelo, Bertram Marburgh, Elizabeth McAfee, Thomas J. Tempest, Wilfred Young, Royal Cutler,

Harry Lillford, F. Van Buren, also a large chorus. There will be 15 musical numbers.

## BAKER AND HARLEY HELD.

Toronto, Oct. 22.

John Harley, agent for the Cyril Maude Company, and Edward Baker, press agent of the Princess theatre here, were committed on the charge of Hector Charlesworth, dramatic critic of the Mail and Empire, that they conspired to assault him, and that Baker beat him while he sat defenseless in a chair.

Harley was arrested in London and brought here yesterday. Both prisoners were bailed by O. B. Sheppard. They elected to be tried by a jury.

The attack is said to have issued from Charlesworth's activities in the interests of the Benson Players, Baker and Harley believing the interest detrimental to that of the attraction Harley represented. The fact that Charlesworth is a cripple, unable to walk without a cane, has helped swell the indignation felt here that any one would deliberately plan to assault him.

## EVER HEAR OF THESE?

"The Girl of Eagle Ranch," featuring Dora Young, which the Alcazar Amusement Co. (E. R. Keane-Cissy Loftus' husband) is financing, moved into Maine this week, after a long tour of Nova Scotia. It was rumored that the show had closed.

The company has discovered La Grange, Oldtown, Bradley and Orono, all in Maine.

## "AFTER" UNION MEN.

Things have apparently been quiet in local stage hand circles since the David Belasco encounter with the union employes, when he moved "A Temperamental Journey" from the Belasco to the Republic, but it's just the reverse within the boundaries of New York Theatrical Protective Union, No. 1.

Censure is directed against Philip J. Kelly, business agent, who was expected to give Belasco a final answer at the time as to the walkout, and the eight men who continued working the "Journey" show when they were supposed to be out awaiting the placement of the "road crew" at work.

Subsequent statements by union men about Kelly's alleged dilatory tactics resulted in a committee of Alliance men being appointed from the union to probe the matter. It will report at the meeting Sunday night.

Kelly, to Alliance men's statements, told Belasco that he was right, et cetera. Kelly says his remarks were misconstrued.

## "XANTIPPE" OUT; WHAT'S IN?

"Believe Me, Xantippe" remains for the present at the Comedy Theatre, although it will go on the road when a successor is found.

The Shuberts expected "The Marriage Game," belonging to John Cort, to open there Oct. 29. That has not been settled or had not up to Wednesday. After Mr. Cort saw the opening of his show at Hartford Monday night he decided the stage of the Comedy was not large enough. Cort may hold the piece out of town until a New York house is available.

If you don't advertise in VARIETY, don't advertise at all.

Stage folk in New York are aligned on the Democratic side of the majority contest. The Social Theatrical League has been formed with offices in the Chandler building. Sam Harris, William Collier, Al Jolson, William A. Brady, Harrison Fisher, the artist, Lew Fields, Augustus Thomas and a host of others are enrolled. The scheme is to give a "continuous campaign cabaret" in the Chandler building establishment, with the various actors depended upon to draw a crowd. Eddie Pidgeon is secretary of the league.

The Gamut club has been incorporated in New York. Lillian P. Schmidt is secretary. One may go this far, but Lillian has sent out a communication to editors, declaring that "any information furnished them from any other source, in private or otherwise, will be repudiated by the club." Mrs. A. Minnie Herts Heninger, 39 West 93d street, New York, is chairman of the Press Committee.

Oliver Morosco has ordered his "The Tik Tok Man of Os" to close in two weeks, to reorganize for an indefinite stand in one of the big eastern cities.

Arthur Collins, who staged the London production of "Hop O' My Thumb," has selected the ballet for the New York company and the work of organization and rehearsal of the company is progressing under direction of William A. Brady, at the 45th Street Theatre.

Rehearsals will begin tomorrow for "The Prodigal Judge." Engaged are George Fawcett, James Seelye, of "The Woman" company, Edie Herndon, formerly of the New Theatre, and George Staley. It will open in Atlantic City Nov. 24.

"The Inner Shrine" opens next Monday in Scranton. Justine Wayne has joined the company in rehearsal.

George Henry Trader, Louise Huldene, Helen Frazier and Joseph Williams have been engaged for William A. Brady's "An Angel Without Wings."

The Frank Lee Short Co., which has promoted open air performances of "The Roman" and "Pompeii" will give a bill of one-act plays at the U. S. Military Academy, West Point, tomorrow.

The Oliver Morosco office in New York sent out an announcement for the Sunday papers saying Mr. Morosco contemplated the installation of first class stock companies in New York, Boston and Philadelphia.

## PRESS OPINIONS.

### THE LOVE LEASH.

It rarely happens that any work so amateurish and unpolished finds its way to the stage.—The Sun.

Mr. Theodore Bendix and his string quartet plays delightful music during the entr'actes.—Herald.

Bright, clean and interesting without being in any way formidable.—The World.

### GREAT ADVENTURE.

For New York alone it is the final act alone which makes this play amusing. Apart from that act it is devoid of sentiment and human interest.—Herald.

"The play will be enjoyed by any one who takes an intelligent interest in good things in the theatre."—Times.

"Of dramatic interest and progress in the story there is scarcely a trace."—The Sun.

"It is a conversational play rather than a story carried to its denouement by the action of its characters."—The World.

"It is not a great play, in spite of its life-like characters and its witty dialogue."—Eve World.

## WHATTA YER MEAN, "SUCCESS?"

Carl M. Dalton has out "Paying the Price," with Doris Dale featured, and his advance billing carries the line, "Tremont Theatre, New York, success." The Tremont Theatre referred to is a little house away up town, which at one time housed the Emma Bunting stock. Prior to the Bunting regime a number of different little pieces were tried out there by the Tremont dramatic tabloid company.

## "GEN REGAN" IN ATLANTIC.

Atlantic City, Oct. 22.

Arnold Daly appears at the Apollo Monday night for a week in "General John Regan" by George Birmingham. The piece was a success in London.

Marie O'Neil and Frederick Burton are prominent in the support.

# STOCK

## NEW PLAYS IN STOCK.

New plays with a stock production preparatory to securing a line on them for a probable New York showing have become a regular thing with Oliver Morosco, John Craig, Vaughan Glaser and Henry Jewett. The new play scheme is also being tried out at two Pittsburgh houses, the Pitt (controlled by William Moore Patch, a former Smoky City dramatic reviewer) and the Duquesne, where the Harry Smith Players are domiciled.

At the Burbank, Los Angeles, Morosco this month has produced "The Survivors" and "Your Neighbor's Wife." Elmer Harris, the author of the latter, also has one entitled "The Blind Goddess" which the Burbank company will first present. Henry Kolker, with "Our Wives," last season, is playing leads with the Burbank company. "Police" by Edward Paul-ton, was put on for a trial in Los Angeles, last week.

In Pittsburgh, Patch's Co, called the Pitt Players, last week presented "The Leper" by George Seibel. Patch, himself a playwright and who placed one with John Cort last season, but which did not pan out successfully is said to have several new pieces which he will produce.

The Harry Davis Players put on "Brought Home" by Henry Blossom, the Duquesne production, Oct. 6 being played by Thurston Hall and Irene Oshier and supporting stock players.

In Boston Craig has been producing new ones for some time. Craig has the best of Harvard's literary and play-writing talent turning out new stuff for him.

The Henry Jewett Players at the Plymouth, Boston, also expect to start something with new pieces. The first will be "Lets Go A-Gardening," a comedy by Florence J. Lewis of Radcliffe College.

In Cleveland, Vaughan Glaser announces he has selected several new plays out of thirty or more manuscripts submitted and will produce them at the Metropolitan there before his company leaves the city.

## STOCK CO. DISBANDS.

Philadelphia, Oct. 22. The sudden closing of the Chestnut Street theatre Saturday night was forecasted last week in VARIETY, but it was thought the closing would not occur for a week or two. The house will probably never be opened again as a place of amusement. The lease held by Keith has another year to run.

The Orpheum Stock Company has disbanded and Will Page, manager at the Chestnut has taken a position as manager of the Little theatre. It was reported a house would be found for the stock company in a week or two and the Liberty and Chestnut Street opera house were mentioned as possibilities, but it was announced this week the company would disband.

If you don't advertise in VARIETY, don't advertise at all.

## SCHILLER MOVING ABOUT.

Bayonne, N. J., Oct. 22. The Broadway theatre stock company, which E. A. Schiller has been operating for some time, will close Saturday night. Schiller has disposed of his holdings in the theatre to local parties.

Roland G. Edwards, Schiller's present stage director, has leased the house and will install a company next Monday, which he is organizing in New York this week.

Schiller was in New York Wednesday en route to Savannah, Ga., where it's rumored he has leased the Liberty theatre and will play stock there with a company headed by Rita Knight, of the Bayonne company.

Frank Beamish, Margaret Lee and Madeline Delmar, of the Broadway company will also be placed with one of Schiller's southern stock organizations.

## TALBOT SUES CLANCY.

That pink tea silk shirt of James Clancy had nothing on Clancy's complexion Oct. 16, when Jim was served with papers asking for two weeks' salary which Earl Talbot avers is due him on a recent contract for services with the Poli stocks at New Haven and Waterbury.

Talbot was signed for New Haven, but was told he wasn't tall enough for the role he was cast for and a shift was made for Waterbury. As the shift fell by the wayside Talbot has asked the court to order payment of Talbot's salary for the time he was under contract. Talbot says he lost a permanent vaudeville engagement by flirting with the Poli stock proposition.

## MORRISON CHOSES CHELSEA.

Chelsea, Mass., Oct. 22. Lindsay Morrison will install a company here about Nov. 1. Jerome Renner, juvenile, who closed with the Binghamton stock, was among the first engaged.

## A VERY LITTLE THEATRE.

Cincinnati, Oct. 22. Society is awaiting the opening of the Little theatre, Oct. 27, with considerable interest. It is the hobby of Managing Director Thuman, of the Orpheum. The first play will be "The Pigeon." At the same time, in the Orpheum "The Concert" will be enacted. Director Thuman claims his is the only little theatre operated under the same roof as a larger one. Half of the Orpheum Stock company will be used in each theatre. The Little theatre seats 150.

## CARL HUNT CLOSING.

Yonkers, N. Y., Oct. 22. With no apparent boom in sight for the Warburton theatre stock company, Carl Hunt will close his organization Nov. 1.

## BAYES FOR A SHOW.

Chicago, Oct. 22. Nora Bayes will return to Chicago week after next, laying off next week, and opening at St. Louis for week Nov. 10. Her vaudeville time at \$2,500 weekly will then have been finished.

It is said that Pat Casey is reading an adaptation of a German play that may feature Miss Bayes before New Year's.

## "HENRIETTA" REVIVAL.

Joseph Brooks' revival of "The Henrietta" will be given at Atlantic City Nov. 7. The up-to-dated version of the old Bronson Howard piece has been made by Victor Mapes. William H. Crane is to have his old role, while Douglas Fairbanks plays Bertie, the lamb, made famous by the late Stuart Robson. Amelia Bingham is cast for the widow.

"The Henrietta" was first produced at the Union Square in 1885.

## WIFE SEEKS DIVORCE.

Boston, Oct. 22. Ernest Thurston Hall, who played the title part in "Ben Hur," has been sued for divorce, his wife naming as correspondent Amy Dale, an actress, now playing in one of "The Merry Widow" companies.

Mrs. Hall was Lucille Mary Perry, a dancer, and married him in 1906. The papers were served on Hall in New York and on Miss Dale in Winnipeg.

## BREACH OF PROMISE SUIT.

Boston, Oct. 22. Gaetane Birtt, formerly of Paris and now a harpist in one of the New York theatres has filed a breach of promise suit against Arnold C. Heath of Newton, son of the late Daniel C. Heath, the publisher.

In 1903 Heath figured in an affair of the heart while a student at Harvard, eloping with Ida Seaver, 17 years of age. She later secured a divorce and remarried.

## NEW PEOPLE IN "OH, I SAY."

New people placed in "Oh, I Say" due to open at the Casino Oct. 30 are Charles Meakin, Alice Yorke and Cecil Cunningham. The last named takes the role which Laura Hamilton of the Winter Garden show almost secured. Miss Hamilton's voice was found not strong enough for the part. Mr. Meakin replaces Bert Hamilton as principal comedian.

Cross and Josephine from "The Passing Show of 1913" may also be found in the "Say" line up.

The Heuck Players opened their season of stock at Heuck's Opera House, Cincinnati, Oct. 13. Blanche Bryan and Edward C. Lilly are the leads.

Robert Blaylock is the dramatic director with the Frank North stock company, playing at the Savoy, Fort Worth, Texas.

Earl Talbot has been with the Warburton theatre stock, Yonkers, N. Y., for a few weeks, playing special roles.

The recent death of Eddie Poulter, a well-known stock comedian, excited only slight attention in New York. He was stricken with an attack of heart disease while rehearsing for the opening of the fall stock season in Providence, R. I.

## ERWIN'S FAVORITE SON.

Chicago, Oct. 22. Chauncey Olcott and his company came to the Clympic Sunday night in a new Irish drama called "Shameen Dhu," by Rida Johnson Young. The house was filled to capacity, and the chief player was received with great warmth. He was called upon to sing "My Wild Irish Rose."

The piece does not differ greatly from the usual offering in which this favorite player appears.

It presents him as a cheerful Irish fellow of the romantic sort, and he is given opportunity for several good songs.

Olcott is under the management of Henry Miller. The influence of the latter may be seen in the good taste displayed in setting, and in the elimination of melodrama.

The engagement is for four weeks, with the advance indications that they will be crowded.

Madeline Delmar, who has been identified with leads and ingenue roles in stock, put one over on her friends when she essayed the character role of the old sweet woman in "The Travelling Salesman" at the Broadway theatre, Bayonne, N. J., recently.

Claudia Lucas, a former leading woman in stock, who has been with "Sold for Money," is back on Broadway.

Dora Booth has joined the Reading (Pa.) stock.

The Chester Wallace Players at the Morgan Grand theatre, Sharon, Pa., include Kathryn Stephen, Josephine La Valliere, Ethel Minton, Lucille La Valliere, Chester Wallace, Harry B. Bridgman, Josephine La Valliere, Nat Burns, Andrew Macknight, Phil Hoegs.

Marion Ruckert is now leading woman at the Empire, Providence, R. I. Alice-Lovel Taylor was the lead for several seasons. Homer Barton is leading man.

James Cunningham, formerly at the Pater-son (N. J.) Opera House, has taken up picture work.

Ada Dalton has left the Long Acre stock company as leading woman.

The Warrington, Oak Park, Ill., with Grace Hayward heading the company, reopened Oct. 13.

Danny Bagnell is now with the Noel Travers stock, Brooklyn.

Gus Forbes and Rita Knight are playing the leads in the Broadway theatre stock company, Bayonne, N. J. All the plays are produced by R. G. Edwards. The stage management is under the care of Clay Clements, Jr.

Robert Hyman and Mary Baker are the lead in the Wilmer & Vincent company at the Orpheum, Reading, Pa.

William Grew has taken up stock permanently with the Auditorium, Fitchburg, Mass., the leads being played by Grew and Gwendolyn Pates.

Of the few women stock managers in the United States, Meta Miller is one. She has the Auditorium, Kansas City, with the stock leads, Robert Dempster and Florence Malone.

Jerome Kennedy is quitting stock to play a role with David Belasco's "The Man Inside."

The Heuck Players opened an anticipated winter stock engagement in Cincinnati, Oct. 13.

Louis Leon Hall, an eastern stock lead, is now at the head of the Baker stock, Portland, Ore. Dorothy Shoemaker is leading woman.

Streeter & McCarthy are the proprietors of the new stock company which opened last week in the new Victoria, Greenfield, Mass.

Della Pringle is appearing in stock in Butte, Mont.

George William Caldwell has assumed the musical directorship of the Lyric, Butler, Pa.

Anne Bronough, formerly with the Princess stock, Des Moines, Ia., is with her own company in Winnipeg, Can.

Poli's new stock company at the Auditorium, Baltimore, opened Monday. Heretofore various companies playing the Auditorium have failed to make it pay.

Virginia Mann joined the Wilmer & Vincent stock, Reading, Pa., last week, opening in "The Talker."

## "THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY

The Colonial this week is seeing some wonderful gowns, worn by Valeska Suratt. Among others is one of orange and silver. With it is a black ostrich feather headdress. Another costume is a marvellous creation of shimmering silver cloth and rhinestones. In this Miss Suratt looked her best. The last gown was a purple velvet decorated with bunches of grapes and a huge bird of Paradise on the hat. Ethel Green, also at the Colonial, made a picture in an old-fashioned gown of pink taffeta. A dress of yellow silk and shadow lace was also worn. Simple dressing seems becoming to Miss Green's style of beauty.

The Farber girls at Hammerstein's are wearing some dainty clothes. One gown of emerald green and silver was almost striking. The white chiffon dancing frocks are very pretty—and clean. They were over shadow lace underskirts. White satin slippers with ankle ribbons were also a part of this outfit.

Considerable talk is going about regarding certain vaudeville people, more or less prominent. It is said some of those mentioned have "gotten in wrong" in the choice of associates. If there is no fire, the smoke may be seen very plainly. The talk or stories are very nasty in a way, but they haven't traveled far up to date.

The way the Marie Lloyd affair was looked upon by some vaudeville people struck me as quite sickening. For instance one man who is mostly renowned for the Continental habits he has acquired seemed to dread notoriety in connection with it, although the scandal that is daily repeated about him does his personal reputation more injury than any newspaper publicity ever could.

Do not be altogether astounded to hear of a vacancy any day now—temporary or permanent—in the ranks of the dramatic critics. If it comes it will not be in the form of a resignation or dismissal, but a physical incapacitation, emanating from the hands of an irate husband whose wife is being showered with attentions from the theatrical reviewer.

Which recalls to mind another critic whose wife, an actress, left him and is said to regard with favor a leading man, is apparently reconciled. He was seen on Broadway last Sunday with a little damsel of the proportions colloquially designated as "chicken," and clutching a chain at the other end of which was a pet poodle. It was a pretty picture of domesticity.

And this brings to mind the wife of the leading man who was jilted for the actress wife of the critic. She in turn sought solace in the company of a theatrical manager, erstwhile stock broker, whose spouse, also an actress, has been abroad for about a year and has just returned.

Meanwhile this wife of the manager, hearing of her hubby's attentions to a histrionic confrere, determined to come home and surprise him with a "confrontation" of his duplicity. But, woman-like, she confided her intentions to some Parisian friends, who promptly tipped friend husband off. On her arrival hubby was discovered ensconced in bachelor quarters apparently living the life of an anchorite—at least so far as any outward evidence was obtainable.

This, on the other hand, transfers the limelight to little wifey of manager-hubby, who, if reports from Paris are anything like authentic, spent about as brilliant a year abroad—but why continue this truly endless chain?

A well-known musical comedy woman, who recently had her husband "pinched" for disappearing with some of her jewelry, had the doubtful enjoyment of finding that his first spouse furnished bail for him. Then, woman-like, she took him back. The innermost thoughts of wifey No. 1, could they be secured, might make interesting reading.

It's not the worst thing in the world to dance in a Cabaret, if one is a professional dancer. The dancing Cabaret appears to have out-distanced the theatrical stage as an attraction for a certain class of young men about town in New York. A danseuse in Broadway's glittering glare has been greatly admired for some time by a man whose name means nothing but money. Of late the lights have not been bright enough for each to see the other when in the dancing dell, and the chilliness suddenly developed has brought out many reasons as to the whys.

One New York dancing-Cabaret has a "Society-Enticer." She is engaged for the especial purpose of inviting society folk to grace her table evenings at le Danse. No restriction is placed on the sex. More often the table is surrounded by men than women, but that should be so since men are the freer spenders. The Cabaret-Society Enticer is a new vocation. Up to date but one place thinks well enough of the scheme to exploit it.

### ENTERPRISING HOTEL MAN.

St. Louis, Oct. 22.

Enterprise in hotel management is marking the direction of the Regent Hotel here by Elmer E. Campbell.

The Regent caters to the theatrical profession, with which it is very popular. To further his plan of promoting the professionals' comfort while in his hostelry, Mr. Campbell has provided an eight-passenger touring car to convey them to and from the local theatre where they may be appearing, free of charge.

Louise Le Baron, last in "Robin Hood," seeks vaudeville dates.

If you don't advertise in VARIETY, don't advertise at all.

## NEWS OF THE CABARETS

Paris reports Rene Parker, McCleane, Van de Veer and Ryan are announced as appearing at Ciro's Restaurant, Paris, this month. It is understood in New York Miss Parker may be recalled to the Alhambra, London, for the revue there in place of Irene Olsen, the Cabaret singer from Shanley's New York, who left the cast after the first performance. Miss Olsen's voice was too small for the regular theatre. It is said that Manager Charlot of the Alhambra may place Miss Olsen with a Cabaret on the other side to fulfill his contract with her. The girl had never had any stage experience previous to appearing at the Alhambra, having started her career as a Cabaret singer. She was greatly liked at Shanley's and remained there a long while, personality holding the continuous engagement for her.

Jack Martin, manager of the Orpheum Winter Garden, has just returned from New York, where he got a lot of new ideas concerning the metalume melanges. Among those he has engaged are the Johnston Sisters, Grace Wilks and Charles Muscroft. The cabaret was revived Saturday night.

San Francisco, Oct. 22.

Local cafe proprietors and managers wherein the Bohemian set are entertained nightly with cabaret entertainment are more than ordinarily interested in the arrest here one morning last week of Lewis Schollmayer, owner of the Bismarck cafe at 608 Stanyan street on a charge of violating the recently enacted State law which prohibits the sale of intoxicants between the hours of 2 and 6 o'clock a. m. The defendant is represented by capable attorneys who propose making a test case of it with a view of determining the real validity of the measure. A move has been made in the latter direction by applying to the District Court of Appeals for a writ of habeas corpus.

Chicago, Oct. 22.

John S. Roach, an old minstrel man, for 40 years manager of Chapin & Gore's Cafe in the Majestic Theatre Building, resigned last Saturday at the age of 71. The cafe is now owned by Frank Houseman who took it over seven years ago, retaining Roach as manager. An orchestra was planted in the rear of the cafe Saturday night and Roach was inveigled into the place on some pretext or other. As he entered, Abe Jacobs, stage manager of the Majestic, handed Roach a purse filled with gold and escorted him through the cafe while the orchestra played "Auld Lang Syne." Roach attempted a speech but sentiment filled him up and he flopped. Otherwise it was a big success.

Oakland, Oct. 22.

It is believed here that local Commissioner of Public Health and Safety Fred C. Turner rang the death knell

of the Cabaret in this city when he announced the other day that on Jan. 1, 1914, the entertaining features in eight cafes would be entirely eliminated.

### OBITUARY

Chicago, Oct. 22.

Dean S. Cameron, 38 years of age, a theatrical agent, until recently house agent at the Chicago Opera House, died here Oct. 11. His funeral was attended by many theatrical celebrities.

Cincinnati, Oct. 22.

Ida Adair, former leading woman of the Forepaugh Stock Company in Cincinnati, died at Kansas City a few days ago. She was the wife of Walter Gilbert, who was comedian of the Forepaugh Players.

Alice Caine, tango dancer, died in the hospital, Charleston, S. C., after an operation. She was injured by a fall during one of her dances and removed to the hospital Oct. 14. The body was taken to Pittsburgh.

The mother of David Scott (Scott & Wallace) died in New York, Oct. 9.

Chicago, Oct. 22.

May Walsh, a young vaudeville actress, who had recently been singing in cafes, drank carbolic acid in the presence of Albert Graham, her alleged sweetheart, at 1249 Michigan Avenue, early Sunday morning, dying almost immediately. It is said that the girl asked the man to marry her. He replied that he could not, as he had a mother and sisters to care for. Graham, who is a chauffeur, is held by the police.

Nestor Lennon, a legitimate actor, died Oct. 14 at Lebanon Hospital, aged 50. He was a member of the "Everywoman" company, and was well known both here and abroad.

Ben D. Stevens, known to the legitimate theatrical world from coast to coast, died suddenly, Oct. 22, after a brief illness. Deceased was about 55 years old.

The mother of Dorothy D. Young (Henry and Young) died at her home in Wilmington, Del. She was accidentally overcome by gas. Funeral services were held at the home of her son-in-law in Shellport, Del.

"Mike" Fenton, one of the most widely known theatrical men in the country, died at the home of his father-in-law, 1912 North 18th street, Philadelphia, last week. Fenton was a teacher and producer as well as a dancer and actor. He turned out many stage celebrities, among them Frank Tinney. He was the first act to appear at Keith's when the Bijou opened in this city. In recent years he has been putting on burlesque shows. He was 51 years old and leaves a widow. Tuberculosis caused his death.

**BERLIN**

Berlin, Oct. 15.

After reading the paragraph in this column, the management of Royal Orpheum, Budapest, advises that hereafter for those English or American acts to appear also in the Cabaret this clause of the contract will be conspicuously written in English.

John Galsworthy's "Menschenfreund" had its initial Continental performance at Prag, where it was only a partial success.

The Deutsche Opernhaus, Charlottenburg, has a much better cast this season than last. In Melanie Kurt, formerly of the Royal Opera, Berlin, it secured a prima donna of high qualities.

At Koenigliche's Schauspielhaus, Berlin, Strindberg's fairy play, "Schaneweiss," has very distinct literary qualities; but, all in all, it is not great. During the play but one set is used.

Herrmann Bahr's "The Master," first shown at Frankfurt, did very well.

The Metropol, Berlin, does not permit smoking any more, as a theatre where smoking is permitted must pay special high taxes. In Berlin the Wintergarten is at present the only house where smoking is permitted.

Felix Hollaender, the author, who was also producer for Prof. Reinhard's theatres, and who had just been elected manager of the Municipal theatre, Frankfurt, has resigned.

Circus Schumann and Circus Busch are open. As usual they have for the first weeks animal acts, while the pantomimes are in course of preparation.

Cines-Theatre-Aktien-Gesellschaft is a corporation with a capital of \$250,000, and is entered on the records.

**LONDON**

London, Oct. 15.

Edwards (Edwards, Ryan and Tierney) and Arnold (Arlington Four) have joined for a double act.

Al Lewis and Al Pianodosi will do a double act in the halls here.

The new Variety Controlling Co.'s house in Bradford, Alhambra, will open in December. The Palace, Manchester, on the same circuit, will open after extensive repairs.

Hetty King and her husband, Ernie Lotinga, who were to have sailed for America this month were unable to come to terms with Moss Empires in regard to the postponement of their time. The couple may go to the states later in the year.

**SUN BROS. SOUTH.**

The Sun Bros. circus in its 22nd year, is taking the customary annual trip through the south, preparatory to going into winter quarters at Macon, Ga., about New Year's.

The Sun circus is advertising "Paradeless and Graftless." It will clean up about \$40,000 for this season, an average yearly profit for the show.

**WILLIAMS SUCCEEDING ALBEE.**

(Continued from page 3.)

iams first. Now they play for others before the Keith people apparently know they are available. Williams also arranged shows in a superior way, and was never caught "cheating," a notorious Albee characteristic.

It is said Mr. Keith has been slowly but surely appreciating the vaudeville situation as it affected his name and purse. Within the past three months it has been often quietly talked about that the U. B. O. was looking for a new leader.

Another matter said to have not a little weight with Mr. Keith is the malignant influence of John J. Murdock. Albee "stands for" Murdock, to the detriment of big time vaudeville. Murdock, with his unbroken record of flat failures in big things, and his picayune tactics in smaller matters, has brought the big time into a state that borders close to the edge of demoralization.

While Mr. Keith is said not to want to hurt Albee's "feelings" after their long business association, the idea of having Williams return to vaudeville at the main desk, with Albee attending to the theatre manipulation end only (where he has been pre-eminently successful), and Murdock gotten out of the way in this manner, leads Keith to believe that his name again will stand for something more than a "pop vaudeville" program; also the move is expected to reinvigorate the first class vaudeville under Williams' expert direction and rebuild what the shortsightedness of Albee as a showman and the inability of Murdock have almost destroyed.

Williams as successor to Albee would be a bitter blow to the present U. B. O. general manager, who believed he was Williams' equal as a showman before taking charge of the Keith New York theatres. The comparisons have been so many and always in favor of Williams that the mention of Williams' name in the U. B. O. nowadays when Albee is around is understood to be at the sneaker's peril. Albee's pique over his failure to hold up the former Williams houses is said to be most acute at all times.

**ASKS LAW AGAINST BOYCOTT.**

Lynn, Mass., Oct. 22.

The carrying of a placard each matinee and evening in front of the Central Square theatre by the Theatrical Stage Employees Local 73 characterizing the house as unfair because refusing to accept the union wage scale has resulted in the filing of a bill in equity by the Central Amusement Operating Co. seeking an injunction to prevent this action from being continued.

The names in the bill are Dennis F. Casey, Miles Moran, Michael Donahue, Charles Saunders and Percy Burke. The order is returnable in the Boston courts this week.

It is the first case of this nature ever brought to the attention of the local courts and is considered to be a test by the theatrical managers.

Among the recent acquisitions to vaudeville via the dramatic agencies are Miss Frost and Miss Winter who have been placed with an act on the pop circuits.

**PARIS**

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

Paris, Oct. 15.

The Palais de la Danse, at the Olympia (Paris), was opened Oct. 10. The tango is the specialty of the house, Max Linder and Hilda May star exponents for the first week. Jacques Charles, who has much hope of a big success, has arranged the promenade of his theatre so that it can be used as a dancing hall immediately after the show. The admission is \$1, and the resort will remain open till 2 a. m.—later on special fete nights. There is to be a matinee daily, admission three francs, including tea and cake ad libitum.

There is more than a storm in a tea cup at the opera. It is almost a drama without music. Lusinski, a publisher, who holds the concession for the sale of the official program has lodged a complaint against Broussan, one of the directors for assault. Broussan does not deny he struck Lusinski, who was angry because his contract was not to be renewed. The publisher accused the director of demanding \$2,000 graft, and when this was repeated in the presence of *Messageur*, the other opera director, Broussan, slapped his face. The judicial authorities had the affair in hand. Lusinski states he contributed largely for the up-keep of Broussan's private motor car in the past, and already paid enough for the concession. Broussan is bringing a counter charge of defamation.

It is reported from Moscow that Maxim Gorki, the Russian author and playwright, is seriously ill.

Mayol will sublet his hall in January, and will probably retire from the management later.

Sacha Guitry is disappointed that the Mathurins is not ready for possession, and is suing the landlord for the delay, it being stipulated in the agreement the owner was to make extensive alterations. The rent is \$8,686 per year, and the lease commences this month. Sacha will rename the little house

"Theatre Sacha Guitry," producing his own works and playing the leads himself.

Louis Beniere and S. Basset have taken over the little Theatre Femina, from Richmond. They will make a specialty of "musical afternoons" this winter.

Maurice Maeterlinck's "Pelleas et Melisande" will be revived at the Marigny, for a short run, pending rehearsals of the "Guardian Angels." Mme. Maeterlinck, known as Georgette Leblanc, will again hold the role of Melisande, supported by Andre Brule. The latter is talking of another version of "Hamlet" in which he is anxious to appear in the title role.

**LOEW'S NEW ORPHEUM.**

Marcus Loew's new Orpheum, at Third Avenue and 87th Street, was opened last Saturday night. It required the police reserves to control those unable to gain admission. Every one of the 2,500 seats could have been sold three times over.

The house, in charge of Lawrence Beatus, is decorated in gray and gilt, and embellished with relief work and fresco ornamentation.

Besides speeches by Mr. Loew, Jule Delmar and Edward L. Bloom, numerous surprises were in store for the attendance. The show opened with the Damascus Troupe of Arabian acrobats, Kenny and Hollis second, Martha Washington Sextet, third.

Then followed Frank Fogarty, and after him the entire "Hanky Panky" company. The principals, with the chorus in full costume, gave the singing and dancing numbers of their show and one number from their new show, "The Pleasure Seekers."

Irving Berlin was singled out from a box and obliged with half a dozen of his own numbers.

It was a gala entertainment for a pop vaudeville house. The usual Loew show at 10, 15, 25 opened Monday.

**DONLIN'S GOING TO MARRY.**

Milwaukee, Oct. 22.

The engagement of Rita Ross, niece of Charles J. Ross, to Mike Donlin is admitted by Miss Ross, who is here this week with Mr. Ross and Mabel Fenton in their travesty on "Cleopatra," in which she has a bit of a part.

Mr. Donlin says the wedding will take place at the conclusion of the world's tour of the Giants, with which team he formerly played.

**J. L. & S. HAS RUSH LING TOY.**

Chicago, Oct. 22

Rush Ling Toy has wired an acceptance to a recent offer made by Frank Q. Doyle for the Jones, Linick & Schaeffer time. The magician will open at McVicker's as headliner, Nov. 10.

Sam Liebert who recently held a feature spot on the Palace bill is also playing for the independent people, likewise the Banda Roma, a former big time turn.



DAISY McNAUGHTON

Who is expected to prove a bright spot in the Alice Lloyd Show.

# PICTURE MANAGERS CONFER OVER INCREASING PRICES

**Bronx Film Men Get Together to Talk About Low Admission Rates. 68 Managers Present. Manufacturers in Sympathy with Movement. Expect Scale to Reach 15-25 Before Season Ends. May be Followed by Country-Wide Movement.**

The three-for-a-nickel movie fan got a swat in the eye in the Bronx Oct. 20, when 68 movie house managers met to discuss ways to lift the box office price. The number of managers who attended the conference and the inflammable character of the discussion are believed by many present to mean the beginning of the end of low prices and cheap service in America. The managers claimed the nickel price and small capacity restricted by law made it impossible to make an adequate profit on their investments. Unanimously the conferees were for nothing less than a dime scale, and voted as well to organize for a general crusade throughout the country to wipe out, eventually, the nickel and dime scale, and boost admission rates to the equivalent of other countries, like a shilling, or 25c. in London and other British centres; 2 francs, or 40c., in Paris and the French cities, and even under the right conditions, to \$2, as they charge in Berlin and certain parts of the German empire, for the best seats for the best features.

It is the purpose of the Bronx agitators to bring to their cause the leading film manufacturers and the principal movie organizations, and with this united force, press the prices up.

One of the speakers at the Bronx gathering was loudly applauded when he said the public would be the first to endorse the move for a better scale.

The trouble with the retail film business, the speaker declared, was that prices had been made too low at the outset. The average movie fan of the middle classes would willingly pay 25c instead of five for something like exclusiveness, he declared. In many neighborhoods the better class of citizens kept away from the movies because of the strange seat fellows that a nickel made possible. These people liked the movies but shied from contact with seat-mates they deemed undesirable. The film field had reached a stage, the speaker averred, where the box office scale had to go up to protect the consumer against disgust and discomfort in the association he had to tolerate as well as against inferior pictures which the cheaper prices made imperative.

The leading film manufacturers with offices in New York in the main approved the Bronx mass meeting, and one of the largest of the big wholesale clearing houses through its president, who asked that his name be withheld, declared it only a matter of months when some decisive step toward a demand for a better box office scale would be made by the men now running nickel houses, and that many of

the dime theatres would be asking 15 and 25 cents before the present indoor movie season closes.

The managers present voted hereafter to charge 10 cents Friday, Saturday and Sunday, while retaining the nickel rate during the other days of the week. In East New York a similar meeting held for the same purpose attracted 76 nickel movie managers, who voted to increase the rate as did the Bronx managers.

The higher price agitation has for its backbone the 786 members of the New York Motion Picture Exhibitors' Association of Greater New York, led by Samuel Trigger, its president. The Bronx and Brooklyn manifestations are said to be but feelers of general modifications to concertedly follow soon.

There are 986 movie houses in New York City. The estimated number of the country to date is 16,800.

## N. Y. CONVENTION ECHOES.

Rochester, N. Y., Oct. 22.

Picture exhibitors of Rochester and its environs are expressing surprise at the small membership showing of the Neff convention of the M. P. E. L. of A., held here last week.

The impression prevailed before the meeting that the Neff faction represented the cream of membership throughout New York State, but when Neff opened the conference to 31 members (28 of whom were from Rochester, and the other lone 3 from State sections outside), the local exhibitors pricked up their ears.

Samuel Trigger, president of the opposition association, which was started following the bolt from the New York Grand Central Palace convention, was on hand in Rochester with 28 followers, to tell Rochester film men anything they wished to know.

Neff wouldn't allow Trigger's 28 to enter the convention, save on Neff credentials, but did send a committee to confer with Trigger, and offer to admit him on the Neff terms.

Trigger refused, saying the New terms had cost the New York State body of the league \$4,000 in dues last year, without any return from the league's head but abuse, and for that much money the exhibitors he represented wanted a say in things to be done and undone.

The Neff factions avoided a clash by disbanding the Trigger factions singly and in toto from the convention, but the Trigger stories have undoubtedly shaken the faith of many of the Rochester legion in the wisdom of nuzzled membership in the Neff organization.

Trigger claims a membership for his association of 786.

# FILM FLASHES

The movie cohorts are gathering in Florida for the winter. Director Harding is arranging for an Edison company at Jacksonville. Frank Best has charge of the Tampa Feature Film Co. troupe at Tampa, which has lately arrived.

A group of Jacksonville, Fla., merchants will finance a feature film company with studios in that city.

Mark Swan corrects the statement that he will write scenarios for the Vitagraph. He has signed with the Edison Co.

Ned Finley has sent invitations broadcast for a barbecue at Hickory Nut Gap in the Blue Ridge mountains, N. C. The affair was slated for Wednesday.

Mrs. H. A. Blalock, of the National Board of Censorship, has made application to the Carnegie Hero Fund, for the recognition of William J. Moore, of the Exclusive, who rescued a man from drowning in Long Island Sound last summer.

"An Hour Before Dawn," a sequel to "Chelsea 7750," is announced by the Famous Players Co. It is a female detective story. Another is "Monte Cristo," with James O'Neill, ready for release Nov. 1.

Charles Temple, millionaire fruit grower, has offered the use of his Florida estate to the Vitagraph players. The Florida booster wants to have his state's beauties exploited in the movies.

Feature movies have scored in Alaska. A. R. Thorne has purchased territorial rights for several Italian features and is in negotiation for the rights to that company's entire output.

The Edison Co. will put out a series of mystery stories, filmed from the detective stories, "The Chronicles of Cleek," which have had a big vogue in England.

A private exhibition of the Exclusive Supply Co.'s film showing the Barbary Coast of San Francisco was given late last week.

"Love Sickness at Sea" is a comedy reel soon to be released by the New York Motion Picture Co. To make the film, the concern chartered the Pacific Coast Steamship Co.'s boat Harvard and made a run out to sea. Fifty silent actors and the ship's crew of 300 are concerned in the action.

Earl Cooper, holder of the world's auto speed record, is concerned in "Speed Kings," just finished by the Famous Players Co. Oldfield and other auto streaks appear and parts of the Corona and Santa Monica road races figure in the film.

The Famous Players Co. has engaged Cecilia Loftus for "A Lady of Quality."

Herbert Barry, formerly of the Vitagraph forces, is now with the Pilot players playing heavy parts.

William H. Burton has the part of Caesar in the Pilot multiple, "Across the Continent," which he played in the original production five years ago.

The Progressive Film Producing Co. announces for release a special subject, taken on the last night San Francisco's Barbary Coast, and permitted to run. It is estimated that 40,000 sightseers wandered through the old resort and the crowds are recorded on the film. It totals 1,400 feet.

One of the Essanay companies in California was ordered to take a series of scenes during a forest fire. They hiked by auto to a region that had recently been devastated and made their own fire and smoke in the surroundings of a camp, which served as well as the real thing as far as creating the illusion went.

Clara Dale, a western vaudeville entertainer, has joined the Essanay players.

Carey Lee wrote the scenario for "For Love of a Man" (Reliance), in which she will play the star part. Irene Hunt figures in the same double capacity in "The Other Woman."

The Modern Film Co., Newark, N. J., has taken territorial rights to "Arizona" for the Jersey counties north of Monmouth. This is the first time a state right has been split into sections.

Leonora von Ottiner is a newcomer to the Universal forces. She played in "The Melting Pot," on the legitimate stage.

Walter McNamara has been added to the list of Universal directors. He is prominent in Irish politics and is a Member of Parliament. He has written many scenarios.

Mason Hopper, formerly a director with the Essanay Co., has been signed by the Universal to stage comedies only.

Lillian Walker of the Vitagraph is advertising for her Colie. He's lost.

Mrs. Maurice and Florence Walton, and Joan Sawyer and Wallie McCutcheon are doing the film magazine stunt. Like May Irwin, telling mag. readers how to cook, and

Lillian Russell how to embroider, the quartet of high priced tangologists are now in the film showing observers how to trot.

Charles Temple, fruit promoter in Florida, has offered the freedom of his estate to the Vitagraph for any southern pictures the Vi company may desire.

The New York Film Co. is out after some of the money stirred loose by the Shubert's production of "The Lure." The N. Y. F. Co.'s bait is a filmed play entitled, "The Lure of New York."

The Princess photo plays will hereafter be released by the Mutual company.

The "Once Upon a Time" fair film story staged by George Lederer for the Reliance, is ready.

Harry Raver reports negotiations for Arizona All Star State rights closed up solid. Eight Southern states yet to be finally contracted for are, optionally, sold. "In Mis-souri," with Burr McIntosh probably in the leading role, is the next listed Thomas play of the All Star. "Checkers" is now being finished in Cuba, staged by Thomas and Henry Blossom.

Conan Doyle's story of Rodney Stone has been turned into a movie play by Harold Shaw. It is called "The House of Temperley."

The General Film has strengthened its service by the addition of two more reels weekly.

Maurice Costello is now appearing only in his own scenarios for the Vitagraph. Vitagraph multiple, "The War Makers," released Nov. 1 is a Costello drama.

"The Strength of Men," the Vitagraph drama of the Blue Smoke mountains of North Carolina, which is keeping Ned Finley and a Vitagraph colony in the vicinity of Hickory Knot Gap in the Carolinas is near completion.

S. M. Spedon, Vitagraph's publicity dynamo, is out with an interesting statistical screed chronicling the whereabouts of the many Vitagraph contingents.

They're calling "Wally" Van "Cutie" now out of the Vitagraph studios as well as in because of his work in the Vi's Cutie series.

Fred Thompson has a Vitagraph picture in New England staging a popular Hall Caline thriller. Edith Story and Earl William is in the Pilgrims.

Hugh Mack, former Coney Island undertaker, is the newest Vitagraph film genius discovery. John Bunny discovered him, and is making a film mummy of him. Bunny now sports an auto.

George H. Moore painted the new drop for the Vitagraph's new stage. A tank scene involved will hold 100,000 gallons of water.

Jim Hathaway is showing his Hagenbach wild animal films in California.

Selig is to use John J. Robin's circus animals for the zoo feature soon to be circulated.

Walter Pritchard, who is known as "The Young Wizard of the Camera," was given a great send-off by fellow members of the Photoplay and the Static clubs at Los Angeles. Mr. Pritchard has done some fine camera work for Nestor, Kay-Bee and Bison productions. He is now on a vacation at Bayonne, N. J.

Charles Simone, scenario editor, publicity man and studio manager for the Century and Nestor, has declined an offer to go West and manage a feature company now organizing, says an announcement.

The Gaumont brand will have released 25 reels of new material between Oct. 15 and Nov. 15. Ten reels are single subjects, while 15 more reels will be required in five multiple reels. Two of the latter are four-reelers, "The Apache" and "Fantomas," the second in "The Man in Black" series.

Exclusive Features, Inc., has contracted for the entire output of Film Releases of America, for the Greater New York territory. "The Firefly," a four-reeler, will be the first under the agreement.

Three new brands will shortly appear in Exclusive Supply Co. programs. They are the Amxex, a new concern, Laclede and Great-Western. They will deal entirely in Western subjects. First releases will be shown early in November. This adds American sources to the Exclusive's strong European list.

Joe Welch figures as the feature of a three-part film subject to be released shortly by Warner's Features.

He smiled the sickly smile of an actor out of a job. Then he extended his hand to the man he met and said, "Congratulate me, old man. I've played Broadway at last." After the felicitations came the explanation that the actor had reached Broadway at last through the movies. The picture in which he posed played the house opposite the Broadway theatre.

**KLEINE-MANDELBAUM FILM WAR.**

The Kleine-Ambrosio "Pompeii," which opened at the Bijou theatre Monday, has a four weeks' play or pay contract with the Sires, and a six months' option.

The rival Pompeii film, sponsored by the World's Special Features, directed mainly by E. Mandelbaum, closes at Wallack's Nov. 2, to give way to the Cyril Maude engagement, commencing Nov. 3. The juxtaposition of the films predicates George Kleine's determination to blanket the Mandelbaum film.

Kleine and his associates regard Mandelbaum's "Pompeii" as an intrusion, claiming it wasn't thought of until long after the Kleine-Ambrosio "Pompeii" was under way.

Despite a bad getaway the Mandelbaum "Pompeii" is attracting about \$2,500 gross weekly now. Business the opening days was bad because of Mandelbaum's mix-up of the reels at the premiere. The Wallack's opening night audience saw Glaucus go mad before he got the mad potion because Mandelbaum, who was handing the reels to the operators, got confused and handed out scene 7 in act 1 before scene 3, and scenes 4 and 6 in act 2 before reels that should have preceded them.

When the audience was wondering whether it had the woolies or whether the trouble was with the pictures, a Mandelbaum representative came out before the curtain, acknowledged the errors, begged for toleration and promised immediate readjustment. But the mix-ups continued practically throughout the presentation.

Kleine claims the Mandelbaum film is a hurried production designed to make capital on the Kleine initiative. Mandelbaum says he is willing to show the World's Special "Pompeii" side by side anywhere with the Kleine-Ambrosio "Pompeii" and let the public judge which is the more attractive play. Though Mandelbaum admits mixing up the reels on the opening night, he is said to place the blame indirectly on the Eclair Films, the company that assembled the reels for the Wallack's premiere of the Mandelbaum importation.

The Mandelbaum "Pompeii" will play in Newark next week, commencing Monday. It is understood that the Kleine people will at once set up a "Pompeii" opposition there, and similarly pursue the Mandelbaum "Pompeii" everywhere. Three other Mandelbaum "Pompeii's" are being routed.

All "Pompeii's" look alike to a dead-head. Jimmie Scullion, business manager of Wallack's, where the Mandelbaum Pompeii photo-drama is playing, had his hands full the early days and nights of this week turning people with deadhead tickets for a film Pompeii away from the Wallack's box office and entrance gates.

The passes were for another film Pompeii, the Kleine-Ambrosio version, which opened last Monday at the Bijou theatre, just over the way from Wallack's. The Wallack's box office people say at least 500 of the ducats showed up on Monday night.

If you don't advertise in VARIETY, don't advertise at all.

**STIFF FIGHT COMING.**

A stiff fight is imminent between the film men of New York and the theatrical managers. The last meeting of the Theatrical Managers' Association, with Charles Burnham in the chair, curryscombed the film field, and placed at its door definitely and positively the fall-off in the gallery and upper balcony business that has marked the playhouses of Greater New York within the past few years, and has placed the gallery and balcony sections of theatres of the country practically on the retired list.

But the theatrical managers did more than talk of the causes of their cheap seat fall-off. They discussed prospects and plans of reprisal. For one thing, the first theatre to be opened under the new 600 movie seating privilege is going to pay more than \$100 license fee, per year, the rate for movie houses, or the theatrical managers are going to know why.

If the theatrical managers can make the movie houses pay \$500, as theatres pay, they are going to do it. Managers present, anticipating argument at proposals of the body to be placed before the Mayor, and, through proposed measures, before the Board of Aldermen, figured out the income and profit of the average 299 seat movie house, as against their own prospective risks and gains and found the movie man had all the best of the license rate. The things the Mayor and Aldermen will be asked to readjust will include mainly the new license fee, to be figured not on the basis of seats alone, but on the basis of possible and probable profit.

It is said the agitation begun this week by certain clusters of movie house managers in East New York and the Bronx are related to an anticipated increase of the movie house license fee in the film houses of Greater New York.

**PAID HOP-HEADS TO POSE.**

San Francisco, Oct. 22. Fred Sutherland, chief inspector for the State Board of Pharmacy, is credited with having broken up a well-planned scheme to get a film of a bunch of delirious dope fiends grouped together at Pacific Street and Grant Avenue, this city, one day last week and happily injecting an opiate into their arms.

H. J. Lewis, a Chinatown guide, is said to have been instrumental in the rounding up of the crowd for a local picture concern. The financial consideration for posing was \$1 cash each and a supply of "hop."

The scene is described as having been very realistic and particularly so after the pharmacy official arrived. Sutherland is quoted as saying that he will bring the matter to the attention of the Police Commissioners with a view of having Lewis' guide license revoked. As yet the film has not been publicly exhibited.

**VIT'S NEW STAGE READY.**

The widest scenic drop ever used for a staged picture by Vitagraph was hung yesterday on the new stage which the south Brooklyn film folk have erected opposite Vi's plant.

**EXCLUSIVE SERVICE FATTENED.**

The General Film Co. has "fattened" its exclusive service program. Hitherto it has been made up of 12 subjects a week, divided into three programs of two single and one multiple subject. Beginning next week the weekly releases will number 14.

The first exclusive service was released Oct. 13. Since then the response of moving picture managers has been so large that the extension of the service was decided upon.

In the General Co.'s announcement of the new arrangement appears a repetition of its statement that exclusive service will not be furnished where it might work a hardship on exhibitors who are already using licensed service.

**LEDERER'S BIG CO.**

George W. Lederer is about to form what is said to be one of the largest corporations, in point of capitalization, for the manufacture of moving pictures, backed by Wall street finances. Mr. Lederer was not ready this week to make public any of the details.

**NEW TUXEDO FOR PICTURES.**

The new Tuxedo Theatre, which Cavanaugh & Shannon have built at Third Avenue and 42d Street, will open Nov. 7 with first run pictures. The firm has a 21-years' lease. The house seats over 700.

**INTERMISSIONS ON REELS.**

Chicago, Oct. 22. A movement is on foot to put through an ordinance compelling a five-minute intermission between each picture reel.

Such a law is in effect in the state of Massachusetts—or certain sections of the state—and is said to be working out satisfactorily. Mrs. Ella Flagg Young, superintendent of schools and other leading reformers of Chicago, are interested in the movement, basing their contention that it is for the preservation of the eyesight of children. She was behind the movement to keep children of a certain age out of the picture shows, but that failed, and she regards this as a good substitute.

If such an ordinance is passed it will mean three 5-minute intermissions to every 3-reel show. It will apply to about 800 strictly picture shows in the city of Chicago. It would create an opening for the numerous singers now idle, unless the picture house patrons would be content with the viewing of advertising slides.

**TALKER HAS MCGRAW.**

The Edison talkers are getting some of their new "talking subjects" ready for an early release. Among the best known public men under contract is John J. McGraw, the Giants' baseball manager, who will be seen and heard in a baseball special.

**RELEASED NEXT WEEK (Oct. 27 to Nov. 2, inc.)**

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph	Gaumont	Imp	American
Biograph	U.S.N.F.	Com.	Kewstone
Kalem	Paramount	Blum	Reliance
Lubin	Solas	Chrystal	Maisette
Pathes	Pictorial	Vestor	Thompson
Selig	Edison	Wm. Fox	Kay-Reg
Edison	Lewis	Edison	Edison
Seesany	Great Northern	Reo	Domino
Kleine	Warren	Frontier	Mutual
Melies	Italia	Biograph	Biograph
	G.N.X.	Biograph	Biograph

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

**OCT. 27—MONDAY**

GENERAL F—An Evening with Wilder Spender, comedy-drama, B; The Highborn Child and the Bigger, drama, B; Spools in Merric England, split, drama, K; Th. Man of Elm, dr. L; Patsy Weekly, No. 62; The Padium of Fete, dr. 2 reels, B; At the Sign of the Lost Angel, dr. V; Across the Swiftcurrent Pass on Horseback, scenic, and A. Hornet's Nest, comedy, E.

MUTUAL—In the Days of Trajan, 2-reel dramatic, A; The Janitor, comic, and Making an Automobile Tire, educational, split reel, Key; The Real Mother, dr. Rel.

UNIVERSAL—The Restless Spirit, 3-reel dramatic, L; Jane of Moth-Eaten Farm, travesty melodrama, Imp; Playmates, dr. Cry.

**OCT. 28—TUESDAY**

GENERAL F—Making Good, comedy, and Giving Bill a Rest, comedy, split reel, L; The Spinners of Speech, industrial, Pathe; When May Weds December, drama, B; In the Shadow, dr. V; A Daughter of the Wilderwoods, dr. E; Thy Will Be Done, dr. S & A; The Rajah's Diamond Rose, 2-reel drama, Eclipse.

MUTUAL—The Oath of O Tauru San, 2-reel drama, Maj; How Filmy Won His Sweetheart, comedy.

EXCLUSIVE—In the Bonds of Passion, 3-reel dramatic, G. N.; The Accusing Eyes, dr. Gaumont.

UNIVERSAL—The Black Masks, 2-reel dramatic, 101-B; The Rich Uncle and The Game that Failed, split comedy, Cry.

**OCT. 29—WEDNESDAY**

GENERAL F—Motion Picture Dancing Lessons, 2-reel educational, K; When Childhood Wins, comedy drama, Pathe; Two Sacks of Potatoes, and a Muffin in Horse-tails, split comedy, S; Via Father's Hand, comedy, V; The Horrible Example, comedy, E; Cupid and Three, comedy, S & A.

MUTUAL—From Out of the Storm, 2-reel drama, 101-B; Mutual Weekly No. 44; Two Men and a Mule, comedy (second of series) Rel.

EXCLUSIVE—Weekly No. 85, Gau.

UNIVERSAL—A Man of the People, drama, N; The Tramp Dentist, comedy, Joker; Cynthia, 2-reel comedy drama, Eclair.

**OCT. 30—THURSDAY**

GENERAL F—Boarders and Bombs, and A Barber Cure, split comedy, B; The Rattlesnake, 2-reel drama, L; In Love and War, 2-

reel drama, Pathe (also Weekly No. 63 by same company); Old Doc Yak and the Artists' Dream, educational, S; A. A. Japanese Wedding Custom and A Japanese Shoemaker At Work, educational, Melies.

MUTUAL—In Three Hours, drama, A; Widow Maloney's 15th, 2-reel drama, Dom; Father and the Files, and The New Curate, split comedy comic; The Speed King, Key.

EXCLUSIVE—Doom of the Ocean, 3-reel drama, E; Mexican Pearl Smugglers, Gau.

UNIVERSAL—His Hour of Triumph, 2-reel drama, Imp; The Ocean, Rex; When Spirits Walk, comedy, Frnt.

**OCT. 31—FRIDAY**

GENERAL F—The Speed Limit, comedy, and The Granite Industry, industrial, K; A Momentous Decision, dramatic, Pathe; Love's Deception Drama, drama, B; The Dangling Noose, dr. B; Patsy's Affairs of Honor, and Peggy's Burglar, split comedy, V; Jaws of the Dunes, 2-reel drama, E; The Toll of the Marshes, 2-reel drama, S & A.

MUTUAL—The Golden Gold, drama, K; b; Alky's Awful Auto, comedy, Princess; A 20th Century Farmer, T.

EXCLUSIVE—Gala lows of Gods, 3-reel drama, R. A.; The Movie, comedy, Sol.

UNIVERSAL—Said the Villain, comedy, N; The Bro. Industry, educational, P; The Spender, 2-reel drama, Vic.

**NOV. 1—SATURDAY**

GENERAL F—The Stopped Clock, drama, B; The President's Special, drama, K; When the Prison Doors Opened, an Affair of Honor, Tenants, comedy, Pathe; The War-makers, 2-reel drama, V; A Woodland Paradise, comedy, E; The Doctor's Duty, drama, S & A.

MUTUAL—Folies of a Day and a Night, comedy, A; The Colonel's Oath, dr. Rel.

EXCLUSIVE—A Dilemma, G. N.; Scenic, Gau.

UNIVERSAL—Throwing the Bull, comedy, Joker; His Conscience, drama, Frnt; From Dawn Until Dark, 2-reel drama, 101-B.

**NOV. 2—SUNDAY**

MUTUAL—The Marriage of Niatans, drama, Maj.; The Water Cure, comedy, T; (Title not Announced), Apollo.

UNIVERSAL—Jewels of Sacrifice, drama, Rex; A Hidden Love, dr. Cry; Success Will do Feet comic, and Organisms Which Inhabit Stagnant Water, educational, split reel, Eclair.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (October 27)

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 "Orphum" without any further distinguishing description are on the Orphum Circuit. Theatres with "S.C." following name (usually "Empress") are on the Sullivan-Consolidated Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orphum Circuit—"U. B. O." United Booking Office—"W. V. W." Western Vaudeville Managers' Association (Chicago)—"S.C." Sullivan-Consolidated Circuit—"P." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"P.N." Nixon-Nirdlinger—Prudential-Consolidated Agency (New York)—"J.-I.-a." Jones, Linick & Schaeffer (Chicago)—"bl." Bert Levy (San Francisco)—"ava." Western States Vaudeville Ass'n (San Francisco).

New York HAMMERSTEIN'S (ubo) Wilkie Bard Fatima Trovato Mae West The Berrens Bert Melrose Julia Curtis Libonetti Lawton The Brochards Dobha & Reynolds 44TH ST. MUSIC HALL Sam Bernar' Co Mado Minty Carmen Ballet with Mlle Bolero Agout Family Schwarz Bros Co Japanese Wrestlers Billy McDermott Mack Walker Alexander & Scott L'Abbate Dancers Ward Bros UNION 30 (ubo) Ian & Bonnie Thornton Belle Baker Mrs Louis James Co "The House Warmers" Gordon Highlanders Milla Brown (Others to fill) COLONIAL (ubo) Lillian Lorraine Cecil Lean Co Bernard Craville Creasey & Dayne Owen McGivney Gee Jays Sprague & McNece Moon & Young ALHAMBRA (ubo) Ed Foy Family Jos Jefferson Co Barber Girls Morris & Allen Vinton & Buster Moran & Wiser McMahon Diamond & C Montambo & Wells 5 Idanlas BRONX (ubo) Valeria Suratt Co Melville & Higgins Elia Morris Bowers Walter & C Imhoff Coni & Cor Golden & De Winters Clara Ballerini Paul L. Trotz Lockett & Waldron PALACE (orph) Mizzi Hajos Hilton Crawford Jack Wilson 3 Goodman's Dogs (Others to fill) 5TH AVE. Lasky's "Water Cure" B & Reinhold Co Valerie Bergere Co Mabelle & Ballet Morton & Glass Avon Comedy 4 Frankly & Barker Ward & Weber Blanche Colvin Vincent's Dogs PROCTOR'S 125TH Young Colby Arnold & Kittel Minno Ted Burns Matthews & Harris Wagon & Hart Jarvis & Harrison Field Barnes "Purple Widow" The McCarvers Treat's Seals 2d half Harry Ross Petite Sisters Ernest Dunille Favor Sinclair Co Dolan & Boyne Saona & Co Parise Robbin's Elephants "Rose of Harlem" Budd & Claire Petite Family PROCTOR'S 23RD Carlton & Chifford

Ollivatti Troubadours Levering Troupe (One to fill) 2d half Bartell & Hauley Marie Fanchanettie Co Joe Tinkman Co 2d half King & Kingdom Jim Reynolds Unada & Irving Jack & Mabel Price "Purple Widow" Root Black 4 Chief Tendeos PROCTOR'S 58TH Unada & Irving Jim Reynolds "The House Warmers" Marion & Moore Faver Sinclair Co King & Kingdom 2d half Carlton & Chifford Faust & Williams Jack McAuliff Jim Tenbrook 3 Tom Nawn Co Marie Fanchanettie Co BERIC AMERICAN (loew) Gaylord & Herron Eugene Emmett Cecil Eldred & Co Piano Bugs Lohar & Sterling (Four to fill) 2d half Watson & Loyd Techow Cats "In Old New York" "Piano Bugs" Romalo & Delano (Four to fill) CATH AVENUE (loew) Moscrop Sisters Waterbury Bros & T "In Old New York" Harry Gilbert 6 Tom Nawn Co (One to fill) 2d half Luckie & Yost Frank Stafford Co Snitz Moore Co Broadway 3 Rice Elmer & T (One to fill) GREELY (loew) Francis Curran Nirelm Toomer & Hewins Gilmore & Noyer Snyder & Buckley Duran Raymond Romalo & Delano 2d half DeAroscop Moscrop Sisters Burt & Barton Reese & Ward "Scrooge" Dancing Macks (Two to fill) 2d half Page & Newton Helen Crawford St Onge Troupe Burns & Kissen Robert H. Hodges Co Rice Elmer & T (One to fill) 2d half Golden & West "When Wit Won" Mimico Kiesel's Manikins Marie Stoddard Mosher & Hayes (One to fill) NATIONAL (loew) Mund & Sol Techow's Cats Las Grady Co Stanton & Stokes Frank Morrell Dollar Troupe (One to fill) 2d half Francis Curran Orletta & Taylor Wm Morrow Co Gray & Graham "Between Trains" Flavia Acaro Ellis Nowlan Troupe LINCOLN (loew) Marie Fenton Mason & Halliday Oliver White Co Ollivatti Troubadours 2d half Page & Newton Morton & Weil Toomer & Hewins Grant Gardner Ryan Bros LIBERTY (loew) Enrico Droupe Harry Brown Co Keystone 4 Alvin & Kenny (One to fill) 2d half Thornton & Corlew Schrodes & Mulvey Christensen Sa Onge Troupe (One to fill) SHUBERT (loew) Moffett Clare 3 Scott & Wilson Robt H. Hodges Co Dugan & Raymond Waterbury Bros & T Frank Morrell Bristol's Stallions DELANCEY (loew) Luckie & Yost Orletta & Taylor Cadieux Watson & Loyd "Scrooge" Al Lawrence Ryan Bros (One to fill) 2d half Harry Cutler Morgan & Betty P. White Co Nirelm Consul Pietro Stambler & Bro Cuby & Spillane (One to fill) PLAZA (loew) Christensen Schrodes & Mulvey Red Stoddard (Two to fill) 2d half Al Lawrence Harry Brown Co (Two to fill) Brooklyn BUSHWICK (ubo) "Song Revue" Howard & Ratcliff Leo Carrillo Fred Silmons Co Herbert & Goldsmith Edwin George Halley & Noble The Glockers 5 Castallans ORPHEUM (ubo) Harry Fische Co "Neptune's Garden" Willa Holt Wakefield Robt L. Dailey Co James H. Cullen Brown & Baldwin Mr & Mrs J. Barry Will & Kemp Raymond & Caverly FULTON (loew) Harry Cutler Morton & Weil Wm Morrow Co Onaip "Between Trains" Willie H. & Bro (Two to fill) 2d half Spanish Goldins Eugene Emmett Mason & Halliday Oliver & Ward Hayden & Bertin Onaip BIJOU (loew) Weber & Wilson Godfrey & Henderson "Girl in Vase" Flavia Acaro Cuby & Spillane (Two to fill) 2d half Cadieux James Grady Co Mund & Sol "Girl in Vase" Ronin & Ward Lockhardt & Leddy (One to fill) 2d half (COI,UMBIA (loew) C. H. Herd & West The Bremens Moore & Elliott 2d half Battle Creek BIJOU (ubo) Bombay Deerfoot

Hope Vernon Harry Holman Co Cervo Little Hop & Napoleon 2d half "Red Bird" BILLINGS, Mont. BALOCK (sc) (29-30) (Same bill as at Miles City this issue) Boston KEITH'S (ubo) Olga Matherole Sophie Tucker "Just Half Way" Howard's Ponies Three Keatons Harry Breen Morrissey & Hackett Dagwell Sisters Emilie Sisters ORPHEUM (loew) Jos R Ketter Co 2d Herman Hardeen Brown & Warner 2 Georges (Three to fill) 2d half Gilmore & Castle Hardeen Viola Duval "King for Night" Eckhoff & Gordon Arthur Whitelaw Dierick-Bros (One to fill) ST JAMES (loew) Dierick Bros The Clelands Viola Duval "King for Night" Arthur Whitelaw Eckhoff & Gordon 2d half Gracy Al Herman Jos R Ketter Co Brown & Warner Two Georges (One to fill) BROOKTON, Mass. CITY (loew) Fox Foxie Circus Dare Austin Co Thermo Arktos (One to fill) Hendricks & Lawrence Savoy & Brennan Bragar Bros BUFFALO SHEA'S (ubo) David Bishop Olive Briscoe Hussey & Lee John & Mae Burke - Four Bards (Others to fill) NEW LARIC (loew) Harry Tauda Franklin & Davis "Night with Sculptors" May McGowan Mother Girls 10c Rice Welcome & Welcome NEW ACADEMY Gladys Vance La Bohem' Wedding 4 Onetti Sisters Schilling 3 Telephone Girls 2d half Edna Sherman AM Ripon Lind Tivoli Trio Del Adelpnia Dorothy & Hazel CINCINNATI KEITH'S (ubo) Fritzi Scheff Wilfred Clarke Co Ballet Classique Rich Richards Joe Cook Landry Bros Brant & Hoag Australian Scouts (One to fill) EMPRESS (sc) (Open Sun Mat) Leslie & Lee (Others to fill) Luigi Dell'oro Burke & Harrison Walsh Lynch Co Leonard & Louie "Big Jim" CLEVELAND KEITH'S (ubo) "Arcadia" Ed Abeles Co Bissett & Scott Bossaire, Roroff's Horses (Others to fill) BELL HOCH Co Kell & Kelly Ford & McNeil Bowling Pattersons COLORADO SPRINGS EMPRESS (sc) (29-30) The Lelands Mae Francis Walker & Ill Evans & Vidocq Ryan & Lee "Girls & Jockey"

Sam & Kitty Morton Chase Evans Co Metropolitan Dancers Edna Showalter Deleon & Davies Leo Zarr 3 Ward Baker The Stanleys MAJESTIC (ubo) Maurice & Walton The Usmans Leonard & Russell Searl Allen Co Heas Sisters Harry & Wolford Binn & Binns The Labakans Elcidie Capitaine EMPRESS (sc) HALSTED ST (Open Sun Mat) William & Warner Fostick Hume & T Maurice Freeman Co Chas Drew Co Archie Goodall Sannell Lambert Co Edyuan Haines The Wesons Alf Ripon Sade Sherman Samuel Lambert Co Phelps Cullennine Co WILSON (jls) Patricia Raymond & Temple Onetti Sisters Franklin Gale Co Heidelberg 4 Edna Chester & Mabel 2d half Patricia The Wesons Shaw's Circus Schilling 3 Telephone Girls Right & Rong Smith & Jones McVICKERS (jls) Winona Winter Combis Bros Lamb & Clayton Wm Flemen Co Alva York Harry LeClair Gibney Earle Co Calitra Co Balaika Orchestra WILLLARD (jls) Trully Shattuck Shaw's Circus Electrical Venus (Open Sun Mat) "Day at Circus" Kelcey Sisters Dalton Freese Co (Bufford Hinnie Co Trully Shattuck Looos & Van Alstyne Franklin Gale Co Heidelberg 4 Onetti Sisters Edna Sherman Emil Mayer Co COLONIAL (jls) Lind Bean & Hamilton Martinez & Jefferson La Bohem' Trio 4 Onetti Sisters Schilling 3 Telephone Girls 2d half Edna Sherman AM Ripon Lind Tivoli Trio Del Adelpnia Dorothy & Hazel CINCINNATI KEITH'S (ubo) Fritzi Scheff Wilfred Clarke Co Ballet Classique Rich Richards Joe Cook Landry Bros Brant & Hoag Australian Scouts (One to fill) EMPRESS (sc) (Open Sun Mat) Leslie & Lee (Others to fill) Luigi Dell'oro Burke & Harrison Walsh Lynch Co Leonard & Louie "Big Jim" CLEVELAND KEITH'S (ubo) "Arcadia" Ed Abeles Co Bissett & Scott Bossaire, Roroff's Horses (Others to fill) BELL HOCH Co Kell & Kelly Ford & McNeil Bowling Pattersons COLORADO SPRINGS EMPRESS (sc) (29-30) The Lelands Mae Francis Walker & Ill Evans & Vidocq Ryan & Lee "Girls & Jockey"

Columbus KEITH'S (ubo) Doris Wilson Co Diamond & Brennan "Mercedes" McRae & Clegg Jimmy Lucas Three Alex (One to fill) DALLAS MAJESTIC Zaida Sears Co Emma Francis Co Hayama Japs Matthews & Shayne Klein & Yost Miss Mike Berkin Gedmin DENVER ORPHEUM Blanche Walsh Co J C Nugent Lane & O'Donnell Ethel McDonough Elsa Ruogger Juggling Millers Parisian 4 EMPRESS (sc) (Open Sun Mat) May Ward Dancing Kennedys Klein Bros "His Nerve" Clark & McCullough Mirthful Maids PANTAGES (m) Musical Lassies 4 Victors Ethel 3 Tilford Verga & Dorothy Becker & Adams Des Moines ORPHEUM Milton Pollock Co Alma Youlin Rube Dickinsson The Brads Ramesses Bartholdis Birds (Others to fill) DETROIT TEMPLE (ubo) Mlle Maria V Mrs Gene Hughes Co Van & Schenck Hopkins & Axtell Onetti Sisters Max Laube Swain Ostman 3 BROADWAY (sc) (Open Sun Mat) "Day at Circus" Kelcey Sisters American Comedy 4 John R Gordon Co Ladella Comiques Marie Hughes Ethel Sexton 3 Musical Millers DIXON, Ill. FAMILY (m) Monahan 3 Loretas 2d half LaRergere's Dogs That Trio DULUTH ORPHEUM Van & Beaumont Sis Rooney & Bent Mabel Williams Fidler & Shelton Dolce Sisters Corelli & Gillette EDMONTON, Can. ORPHEUM Taylor Granville Co Marshall Montgomery Kennedy & Rooney Edna & Yosco Lyons Munsey La Toy Bros (One to fill) PANTAGES (m) Power's Elephants Otto Bros Benson & Belle Link & Robinson Dumitrescu Troupe ELIZABETH, N.J. PROCTOR'S Hunter's Dogs Henry Lewis Inne Dara Co Keith's "Three Types" Tom Nawn Co O'Neil & Dixon Dancing Howard 2d half Lesick & Anita Mermaid & Man Westoff 3 Ed Hoch Co Kell & Kelly Ford & McNeil Bowling Pattersons ESTE, Pa. COLONIAL (ubo) Claude Golden Meredith & Snorer Florence Troop Morimer Snow Co Carmen & Ercella (One to fill)

Escanaba, Mich. OPERA HOUSE Nadje Clinton & Norris Sis Ernest Pryor Marie Le Clair EVANVILLE, Ind. NEW GRAND (ubo) Great Lester Warner & White Selbins & Growins Florence Modena Co Svengali 2d half Woodwards Dogs Watson & Duvall Davett & Little Van & Rheinart Heras Family Fall River, Wana ACADEMY (ubo) The Codys Gilmore & Castle Ryan Richfield Co Gracy 2d half Rvan Richfield Co (Three to fill) BIJOU (ubo) Jerome & Carson Irene & Bobby Smith "Belle Isle" Gertrude Fisk Chick & Chicklets "Buster Brown" Ft. Wayne, Ind. EMPRESS (sc) (Open Sun Mat) Barrow & Kiers Katherine "Fighter & Boss" Joe Whitehead Banjophindes Fresno, Cal. PRINCESS (wva) Nondas Trio Lowe & Gerard 4 Van Statz Marie Landis Curran & Milton 2d half Pereira Sextet Hendrickson & Lewis Dorothy Lyon Co "Feature film" Gary, Ind. ORPHEUM (wva) "Three Twins" 2d half Preston "Uncle Tom's Cabin" Knight Bros & Saw Stross & Becker Green Bay, Wis. ORPHEUM (wva) 2d half Marcus & Gartelle Shepard & George Izra Hampton Joe Magee HANCOCK, Can. TEMPLE (ubo) Willard Simms Goldsmith & Hoppe Bigelow Campbell & R Billy & Harvey Edith Adams Kajima Juggling De Lisle (One to fill) LYRIC (loew) Rush - singing by Ellen Richards Leonard & Alvin Sylvia Mary Keough Johnson & Goldsmith Larkins & Pearl Hancock, Mich. ORPHEUM (ubo) Musical Brans Nadje Harrisburg ORPHEUM (ubo) Adele Ritchie Williams & Vaulfus Wheeler & Wilson De Lessio Troupe (Others to fill) Hartford, Conn. POLIS (ubo) Lasky's "Three Types" Francis Yates The Hennings Empire 4 Miley & Mack Wilson & Hubby Hoboken, N.J. LYRIC (loew) Lockhardt & Leddy Knowles & White Gracie Emmett Co 2d half Levering Troupe Punch Imperial 4 Hurley, Wis. TEMPLE (ubo) Clinton & Norris Sis Ernest Pryor

Marie Le Clair 2d half
Carl Kruger
Cook Sisters (One to fill)
Indianapolis KEITH'S (ubo)
Jack Norworth
Wm Weston Co
Britt Wood
The Vivians
Freeman & Dunham
Herbert's Dogs (One to fill)
Inghemling, Mich. ISHAMING (ubo)
Novely 1
Howe's Pictures
Jacksonville ORPHEUM (inter)
(Open Sun Mat)
Five Martells
Wells Meals & Bell
The Wheelers
Willia Twins
Herbert & Martin
Kalamazoo, Mich. BIJOU (ubo)
"Red Bird"
2d half
Bonbay Deertoot
Hope Vernon
Harry Holman Co
Cervo
Little Hip & Napoleon
Kansas City, ORPHEUM
Bell Family
Wm Thompson Co
Will Rogers
The Wanderers
Paul Conchas
Bailey's Dogs
EMPRESS (sc)
(Open Sun Mat)
Lew Palmer
Bernard & Scarth
Chas Bowser Co
Luciano Lucca
Henry Frey
La Sombanbulu
Knoxville, Tenn. BIJOU (ubo)
"Along Broadway"
Lafayette
Young & April
E J Moor
Elliott & West
Demchie West (One to fill)
Lansing, Mich. BIJOU (ubo)
" Buster Brown"
2d half
Jerome & Carson
Irene & Bobby Smith
" Belle Isle"
Gertrude Fisk
Chick & Chicklets
Lincoln, Neb. ORPHEUM
Mayhew & Iaylor
Redford & Winchester
Flanagan & Edwards
Charlotte Ravenscroft
( Others to fill )
Los Angeles ORPHEUM
Saharet
" Lawn Party "
Milton & De Long Sis
Darell & Lohrey
Lorraine & Burke
Robbie Gordone
Mullen & Coogan
EMPRESS (sc)
(Open Sun Mat)
The Nagpas
Geo F Hall
" The Tamer "
Briere & King
Dingle & Coplean
Ahearne Troupe
PANTAGES (m)
4 Marx Bros Co
Greve & Green
Eddie Howard
Harris Bros
HIPPODROME (wva)
Carpos Bros
4 Van Staats
Abrams & Johns Co
McDonald & Generaux
Jane Elwyn & Co
The Alvinos
REPUBLIC (bl)
Herbert & Willin
Wagner & Lee
Lin & Bon Hazard
Rube Jones
King & Millard
Armstrong's Dolls
Lansville KEITH'S (ubo)
Dr Herman
Grace De Mar
Madame Besson
Hunting & Francis
Delmore & Lee
( Others to fill )
Marquette, Mich. ROYAL (ubo)
Jackson & Bair
Harry Russell
McKee Richmond
2d half
Juggling Mathew
Turner & D Tennis
( One to fill )
Marquette, Mich. OPERA HOUSE
4 Cook Sisters
Zeb Zarrow Troupe
Memphis ORPHEUM
" Trained Nurses "
Elsie Janis 3

Willis & Haseman 3 Bohemians
Arenera & Victor
( Others to fill )
Milnes City EMPRESS (sc)
(27-28)
Williach
D'Arcy & Williams
" Happiness "
Lew Wells
Katie Sandwine
Milwaukee MAJESTIC (orph)
Horace Goldin
Lorraine & Dudley
Arthur Aldridge
4 Original Perez
Hufford & Chain
John T Murray
Daring Darts
EMPRESS (sc)
(Open Sun Mat)
Price & Price
3 Musketeers
Mr & Mrs P Fisher
Dave Ferguson
8 Diving Tompys
Minneapolis ORPHEUM
Edward Davis Co
Fred Allen Co
Phina & Pinks
Ela Vito
Boudini Bros
The Cromwells
( One to fill )
" L'NUQUE (sc)
(Open Sun Mat)
Herman & Shirley
James McDonald
" Canoe Girls "
White Peiser & W
Yocaris
BIJOU (m)
(Open Sun Mat)
Jessie Courtney Co
Bob Harmon Co
The La Tours
Waldo & Whipple
2d half
Dangerfield Eilising Co
Mills & Moulton
Jack Birchland
( One to fill )
Melrose, Ill. FAMOUS (m)
LaVerne Barber Co
Herman & Peyer
Wartenberg Bros
Hibbert & Kennedy
Borgers Dogs
Gertrude Forbes Co
3 Lorrettas
Fay & Minn
( Let Wm North )
Barrett & Bain
Montreal ORPHEUM
Lolo
Ewin Stevens Co
Violinists
Paulham Team
Kaufman Bros
News & Gordon
El Key
FRANCAIS (loew)
The DeForrests
Chas Bartholmew
Luola Blaisdell
" Hazel Allen & P
Nursery Rhymes "
King & King
Muskegon, Mich. EMPRESS (ubo)
" District Leader "
Neenauge, Mich. SIB (ubo)
Swin's Cockatoos
Novely 4
Nashville PRINCESS (ubo)
" Little Miss Mixup "
Newark, N. J. PROCTOR'S (ubo)
Bison City 4
Linton & Lawrence
4 Merkle Sis
The Hedders
Lillian Seville
( Others to fill )
LVIC (pr)
Sawyer & Tanner
Selman Arden Co
Westoff 3
Hearns & Harris
4 Masons
Lessik & Anita
2d half
Florette
Lavel & Dixon
C Matthews & Harris
Shuman 4
Henry Lewis
Hunter's Dogs
Newburgh, N. Y. COHEN O H (loew)
Morgan & Betty
" E Body Doing It "
Grant Gardner
Lutz Bros
( One to fill )
ORPHEUM
Ioleen Sisters
Fentell & Volari
Lanceton & Lucier
Ed Howard Co
Marguerite
( One to fill )
BIJOU (ubo)
Leverie Trio
Rose Tiffany Co
" The Turnip Playground "
Schiek & Percival
Romanoff 3
( One to fill )
LIBERTY (ubo)
Paul Florus
Crawford & Broderick

New Orleans ORPHUM
" More Sinned Against "
Chief Capulican
Bert Fitzgibbons
Valera & Stokes
Connelly & Webb
3 Baltue
Edgar Berger
New Rochelle, N. Y. LOEW
Mimico
LaVine Cimeron 3
( One to fill )
2d half
Noodler Circus
Princess Minnekomis
( One to fill )
Norfolk, Va. COLONIAL (ubo)
Lynn Overman Co
Arthur Sullivan Co
Jones & Sylvester
Iamed
" Purple Lady "
Oakland, Cal. ORPHEUM
Lulu Glaser Co
Rosalind Corbin Co
Pearson & Goldie
Swor & Mack
Heuman 3
Kluting's Animals
La Vito
PANTAGES (m)
(Open Sun Mat)
Abou Hamid Troupe
Allison & Trusco
Jose Deleno Co
Moore & Davey
Anderson & Goines
De Voie 3
Ogden, Utah PANTAGES (m)
(Open Thurs Mat)
Great Carter
Frank Mills Players
4 Baldwins
Raymond & Hall
Carmen & Roberts
Omaha ORPHEUM
" Kid Kabare "
Fred Hamill Co
Wallace Clarke Co
Manning Moore & A
Gene Muller 3
Brent Hays
Oshkosh, Wis. GRAND O H (wva)
Fred Swift
Swin's Cockatoos
Flesche & Labick
Patricola & Myers
Ottawa, Can. D'AMONTO (ubo)
Harry De Nora Co
Albert Perry Co
Deiro
Hugh Herbert Co
Chalk Saunders
Helen Healer
Rafayette's Dogs
Paterson, N. J. EMPIRE (loew)
Auriemma
Walter Brower
A & Annie Steadman
" Top of the World "
Florence 3
Archer & Belord
Kenny & Hollis
Piccianni Troupe
Perth Amboy, N. J. PROCTOR'S
Mermaid & Man
Emil Hoch Co
Ford & McNeil
Grace Belmont
" Daughter of Nile "
2d half
Lawyer & Tanner
Marimbo Duo
Mack & Harris
Jane Dara Co
John Keele
Philadelphia KEITH'S (ubo)
A Seymour Brown
Dainty Marie
Joe & Lew Cooper
" Since Days of '61 "
Billy Hall Co
Wood & Wyde
Maxine Bros & Robbie
Jordan & Lenner
Nick's Girls
ALLEGHENY (ubo)
Dave Wellington
Harrison West 3
Burton & Lenner
Ruth Taylor Co
" Battle of Bay Rum "
( One to fill )
KEYSTONE (ubo)
Seneca & Williams
Trovollo
Harry Hayward Co
Smith Cook & B
Hubert Dyer Co
( One to fill )
ORPHEUM
Ioleen Sisters
Fentell & Volari
Lanceton & Lucier
Ed Howard Co
Marguerite
( One to fill )
BIJOU (ubo)
Leverie Trio
Rose Tiffany Co
" The Turnip Playground "
Schiek & Percival
Romanoff 3
( One to fill )
LIBERTY (ubo)
Paul Florus
Crawford & Broderick

Rawls & Von Kaufman
Doria Opera 3
Edmond Hayes Co
Chief Capulican
OPERA HOUSE
( loew )
Bibb & Bibbs
Dancing Macks
Rah Rah Boys
Reese & Word
Snitz Moore Co
Stambler & Bro
Bristol's Stallions
2d half
Lohae & Sterling
Rah Rah Boys
Snyder & Buckley
" Fun in House "
Marie Fenton
Cecil Eldred & C
( One to fill )
Pittsburgh GRAND (ubo)
Lillian Shaw
Ray Conlin
Edwin & Erwood
Gardner 3
Carl Eugene Troupe
( Others to fill )
Plainfield, N. J. PROCTOR'S
Marimbo Duo
John Keele
Shuman & Harris
Elliot Bellmore & E.
2d half
Moore & Mariot
Selman Arden Co
4 Masons
Ned Dandy
Great Tinkman
Portland, Me. KEITH'S (ubo)
Hanish McLaurin
Rado & Carter
Quigg & Nickerson
Throwing Tabors
Portland, Ore. ORPHEUM
S Miller Kent Co
Joe Welch
3 Collegians
Warren & Conley
Ralph Smalley
Arco Bros
Mile Tina
EMPRESS (sc)
Pollard
" Spirit Paintings "
Belmont & Hari
" In 1999 "
Wm Cahill
Derkin's Dogs
WANTAGS (m)
" Winning Miss "
Collette 3
K-eit & De Mont
Provol
Gordon & Day
Pawnee, N. J. KEITH'S (ubo)
Paulham Team
Cantwell & Walker
Gordon & Rica
4 Entertainers
3 Hickey Bros
Leroy Wilton & Tom
( Others to fill )
Pueblo, Colo. EMPRESS (sc)
(27-28)
( Same bill as at Colo-
rado Springs this is-
sue )
Richmond LYRIC (ubo)
Florentine Singers
Felix & Barry Girls
Kramer & Morton
5 Melody Boys
Muller & Stanley
( One to fill )
Rochester TEMPLE (ubo)
Moore-Littlefield Co
Belle Story
6 American Dancers
Chas Semon
( Others to fill )
FAMILY (loew)
The Maynairs
Pike & Calame
Estelle Wordette Co
Will Dockrey
Swan & Bamhard
Rochford, Ill. ORPHEUM (wva)
Ben Byer Co
Joe Lanigan
Burns & Fulton
Schooler & Dickinson
Great Howard 3
Foree & Williams
Chas Kenna
Lightner & Jordan
Delorelli & Gissandos
Fields & Brown
Sacramento ORPHEUM
Charlotte Parry Co
Ed Wynna Co
Lambert & Ball
Jungman Family
The Langtons
Brown Newman
Anker Bros
EMPRESS (sc)
(Open Sun Mat)
Nina Payne
Schreck & Percival
" Village Choir "
" Who Was He "
Kelly & Galvin
Gerard

Saginaw HEFFERKS (ubo)
3 Musical Bugs
Rice & Oney
Moore & Elliott
G Herbert Mitchell
The Bremens
2d half
" Petticoat Minstrels "
Salem, Mass. LOEW
Hendricks & Lawrence
Savoy & Brennan
Braggar Bros
2d half
Fox Fox Circus
Duro Austin Co
Thermos Arktos
Salt Lake ORPHEUM
Jack Kennedy Co
Mildred
Delmore & Light
Carl McCullough
Olympic Girls
Buckley's Animals
Georgetown
COLONIAL (m)
(Open Wed Mat)
Moore's Girls
King Thornton Co
James Brockman
De Van Sisters
La France Bros
Archie Bartlett
EMPRESS (sc)
(Open Wed Mat)
Mussart 3
Hurt Watts & Hurt
John P Wade Co
Society Girls
Chas Gibbs
The Bracks
San Diego EMPRESS (sc)
(Open Sun Mat)
Lee Bros
Pringle & Allen
" When Women Rule "
Ryal & Early
Medlinreiber & T
Karno Co
SAVOY (m)
" Throbs of City "
Riley & Girls
Connolly Sisters
Ranoli & Co
Irving Roth
Allen & Lewis
San Francisco ORPHEUM
Clara Morton Co
Chip & Marble
Conlin Steele & C
WANTAGS (m)
Nellie Nichols
" Dance Reveries "
Mack & Orth
REPUBLIC (wva)
Albert Duo
Dorothy Lyons Co
Verga & Dorothy
Azuma Japs
Marshall & Williams
Lichter & Jordan
2d half
Rondas Trio
King Thornton Co
The Largeys
Spring Maids
EMPRESS (sc)
Hastings & Wilson
Gypsy Countess
" Concealed Hed "
Norton & Earl
Billy Sheer
" Mission Garden "
(Open Sun Mat)
Maurice Samuels Co
Boris Fridkin Troupe
Tom Kelly
Connors & Edna
Alto Bros
MAJESTIC (wva)
James Post Co
Piatel & Cushing
Cashin Duo
2 Lovelands
2d half
Musical Alvinos
Pharos
Black Art
Okada
Savannah, Ga. BIJOU (ubo)
The Wheelers
Robert Bros
3 Kilos
A C Duncan
( Others to fill )
St. Louis COLUMBIA (ubo)
Hermine Shone Co
Master Gabriel Co
Fred Lindsay
Salvia Loyall & P
Big City 4
Richards & Kyle
Nat Leipzig
Walsh & Bentley
WASHINGTON
Geo. Anger
Kaufman
Herman Goxler
Miss Xmas
SHEKANDIAH
( crew )
Delmar & Ward
Geo
Kaufman & Dwyer
Annie Abbott
ARCO (crew)
Lowell & Harper
The Connors
Kaufman

MONTGOMERY (crew)
Mr North
Tobias Brick Co
UNION (crew)
Francis & Lewis
Globe 3
Eatey Wier
Avenue (crew)
Marimba Band
Hueston & McGowan
Martin & Florence
Strollers Comedy
WREX (crew)
Marimba Band (crew)
Perry & Elliott
Appollo Duo
GRAVOIS (crew)
Clarke's Minstrel
CHEROKEE (crew)
Mikado (crew)
Casino Comedy Co
3 Valdres
KING'S (crew)
Jacobs & Tardoff
Catherine Miles
Leach & Walling
Newboy 4
Jewells Manikins
ORPHEUM
Irene Franklin
Hanton & Hanton
Devine & Williams
5 Sullys
Lew Hawkins
Great Weiland
( One to fill )
EMPRESS (sc)
(Open Sun Mat)
Aldrich Mitchell
John Healy
" Night in Station "
Bernard & Lloyd
Merian's Dogs
Schenectady, N. Y. PROCTOR'S
Mabel Kiddle
Ranoli & Co
Dick's Circus
Savana
Lazwell & Rolland
2d half
Brown & Hodges
McCarthy Sis
Claire Vincent Co
Oliver & White
Minstrel Kiddies
Allen & Lewis
Scranton, Pa. POLI'S (ubo)
C H O'Donnell Co
Mabel Berra
Miller & Vincent
McCormack & Wallace
Ward & Curren
Fisher & Green
Seattle ORPHEUM
Fox & Dolly
Genaro & Bailey
Geo Bowler & Co
Armstrong & Clark
Blank Family
Virginia Rankin
Kitaro 4
EMPRESS (sc)
Edna Aug
Adeline Lowe Co
Leo Beers
" Behind Footlights "
Houghton Morris & H
PATENT (m)
" Apple of Paris "
Marian Munson Co
Laurie Orday
Belzac & Baker
Kirk & Fogarty
Marta & Johnson
3 Du For Boys
Belleclair & Herman
Soo, Mich. STAR (ubo)
Godfrey & Washburn
Ameda Hendricks
Creighton Sisters
South Bend, Ind. ORPHEUM (wva)
Banda Roma
Van & Carrie Avery
Knight Bros & Saw
Danny Simmons
La Reine
2d half
" Girl Question "
Spokane ORPHEUM
Mile Elliott
Stuart Barnes
Maude O'Dell Co
Lewis & McCarthy
Fred & Albert
Musical Cutys
Whitefield & Ireland
EMPRESS (sc)
Martini & Maxmillian
Ballo Bros
" Louis Xmas "
Louise Mayo
3 Emerasons
PANTAGES
(Open Sun Mat)
" Night in Mexico "
Alex Kaminsky Co
4 Charles
Archer & Ingersoll
Sam Hood
Hall & Shaky

Springfield, Ill. MAJESTIC (wva)
Sigbee's Dogs
Robert Brick Co
Lord Roberts
Princeton & Yale
Whitebides & Pinks
Globe 3
Eugene Trio
Hines & Fox
Wm S Gill Co
Barnes & Robinson
Wartenberg Bros
Steppen ORPHEUM
Dorothy 2d half
( Same bill as at Sacra-
mento this issue )
Syracuse GRAND (ubo)
Laskey's " Red Heads "
Sleep Goodrich & K
Murphy & Francis
Apdale's Animals
Kramer Bros
( Others to fill )
Toscano EMPRESS (sc)
Wm De Bois
Smith Voelk & C
Nature's Nobelman
Lowrie & Gardner
Anthony & Rose
" Court By Girls "
PANTAGES (m)
Ailsky's Hawaiians
American Trumpeters
Matrimonial Contest
Dorothy 2d half
Carter & Waters
Terre Haute, Ind. VARIETIES (ubo)
Woodward's Dogs
Watson & Little
Devett & Duvel
P. J. Morrison Co
Heras Family
2d half
Great Lester
Warner White
Lewell & Grovini
Florence Modena Co
Svenagli
Toledo KEITH'S (ubo)
Francis McGinn Co
" Louis Dod "
Chas & Fannie Van
Gormley & Cafery
DeMarest & Chabot
Gilding O'Mears
( One to fill )
Toronto SHEA (ubo)
The Roy Talma & Bocco
Walter Van Brunt
Connolly & Wenrich
The Gros
Baby Helen
Carl Gress
McMahon & Chappelle
Troy, N. Y. PROCTOR'S
The Roy Williams
Faust & Morrison Co
Dolan & Boyne
Minstrel Kiddies
Adeline Lowe Co
Leo Beers
" Behind Footlights "
Houghton Morris & H
PATENT (m)
" Apple of Paris "
Marian Munson Co
Laurie Orday
Belzac & Baker
Kirk & Fogarty
Marta & Johnson
3 Du For Boys
Belleclair & Herman
Soo, Mich. STAR (ubo)
Godfrey & Washburn
Ameda Hendricks
Creighton Sisters
South Bend, Ind. ORPHEUM (wva)
Banda Roma
Van & Carrie Avery
Knight Bros & Saw
Danny Simmons
La Reine
2d half
" Girl Question "
Spokane ORPHEUM
Mile Elliott
Stuart Barnes
Maude O'Dell Co
Lewis & McCarthy
Fred & Albert
Musical Cutys
Whitefield & Ireland
EMPRESS (sc)
Martini & Maxmillian
Ballo Bros
" Louis Xmas "
Louise Mayo
3 Emerasons
PANTAGES
(Open Sun Mat)
" Night in Mexico "
Alex Kaminsky Co
4 Charles
Archer & Ingersoll
Sam Hood
Hall & Shaky

Girl From Milwaukee
Geo B Reno Co
Madden & Fitzpatrick
Leo Deesley
Williams & Segal
Blanche Sloan
Waterloo, Ia. MAJESTIC (wva)
Samaya
" Night in Chinatown "
Ben Whipple Co
Finlay & Chesleigh Sis
Gordon Bros & Kan
2d half
" The Runaways "
West Melbourne, N. J. NEW AMSTERDAM
( loew )
Rita Redmond
" When Wit Won "
Thornton & Corlew
DeArno
( One to fill )
( One to fill )
Baby Gladys
Knowles & White
( Three to fill )
Wilmington, Del. CARLECK (ubo)
Hertford Lloyd Co
John Armand Co
Stan Stanley 3
Schiner & Richards
Flo & Ollie Walters
( Others to fill )
Winnipeg, Can. EMPRESS (sc)
Moranrini 3
Mary Dorr
" Night At Bath "
" American Girls "
" Prince Floro "
Berlin WINTERGARDEN
( October )
Chas T Aldrich
Adler & Arline
Geo & Leviae
Johnson & Dean
Jack Joyce
Vasho Groh & Dog
De Berris
Michael Studson
Tiller's Girls
Paris EMPIRE
( Etiole Palace )
( October )
Colman Bros
Norman Telma
Bernard Garner
4 Florimonds
Lohanna
Tinmar
Sensuile Deval
Marcel Simon
Pictures
( Three to fill )
ALHAMBRA
( Oct.16-31 )
Jackson City
Redford & Valantine
Gauthier Ponies
Harley Wonders
Oswald Williams
Griffith Bros
Le Pla
Les Aeros
Leslie Bros
Scott & Whaley
Thea (cyclists)
Sidway
Janette Demaher
OLYMPIA
Revue, with
Troughanua
Gaby
Yvo. Printemps
Lucy Pezet
Chi Martens
Delysia
Jackson's Girls
Morton
Deauville
J Capoul
Mauville
Galien Bre Co
FOLIES BERGERE
Revue with
Regina Badet
Nina Myral
Reynold
Davignay
Hilda May
Geo Bruette
G Duval
Reynold
Naurel
Magnard
Quinauld

SHOWS NEXT WEEK.

NEW YORK.
"ADELE"—Longacre (10th week).
ALICE LLOYD Co.—Royal.
"AT BAY"—33rd Street (4th week).
"BELIEVE ME XANTIPPE"—Comedy (11th week).
GRAND OPERA—Century (7th week).
"HER OWN MONEY"—West End.
HIPPODROME—America (8th week).
"INDIAN SUMMER" (John Mason)—Cri-
terion (Oct. 27).
"LEADERSHIP PRESIDENT" (Fanny Ward)—
Garrick (8th week).
"NEARLY MARRIED"—Gaiety (8th week).
"OH I SAY"—Casino (Oct. 30).
"PEG OF MY HEART"—Cort (4th week).
"POSH AND PERLMUTTER"—Cohan (19th
week).
"PRUNELLA"—Little (Oct. 28).
REPertoire OF SKETCHES—Princess (4th
week).
REPertoire (Robertson & Elliott)—Shu-
bert (8th week).
(Continued on page 27.)

## NEW ACTS NEXT WEEK

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

Sam Bernard and Co., 44th St. Music Hall.  
Mado Minty, 44th St. Music Hall.  
Schwarz Bros. and Co., 44th St. M. H.  
Martha Washington Sextet, 44th St., M. H.  
Agoust Family, 44th St. M. H.  
L'Abbaye Apache Dancers, 44th St. M. H.  
Imperial Japanese Wrestlers, 44th St. M. H.  
Mizzi Hajos, Palace.  
The Brochards, Hammerstein's.  
Dobbs and Reynolds, Hammerstein's.  
Alice Lloyd (reappearance), Royal O. H.  
"Dance Mad," Royal O. H.  
Sidney Wood and Duraine Sisters, Royal O. H.  
Lasky's "Water Cure," Fifth Ave.  
Bernard A. Reingold and Co., Fifth Ave.  
Franklyn Batic, Fifth Ave.  
Mrs. Louis James and Co., Fifth Ave.  
Blanche Colvin, Fifth Ave.  
Maud Vincent's Dogs, Fifth Ave.  
"The House Warmers," Union Sq.  
Amelia Stone, Armand Kalisz and Co.

(3)

"Mon Desir" (Musical comedy).

32 Mins.; Full Stage (Special Interior).  
Palace.

Amelia Stone and Armand Kalisz return to New York with a new miniature comic opera. The couple's first vaudeville offering required the services of themselves alone, but the new piece, in order that more comedy may be developed, adds three, two men and a woman, to the cast. Miss Stone and Mr. Kalisz do not really need any help, and the comedy that has been inserted, at times is too near horse play for the very classy couple. Edgar Allan Wolff is sponsor for the book. The company consists of an Englishman, a German and an eccentric dame. All the parts are well handled by capable people. The two principals handle themselves like two very finished musical comedy people knowing what they are doing. The scenic and lighting effects are very good, and there is a finish and an attention to detail worthy of note. Kalisz is a French artist struggling along for an existence. Rooming with him are the English story writer and the German composer. Across the way an American girl and her chaperon are living. They become acquainted through the window, and, falling in love, the young couple beat a plan of the girl's father to marry her to a millionaire. Luck comes to all three of the men at the same time, evidently through the harm of a luck piece given them by the girl. There are many pretty numbers introduced, one held over from the old piece. The waltz thing runs throughout and the little musical piece is complete. Thirty minutes is just about enough. The music and principals go away ahead of the book, and they are easily strong enough to carry the act. The house liked the show immensely and forced a little speech from Miss Stone at the finish.

Dash.

Wilkie Bard.  
Songs.

48 Mins.; Special Sets and Drops.  
Hammerstein's.

Wilkie Bard had just finished the first verse of "Hail, Smilin' Morn" Monday matinee at Hammerstein's when his friends present leaned back, saying with much pride, "He's over." He was, too, afterward even more so, for this first number (sometimes called "Will You Sing This Glee with Me") had been done here before, by Karno's "Night in an English Music Hall," and by Will West in a Broadway production. When the professionals around hear Bard, some "clever boys" with "good lines" will have to tell the truth about them. During the "Opera" number Bard remarked while singing as a "dame," "It's a gift." That was a riot on Broadway the first time someone else used it. And when he said as the plumber's assistant appeared in the "Chrysanthemums" number, "Heaven must have sent him to me," another "bright line" in America was traced to its origin. Bard's stuff is his own. It's a pity he didn't mention in the afternoon show about his "copyists." Even Bard's music has been filched. "I Want to Sing in Opera" is the entire melody Gus Edwards once placed his name to. But withal, and admitting Wilkie Bard has aided many an Englishman and American to make good in this country, as well perhaps as in his own, there yet remains but one Wilkie Bard. He's an artist of the finest type. His songs are "productions," with a supporting company that is very capable, and as a "single act," under which classification Bard belongs, he is something entirely new for America. "Chrysanthemums" is a whole skit by itself as he does it, chock full of comedy and laughs. (This has also been stolen for this side, though comparatively new for Bard.) The audience forced Bard into another number: a rag that showed the man's originality. It was unusual, an Englishman coming to New York and giving us a travesty on the Turkey Trot, which he did by taking Gaby Deslys and Harry Pilcer as his models. It gave a glimpse of Bard's innate sense of humor. He "got" Pilcer and Gaby doing the trot as a couple of wrestlers would maneuver for holds. But it wouldn't make much difference what Wilkie Bard did, he's such a thorough artist. An "audience song" ("Opera") went with one of the numbers, and Bard put this over, as he did "plants" in the audience, one of whom, a young man in the right-hand stage box, did excellently—and did not sing the chorus. Bard was perfectly self-possessed at his opening performance in this country. He added a cleverly-worded speech of thanks to his song repertoire, mentioned that Tom McNaughton (present) was a New York Englishman. His stay here will be limited. Were he to remain long he would sweep American stagemod. He ranks with the very best of them. *Slime.*

If you don't advertise in VARIETY, don't advertise at all.

Tyrone Power and Co. (2).

"The Stranger at the Inn" (Dramatic).  
22 Mins.; Full Stage (Special Set).  
Fifth Avenue.

Tyrone Power is what is known as a "sterling" actor. He is a fine "reader," and enjoys considerable repute in the legitimate. His methods savor more or less of the "old school," which demanded bellowing voices and hectic acting. Apparently realizing this, the author of "The Stranger at the Inn," set down as Clayton Hamilton (it sounds more like a translation), has provided Power with a vehicle so full of Power that one may be pardoned for referring to it as "Power-ful." Scene represents the interior of an inn in a small village in Italy. A wealthy stranger is the only guest. He has been there a week, lolling about and displaying plenty of money, giving the impression he is an artist. Innkeeper is poor, and looks with covetous eyes upon the "gold." Tells stranger he is going into town, which will take a couple of hours. Stranger retires and innkeeper suggests to his wife that she lure stranger into making love to her, he will burst in, confront them and hold the stranger up, with the aid of police, and, if necessary, kill him, to "get the coin." She rebels: "You brought me pretty low, but I will not sell my love—I loved your brother." (Husband and his brother fought for her, and, brother losing, went to America). She finally yields, only so far as to lead the stranger on, after exacting a promise from her husband that there shall be no murder. Husband goes off; she calls to stranger. He comes, permits himself to be lured, removes his beard and stands before her as the departed brother of her husband. In a long tirade he denounces her as a wanton, etc. She pleads that she had been beaten into submission—"I've never been a bad woman"—and warns him. Husband enters with two officers, brother holds woman in front of him, compelling them to lay down their arms. The two brothers go outside with pistols and agree to fight to the death for the woman. Shots heard off. Brother rushes in, and so forth. Wife is played by Mrs. Power and villainous husband by Hugh Jeffrey. No fault to be found with the acting of an antiquated "compelling bit of dramatic realism." *Jolo.*

Lo-ve and Wilbur.

Roman Rings.

6 Mins.; Three (Black and White Setting.)

Colonial.

It's not so much what Lo-ve and Wilbur do on the rings as the way they do it and the effective black and white stage setting in which they show working in midair. With a black background the rings are installed downstage amid a white setting which is most attractive. The man and woman, excellent specimens, wear white gymnastic outfits, which also enhance the stage coloring. Lo-ve and Wilbur have spent money in fixing up the turn—it displays class, and the effect is worth every penny expended. Incidentally, they have a neat routine on the rings. There's a happy combination of gymnastic skill and stage tastefulness. *Mark.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

44th Street Music Hall (Oct. 27).  
Alice Lloyd Road Show, Royal (Oct. 27).  
"Indian Summer" (John Mason), Criterion (Oct. 27).  
"Tante" (Ethel Barrymore), Empire (Oct. 28).  
"Prunella," Little (Oct. 28).  
"After Five," Fulton (Oct. 29).  
"Oh, I Say," Casino (Oct. 30).  
"Tangled Lives,"—Park (Oct. 30.)

Ida Brooks Hunt and Co. (3).

Tabloid Opera Bouffe.

21 Mins.; Interior.

Fifth Avenue.

Ida Brooks Hunt is to be congratulated upon having conceived a departure from the commonplace vocal offering in vaudeville. Owing to the non-appearance of Eddie Foy and his family, she was shunted into the Fifth Avenue's bill without any programming, so the name of the presentment and its author and composer were not made known. It may best be described as a miniature opera bouffe, minus a chorus, and played by four people, a prima donna, a tenor, a baritone and a mildly comic maid. The comedy is clean and leans toward the dainty, while the singing of the principals is such as would stand criticism in a legitimate musical offering. There are solos, duets and trios, all pretentious and far from commonplace. Miss Brooks' vocalizing is, as always, well worth while. In response to an enthusiastic demonstration of approval Monday night, the drop was raised after the act was over and she responded with her well-known rendition of "My Hero." The whole thing savors of the better class of vaudeville, of which there is, alas, so very little *Jolo.*

Rackett, Hoover and Markey.

Songs, Talk and Dances.

14 Mins.; One.

Clumbia (Oct. 19).

Claudia Rackett, Lillian Hoover and Markey, a man, make up a very good trio that have a great chance as a vaudeville combination. The three people have worked out a very interesting and amusing routine of talk that takes up the first eight minutes. From this Miss Rackett goes into a song alone which drops the act some. The trio should stick together. There is no reason for any doing a single. Talk of the magazines is made very good through the trio doing a dance to the talk. This is somewhat spoiled through repetition. As an encore the trio give their impression of an evening in a Broadway cafe, which should follow the opening, crowding out the single song. Markey shows signs of developing into a first rate "nut comedian. He is a little fellow and between the two large women, who look well although they should tone down a little in dress, he looks funny. Markey gets his stuff over and there are a few new quips that are bully. The act if properly nursed should land the trio on the big time. As a small time feature they will have no trouble at all. *Dash.*

**TROCADEROS**

If the Columbia-Empire merger is going to result in many shows of the "class" of "The Trocadero Burlesquers," the theatre-goers of the burlesque circuit are the winners by the deal. Such a combination as Frank Finney, in charge of the comedy department, and a quartet of principal women such as Florence Mills, Lily English and Minnie Burke, is invincible. This is the sort of burlesque the merger people promised. To date Finney is one of the notable few that have put it over.

In the frame-up of the two-act piece, the producer (the program makes it evident that Leon Errol, Ed. Rogers, Finney, Harry Alford and one or two others were concerned in the affair) has, or have, if you prefer, hit upon a happy medium between the whoop hurrah comedy that gives burlesques much of its wide appeal, and the quieter fun that is looked for in the better class musical shows.

Finney knows his Wheel audiences. When there is a dull period and the entertainment demands a laugh to send it along, Finney is there to whip it over. He earns a special distinction, however, from the fact that he gets his effects otherwise than by the time worn burlesque expedients. His comedy is entirely legitimate. It is enough to mention that the show has a table scene, which is away from the ancient device and made into a capital laughing bit. It could have been used as an effective finale for the first act, so well was it handled as a massed effect involving the entire company. A burlesque comedian who can give the "table stuff" a new slant and make it funny at this late day, needs no further recommendation.

Florence Mills wears gowns and parades her agreeable person about liberally. Miss Mills alone has supported the feminine end of a whole burlesque troupe, and did it satisfactorily. In the Finney outfit she has able support. Miss English plays a semi-straight role as such parts are done in burlesque only once in a blue moon. She sang a solo as an incidental to the first act with that crisp, likeable speech that contributes so much to the charm of neat songs as they are delivered by English women. Miss Burke is a plump gingery soubret, with a first rate knack of getting over rag time songs and a good deal of energetic dancing.

This trio is supplied with an unusually pretty line of costumes, all of them modern, tasteful designs away from the burlesque conventions. Besides there is a small collection of minor character people, notable among whom was the young woman (the program left some doubt whether she was Helen Russell or Catherine Crawford), who filled out a more-than-medium size of blue silk tights. Both are apparently recruits from the circus line. They handle their lines amateurishly.

John P. Griffith makes a notable departure in that he does a straight part in a manner which gives it actual human similitude—an achievement that is worthy of note. Griffith's straight is an ancient Lothario, and the character is consistently developed. Sam Adams gives Finney excellent support

**COLLEGE GIRLS**

Max Spiegel's "College Girls" has been weighed in the balance and not found wanting as good burlesque entertainment, yet there's a lot of room for improvement. The chorus needs supervision, although there is no complaint on its dressing. Again the song department is good in spots and could easily stand a change that would greatly benefit it without forcing the principal woman to carry the entire second half. In spots there is speed to spare and in others there's not enough.

The scenery remains the same as last season with the first part in the college dormitory reception hall and the second on shipboard. Abe Reynolds remains the featured comedian, but Dolly Morrissey is also worthy of special advertising by the man ahead.

Miss Morrissey has decided talent in more ways than one, and a wardrobe that takes the bacon. She has gone in for elaborate costumes, and each one is stunning and most becoming.

While Reynolds did the Atlas stunt with the comedy Miss Reynolds stood out on the feminine side so far there was no comparison.

The dialog runs wild in the dormitory scene while the songs are bunched together in the second part. Of the chorus numbers the minstrel song was the best and the snappiest worked. The gallery gods liked the "form" number near the close. The chorus was at times dull and listless. The type of song may also be to blame but a stage director should get busy right away.

Of the minor principals Morrie Franklin, Irish character, worked hard, but appeared to be under a big handicap. Walter Johnson as Rosenbloom's son plays along old lines. James Hunter and Arthur Henry look spick and span.

Leah Henry looks pert enough, but doesn't seem to have much ginger. In one song in the second part she managed to get into the swim. Cleo Lewis is the second best dressed woman. Miss Beatrice, who does big with her viclin solo, also plays a college girl with little to do. The "College Girls" has not a single trot or tango number. Perhaps it's too much to attempt one with that chorus. With Abe Reynolds and Dolly Morrissey on the job, though, the "College Girls" goes over.

*Mark.*

as an eccentric. The two had a capital bit toward the end of the first act in a burlesque of ragtime harmony. There is no olio.

Twenty girls are in the line, well up to the average for looks and dressing, and half a dozen young men are carried apparently for the sole purpose of giving weight to the vocal effects in the ensembles.

Frank Finney has accomplished that rarity, a burlesque show that is clever and bright without seeming to be a weak attempt to put over a third class musical comedy. It's burlesque all the way through and mighty good burlesque, too.

*Rush.*

**PALACE**

(Estimated cost of show, \$6,600.)

Women are the week's feature at the Palace. Marie Lloyd, Ethel Levey and Amelia Stone (Stone and Kalisz, New Acts), gave a sartorial display which should keep the women folks in conversation during the Cabarets after the performance, at least.

Quite a first night audience on hand Monday. It was Ethel Levey's opening, Marie Lloyd's second week and Stone and Kalisz's first appearance in New York in this piece. Each received a warm greeting.

Miss Lloyd had the hardest spot, which brought her on before 9 o'clock. This did not prevent the Englishwoman from entering the big hit class. She sang five numbers, three from the first week's repertoire and two new ones. With the exception of the coster song, done in character dress, she displayed four gowns that were marvels. Two or three were new for the week, and Marie's appearance straightened the audience up in their chairs.

In England there has been but one Marie Lloyd, and it looks as though there would never be another. When it comes to singing tricky songs she has set a pace which others have found too warm to follow. Her agility and grace were rather a surprise, for our best little soubrets have nothing on the plump Marie at dancing. The English know what they are talking about when they vote Marie Lloyd the best.

Miss Levey sang four numbers, and also wore stunning costumes. Her hit was unqualified. The songs are not the best she has had, although her peculiar and pleasing singing voice and graceful stepping are enough in themselves. Next to closing was the lot of Ethel, and she held the spot firmly. Stone and Kalisz closed the first half.

Comedy was lacking in the makeup of the bill, which held two very bad waits and did not run off with any degree of smoothness. Martini and Fabrini and Bankoff and Girlie clashed. Both are dancing acts, doing a more or less similar routine. The former opened the show and the latter were moved from "3" to "8" after the matinee. They should not have been on the same program.

Bankoff and Girlie caught as much applause as any act on the bill. The fast work of the boy, who introduces his single dance in a neat manner, brought the returns. The couple should catch a production. The bare stage detracts from their work.

Armstrong and Ford brought some laughter in "No. 2" position. The act is built along familiar lines, but gets over. The Englishman's inability to get the American slang and jokes is the backbone of the turn. The song at the finish should be changed. It has been pretty well done.

Paul Morton and Naomi Glass opened the intermission and scored roundly. Paul is doing a new bit as an old man, singing a number and getting it over nicely. The comedy and dancing finish counted strongly.

Moran and Wisner were "3." They gave the novelty of the bill and deserved a better spot. It was a big favorite with the house. The act is away from the ordinary and from the

**AMERICAN**

It appears to be pretty well settled that small time audiences are strong for the dramatic sketch. The big time bookers seem to have neglected this style of offering. At least they have proved themselves extremely poor pickers of good vehicles, however enterprising they may be in selecting "names."

Porter J. White and company figure in the electric at the American, and their playlet, "The Visitor," gave weight to the bill. Placed to close the first half, it held the audience spellbound. "The Visitor" is a capital bit of tabloid melodrama. It gets under way rather lumberingly, but once in motion is rich in highly colored action. Suspense is well maintained, and there is a first rate "kick" in the denouement.

The rest of the bill is good enough light entertainment, with the emphasis on the comedy. Kenny and Hollis were a valuable item in the laughing department. Kenny goes to rather extreme lengths with his "nut stuff" to win laughs, but he undeniably does win them. The pair might have something better than the spiel about the "13 superstition" for the finish. Where does a brainstorm comedian come in for a "kind applause" speech?

Waterbury Bros. and Tenny were placed well down after intermission where they would do the most good. The familiar act goes through smoothly. Long playing has developed the mechanics of the comedy so the laughs come steadily, one on the heels of another. For effective nonsense the black face comedian (who is new hereabouts in the act), of the trio is a wonder.

Archer and Belford have not played about New York as much as they deserve. The tramp has some very funny moments. At one time soon after his entrance he rather overdid the pantomime, but the sketch, "The New Janitor," got over entirely on the strength of his silent clowning. The woman opens with a straight number, for which she is unfitted. "Coon shouting" is her forte, and she should keep to it.

The woman of Haydn and Bertin made a somewhat similar false move. Instead of making the most of her rag singing, and perhaps dancing, talents, she permitted herself to engage in long periods of talk with her partner, in the character of a "silly ass" Britain. Haydn's talk would probably have, done as well as a monolog. A good deal less of it and more of the song and dance specialty would improve the act vastly.

Gordon and Gordon, acrobats and contortionists, opened with an interesting light number, followed by Leon Roberty, who sang three songs concertwise. Moscrop Sisters were given the opening-after-intermission spot, a rather important position for a mild "sister" turn, and Dierick Brothers, strong men with an occasional acrobatic feat, closed.

*Rush.*

novelty and comedy deserves consideration. Maxine Brothers and Bobby closed the show, and held a good share of the audience seated.

*Dash.*

**UNION SQUARE**

(Estimated Cost of Show \$2,160.)

It must be tough, fellers, to play "show stuff" without a house. The few people at the Union Square Monday night could not be voted a crowd. Meeting one of the acts at Hammerstein's after the downtown performance Monday evening, I mentioned something in connection with the show there. "Did you catch us tonight?" he asked. "Oh, then, you were the audience."

The Square is gone. When Julius Steger and Willa Holt Wakefield together can't pull, it's time to put up the blinds. Turn the Union Square over for the kids of the East Side to roller skate, Mr. Keith. It won't be any more expensive than trying to run big time shows in that place nowadays under your name, although Keith could ask permission of William Fox to use the Fox name outside in order to draw some business.

The shows laid out for the Union Square are not much better than the attendance. Monday evening a two-boy dancing and singing act had the next to closing position. So that's big time, eh? Selah!

Mr. Steger is putting on a new sketch (New Acts), written by Harry Bonnell. VARIETY's correspondent at San Francisco. As Mr. Bonnell's name was misspelled on the program purposely, it's just as well to mention all the facts a couple of times. Miss Wakefield did several numbers at the piano, and one with the orchestra. She has some new songs, and did well enough in view of the patronage. The "names" on the bill drew only to downstairs. The balcony and gallery looked as though the Fire Department had closed them. Amy Lesser (William Friend and Amy Lesser—New Acts), also had some people she knew scattered through the orchestra.

The show opened with the Clarmont Brothers, on the revolving ladder. The finish brought the applause. "No. 2" held the Rathskeller Trio, with a new blonde boy singing the rags. The turn started slowly, through a ballad and a piano number, but gathered speed after that, finishing strong with "Wild West," a late rag-cowboy song. If the Rathskeller Trio will remedy the start, it will be all right. No act of this sort should ever be started with a ballad. Give them speed and action at the take-off. The Rathskellers have just returned from England, where they were a real hit, taking all honors of the performance at the Tivoli, London. They are there, in work and looks.

The Three Keatons were around early to set the show going. Joe Keaton had a couple of thousands of dollars' worth of fun kidding, and Buster sang a parody that an English singer would have paid big money for. The Five Mowatts, with their fast club juggling turned the trick. These boys tell it all in club work, and besides show judgment in orchestral accompaniment. The finish should be done under the spot, unless there is reason for not doing so owing to insufficient light that way.

The Field Brothers were next to closing, and H. M. Lazell and Co. finished out the bill.

Sime.

**COLUMBIA**

A little shower round 2:30 Sunday helped along the matinee at the Columbia. When the curtain went up the house was practically sold out. The show to a regular vaudeville goer at least was interesting. There were several acts not seen at every large time house you drop in at and every turn seemed to realize that it meant something to get over for all were going at high speed. There were five or six big hits and everyone got a little more than was due it.

McGee and Reece a mixed dancing act caught the start and sent them away nicely. The act is a good dancing arrangement of its kind. The principals wisely refrain from singing. The couple are a good pop number. Pierce and Alden (New Acts) filled in nicely and went over.

Bessie Browning did three numbers and finished with an imitation or two. Miss Browning is singing exclusive songs and handles the material very well. A good rube number if followed up by a few more steps of the rube kind should make a big hit for her. The hoop skirt arrangement in which she looked well also gained her something. The imitations are as you take them. Some fall over themselves about imitations and others can't see them.

Dorothy Schelle and Co. (New Acts) did very well. She was followed by Rackett, Hoover and Markey, (New Acts) the hit of the bill.

Bankoff and Girlie, a very neat dancing act, (better for a production than vaudeville) also scored roundly. The boy's work on the Russian stuff is a little ahead of what has been shown in the line. Al Herman in blackface, who has everything, cleaned them up some more. Herman has an offering that is worth four or five hundred a week to the big time. There is no black face comedian who goes as far as Herman with an audience. Henry and Francis kept them lively and caught laughter and applause all through. Emmett Welch Co. (New Acts) closed. *Dash.*

**FIFTH AVENUE.**

(Estimated cost of show, \$2,575.)

An interesting program is offered at the Fifth Avenue this week—interesting principally from the fact that seven of the ten acts are new to New York. Eddie Foy and Family failed to show and were replaced by Ida Brooks Hunt and Co. Miss Hunt is reviewed under New Acts, as are also Bush and Shapiro, Alinei's African Apes, Beaumont and Arnold, Libonati, Tyrone Power and Co., and Harry Kelly and Lee Harrison.

The Pantzer Duo, contortionists, opened the show. The man has a clown make-up, but does little or no clowning in keeping with the dressing. Josephine Dunfee has new songs of more popular appeal, and fared better than she did last week at Hammerstein's. She's a fine looking woman, with a genuine prima donna voice and a splendid sartorial equipment.

The Three Heddars, equilibrists, two cute little women and a male understander, have a corking, fast turn, neatly presented both with regard to the costuming and stage dressing.

The audience Monday night was small, but unusually appreciative.

Jolo.

**COLONIAL**

(Estimated cost of show, \$4,250.)

Valeska Suratt is the feature. Miss Valeska is emphatically there with these fifty stage gowns.

Lo-ve and Wilbur (New Acts) started things nicely. Percy Bronson and Winnie Baldwin were youthfully refreshing, and did fairly well in "No. 2." This team first plays hard on the song thing and then finishes up like a house afire with dancing. The couple has talent, but not until the last few minutes was it able to flash the right kind of speed for an act of its calibre.

Ben Deely, despite an off night, hit 'em hard.

Ethel Green's act is much the same as last season, opening with the "Annabel" song and closing with the old and new song contrast. Harry Tighe and Co. were a hit. The act runs too long.

After intermission, Edwin George juggled and talked. Some of his remarks were very chipper and amusing and the young man landed solidly. Miss Suratt was followed by Melville and Higgins, with their new act. Much of the old turn is retained. A portion of the patter fell upon unappreciative ears, but a song or two with Miss Melville's chirp and birdlike whistle turned the tide.

Paul Seldom's posers held everybody in for the finish. *Mark.*

**NEW YORK.**

The house Tuesday night was practically filled on the lower floor at 8:30. It is a good looking class of people that the entertainments attract, different than usually seen in the pop houses. The house seemed pleased with the acts and pictures. A couple of Kinemacolor subjects were especially liked.

The Bramsons opened with a very neat hoop-rolling specialty. There is nothing out of the ordinary shown, although the man and woman look well and run through the routine quickly and smoothly. The electric hoops make a pretty show, and the finishing trick, a variation of the old Kraton "schoolhouse," gets them rewards at the finish.

Billie Couvere did fairly well. She didn't deserve to do any better. Miss Couvere worked as though she would be glad when it was over, and the audience was no more interested in it than herself. Not a bad looking girl, Billie, and with a voice good enough, but ginger is necessary. Her numbers are not of the best, either. The third song, built around an old story of the dirty kind, should not be allowed by the management.

Jewell's Fantoche (more plainly called manikins) hit them a good wallop, although this is not as good an act as was shown under the name of Jewell's Manikins in Chicago earlier in the season. There are several new effects which pass, but the manikins will at all times be better liked than the scenic arrangements, such as the Bombarding of Manila, etc.

Wood and Dorien Sisters and Leila Davis and Co.—New Acts.

Some Arabs performing the same routine as has always been the stock in trade of these troupes closed the performance. *Dash.*

Joe Maxwell's "Dancing Girls" (7).  
12 Mins.; One (Special Drops) (8);  
Full Stage (Special) (4).  
14th Street.

Charlotte Cushman is featured with Joe Maxwell's "Dancing Girls," leading the four numbers which the program says belong body and soul to Maxwell by virtue of the copyright law. The 14th Streeters enjoyed the act immensely. It has as its feature a rainfall at the close with the dancing girls taking a shower bath in waterproof garments. This was a novelty for the house. Maxwell's act is of the musical comedy sort with no attempt for comedy aside from the gigantic false heads used by the girls at the opening. The German number, "Henry Klein," led by Miss Cushman in Holland peasant girl raiment, with a wooden shoe accompaniment, was well rendered, the song having a pleasant refrain. "Down the Line with Arabella," with the girls in light, girlish outfits and Miss Cushman in white flannel male attire, was followed by "My Reindeer," worked in a special North Pole setting with the girls in long white coats and Cossack boots. Miss Cushman had on a long union suit of crash material to add to the eskimo mode of dress. There was a dark change, scenery being transformed into a cornfield setting with an electrical storm in progress. The water pours from the wings on the seven girls lined up in a row upstage. Miss Cushman's rainy weather outfit showing in contrast to the black rubber attire of the six choristers. This stage "bit" was effectively worked, the 14th Street stage crew handling the waterfall without a slip. Miss Cushman and girls work like Trojans and Mr. Maxwell selected a nice looking, hardworking set of young women. *Mark.*

**Emmett Welch Co. (10.)****Songs and Dances.****22 Mins.; Open Full Stage; Close One. Columbia (Oct. 19.)**

Emmett Welch has surrounded himself with ten colored people giving an old time minstrel piece. Opening full stage Welch sings a number alone and is helped out by six colored men and four women in a levee arrangement, which gives the company a chance at singing and dancing. The troupe is not of the best and they fall short of the many which vaudeville has already seen in the line. Plantation melodies follow and these also run second to many which have already adorned the two-a-day. As a finish in "one" couple of special drops are used, one showing a day coach with Welch out in front and the troupe partially concealed behind the drop. The finish is a baseball diamond with the heads of the colored troupers being stuck through openings. Some novelty is added through the audience being thrown balls which they in turn hurl at protruding heads. Of the 22 minutes consumed in playing the act, this is the one instant that is amusing. Welch sings several songs but the act at no time gets above the small time category. The turn has the appearance of being an old one, that had been resurrected with a new touch or two. It did fairly well at the Columbia, due to the baseball finish. *Dash.*

If you don't advertise in VARIETY, don't advertise at all.

SHOWS NEXT WEEK.

(Continued from page 19.)

- "SEVEN KEYS TO BALDPATE"—Astor (6th week).
- "SWEETHEARTS"—(Christie MacDonald)—New Amsterdam (8th week).
- "TANTE"—(Ethel Barrymore)—Empire (Oct. 28).
- "THE AUCTIONEER"—(David Warfield) (revival)—Belasco (5th week).
- "THE DOLL GIRL"—Globe (10th week).
- "THE FAMILY CUPBOARD"—Playhouse (11th week).
- "THE FIGHT"—Hudson (10th week).
- "THE GIRL AND THE PENNANT"—Lyric (2nd week).
- "THE GREAT ADVENTURE"—Booth (8d week).
- "THE LOVE LEASH"—Harris (2d week).
- "THE LURE"—Elliott.
- "THE MARRIAGE MARKET"—(Donald Briant)—Knickerbocker (6th week).
- "THE PASSING SHOW OF 1913"—Winter Garden (15th week).
- "THE TEMPERAMENTAL JOURNEY"—Republic (3th week).
- "THE YOUNGER GENERATION"—(Grace George)—Lyceum (6th week).
- "TO-DAY"—48th Street (4th week).
- "WIDOW BY PROXY"—(May Irwin)—Grand.
- "WITHIN THE LAW"—Blings (60th week).

CHICAGO.

- "ALL ABOARD"—American (5th week).
- "PASSING SHOW OF 1912"—Auditorium (1st week).
- "GLORIANA"—Cort (3d week).
- "THE BEAUTY DOCTOR"—Cohn's (1st week).
- "THE ROAD TO HAPPINESS"—Garrick (10th week).
- "A TRIP TO WASHINGTON"—La Salle (10th week).
- "SHAMEEN DHU"—Olympic (2d week).
- "THE GOVERNOR'S LADY"—Powers (7th week).
- "ROMANCE"—Princes (5th week).
- "KISMET"—Blackstone (2d week).
- "A BROADWAY HONEYMOON"—Howard's (4th week).
- "OH! OH! DELPHINE"—Illinois (1st week).

PHILADELPHIA.

- "MILESTONES"—Broad.
- "THE LITTLE CAFE"—Forrest.
- "STOP THIEF"—Garrick.
- "FANNY'S FIRST PLAY"—Adelphi.
- "HOPKINS-POLAIRE-RICHARDSON"—Lyric.
- "ROMANCE OF THE UNDERWORLD"—Walnut.
- "THE DESERTERS"—American. Stock.

LONDON.

- "THE GIRL FROM UTAH"—Adelphi.
- "THE EYE OF THE TIGER"—Aldwych.
- "I LOVE YOU"—Ambassadors.
- "NEVER SAY DIE"—Apollo.
- "THE NEW DUKE"—Comedy.
- "ROYAL OPERA"—Covent Garden (Nov. 1).
- "OH I SAY"—Cort.
- "THE MARRIAGE MARKET"—Daly's.
- "SEALED ORDERS"—Drury Lane.
- "THE ADORED ONE"—Duke of York's.
- "THE GIRL ON THE FILM"—Gaiety.
- "THE REAL THING"—Garrick.
- "PEOPLE LIKE OURSELVES"—Globe.
- "WITHIN THE LAW"—Haymarket.
- "JOSEPH AND HIS BRETHREN"—His Majesty's.
- "THE GREAT ADVENTURE"—Kingsway.
- "GIGIC"—Little (Oct. 23).
- "THE BEGGAR GIRL'S WEDDING"—Lyceum.
- "LOVE AND LAUGHTER"—Lyric.
- "THE LAUGHING HUSBAND"—New Theatre.
- "FIVE GOES FIVE"—Playhouse.
- "ARE YOU THERE"—Prince of Wales.
- "THIS WAY, MADAM"—Queens.
- "THE PURSUIT OF PAMELA"—Royalty (Oct. 30).
- "PROCESSIONS AND THE LION"—St. James's.
- "THE GRAND SEIGNEUR"—Savoy.
- "THE PEARL GIRL"—Shaftesbury.
- "THE JONES'S"—Strand (Nov. 1).
- "COLLISION"—Vaudeville.
- "DIPLOMACY"—Wyndham's.

PARIS.

- "LA SAIGNEE"—Ambigu.
- "PROCURER HALLERS"—Antoine.
- "LA MASCOITTE"—Apollo.
- "TRIPLETTE"—Athenee.
- "LE SPECTACLE"—Bouffes.
- "MICHEL STROGOF"—Chatelet.
- "PENTLOPE"—Champs Elysees.
- "VIC DE PARIS"—Folies Dram.
- "LES FROISINS"—Gymnase.
- "P"—Gaiety.
- "CORFRAIT"—Odeon.
- "AMOUREUSE"—Porte St. Martin.
- "PRESIDENTE"—Palais Royal.
- "REVUE"—Leon-Poirier.
- "ROSES ROUGES"—Nouveau.
- "BLUE BIRD"—Revue.
- "AIGLON"—Sarah Bernhardt.
- "LA PHAENEX"—Vaudeville.
- "LE PARISIENNE"—Variete.
- OPERA—Opera Comique. Trilanon. repertoire (opera).
- COMEDIE FRANCAISE—Repertoire (comedy).
- ALHAMBRA—Vaudeville.
- EMPIRE—Vaudeville.
- POLIES BERGERE—Revue.
- OLYMPIA—Revue.
- BA-TA-CLAN—Revue.
- GIGALP—Revue.
- GADMONT PALACE (Hippodrome) pictures.

# RESPONDENCE

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

JOHN J. O'CONNOR CHICAGO VARIETY'S CHICAGO OFFICE: MAJESTIC THEATRE-BUILDING (WYNN) In Charge

PALACE (Mort Singer, mgr.; agent, Orph.).—Everything ran like clockwork with the Palace program this week until the announcer flashed the arrival of Horace Goldin, the nimble-fingered conjurer, and then it suddenly slowed up and took a heading dive. Regardless of any opinion as to whether Goldin hurt the show or not, and it must be recorded that he did not; the show, or at least that section which preceded Goldin's reproduction of the late Lafayette's pantomimic production, "The Tiger God," was too strong for avert Goldin to dent the impression it made, but from Goldin's spot to the finish the program fared badly. Goldin's opening routine of mechanical tricks bored the house sufficiently well to make almost anything welcome, therefore "The Tiger God" got over. It should be a big card for Sioux City and Des Moines also, for Lafayette probably never played there, but wherever that showman has visited, Goldin is going to create something resembling contempt. If he outlives a few other creating illusionists, Goldin will eventually establish a reputation strong enough to carry him around without the aid of those three royal scarf-pins. Forgetting Goldin and his purloined spectacle for the time being, one might leave the Palace feeling satisfied with the show, for the admission price in itself was balanced with the turn of Kalyjama, a Jap, who has built a novelty around the art of chirography, something so different, interesting and fine, that it shared the top honors. Some contrast between Kalyjama and Goldin from the standpoint of originality. To Van and Schenck went the evening's hit. They represent the surest of the order of the song, a boom that nearly swept vaudeville into the Cabaret division. Although local boys and naturally the favorite number on the bill, they won on merit. Hopkins and Astell in second spot were likewise a hit. Lovaine and Dusey have a comic skit wherein the female principal introduces some clever character work. Sharp and Turek started the program, going much better than the usual opener, while Fred Lindsay closed the bill. City Four felt the effects of "The Tiger God" and landed to a chilled house, something unusual for The Big City Four. WYNN.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orph.).—At best, one could hardly classify this week's assembly of talent beyond a fair show, the running order bringing it at times to a monotonous period, particularly after Nora Bayes had come and gone. She was followed by one Leipzig, a European magic man who does nifty things in "one" with a deck of cards. Leipzig really should have shown his stock up around the third position. It ought to close the spot he developed into a talkative chaser, leaving about two-third of the capacity house for the finisher, Louis Hardt (New Act). Miss Bayes naturally headlined, the program claiming her to be cheerfully assisted by Hal Clark, who does his level best to imitate his predecessor. Clark's presence in the turn is problematical unless placed there to establish an artistic difference between himself and Miss Bayes. Until he commences juggling with his more versatile partner, his impossibility is rather invisible, for Miss Bayes very kindly shades it with her absence from the stage, leaving Mr. Clark to do his very best, which is rather weak at that. One of the things which Miss Clark reminds an audience of the several million small timers who eke out an existence imitating Eva Tantray. Still, the lad has a near mustache and constant companionship with professional capacity, and if Miss Bayes' ability may eventually elevate Clark to a big time standard. Right now he's the weak member, and it might also be added, they carry a pianist. Remembering the North-Bayes engagement as a disappointment, this week's results are a disappointment. Walsh and Bentley opened with an acrobatic specialty in "one" before a special drop, the topmaster doing a hall boy character, the understudy a guest. The partner in mid-air at the routine of acts are commendable and suggest a strengthening of the talk when the turn would be in a position to demand a regular spot. Sylvia Loyal and a flock of trained pigeons have a novelty backed up with a pretty set. A well-trained dog stood out conspicuously at times sharing the applause with the lady. Richards and Kyle were an easy hit, the girl's personality going a long way to earn it. Richards should look around for some new material, the third visit to Chicago is anticipated. As a double turn in "one," they run with the top-notchers. Master Gabriel and Al Lamar retain their prestige, going as usual, while John T. Murray seemed to please without starting anything. Just a fair show. WYNN.

AMERICAN MUSIC HALL, (Sam P. Gerson, mgr.).—Left Fields in "All Aboard," land office business.

AUDITORIUM (Bernard Ulrich, mgr.).—Last week of "The Whip."

BLACKSTONE (Augustus Pitou, Jr., mgr.).—Cliff Skinner in "Kismet" at the Illinois; last season.

CHICAGO LITTLE THEATRE (Maurice Browne, mgr.).—Local company in repertoire.

COHAN'S G. O. H. (Harry Ridings, mgr.).—Last week of "Stop Thief."

CORT (U. J. Herrmann, mgr.).—"Gloriana," not making much of a stir.

FINE ARTS (Albert Perry, bus. mgr.).—"The Yellow Jacket," in added week.

GARRICK (John J. Garrity, mgr.).—William Hodge in "The Road to Happiness," one of the biggest successes here.

GLOBE (Ellis Glickman, mgr.).—Yiddish players in repertoire.

ILLINOIS (Will J. Davis, mgr.).—Last week of "The Lady of the Slipper."

IMPERIAL (Kismet & Gassolo, mgrs.).—"One Woman's Life."

HOWARD'S (Frank O. Peers, mgr.).—Emma Carus in "A Broadway Honeymoon."

LA SALLE (Harry Askin, mgr.).—"A Trip to Washington," presented by a lively company.

NATIONAL (John B. Barrett, mgr.).—"Freckles."

OLYMPIC (George C. Warren, mgr.).—Chauncey Olcott opened in "Shameen Dhu" Sunday.

POWERS (Harry J. Powers, mgr.).—"The Governor's Lady" in next to final week.

PRINCESS (Frank Phelps, mgr.).—Doris Keane meeting with huge success in "Romance."

STUDEBAKER (Sam Lederer, mgr.).—Lina Abarbanell in "The Red Canary."

VICTORIA (Alfred Spink, mgr.).—Marie Nelson and Rodney Ranous in a new play called "The West End."

ZIEGFELD (Will K. Ziegfeld, mgr.).—Pictures.

"The Last Days of Pompeii," in pictures will come to the Ziegfeld, Oct. 26.

"When Love is Young" will come to the Cort Tuesday, featuring Hyams and McIntyre.

Box office records are being broken at the Princess, where Doris Keane is playing in "Romance."

Aaron Jones left Chicago this week for a vacation, French Lick is his destination. He returns Nov. 1.

Fred Nixon-Nirdlinger spent a few days in Chicago this week visiting his folks-in-law. He returned last Tuesday.

Dave Beehler and Charles E. Kohl returned from New York last week, where both went conferencing, but not together.

Ed Foster, formerly of Foster and Foster, has reconstructed his former vaudeville offering and is now seconded in the skit by Minnie Foster, his wife.

This is the last week of "The Whip" at the Auditorium. Next week, "Passing Show of 1912" will come there for three weeks for the benefit of the policemen's fund.

The play going committee of the Drama League of Chicago has sent in a favorable report on "Romance" as enacted by Doris Keane and her company at the Princess.

Minnie Palmer has booked the Four Marx Bros. and Co. over the Jones, Linnick & Schaeffer time. The company, a tubful show, is now playing the Pantages time.

Harry Thornton of Cummings and Thornton will desert the stage this week to take the managerial reins of the Gayety, Springfield, Ill. The house is booked by Frank Doyle.

The Little theatre in the Fine Arts Building opened Tuesday night with "An Evening With Columbus," "The Maker of Dreams" and "Mr. and Mrs. Pierrrot," the latter by Martin Johnson of Chicago.

Duke Brannon, manager of the Grand a house located on the South Side of the Lincoln district, playing to a colored audience, returned from the coast this week whither he went in search of health.

The Saturday Evening Telegraph, a new paper to be devoted to local news, theatrical and otherwise, will make its first appearance Nov. 1, edited by Jack Lait and Tom Bourke, both members of the Chicago "American" staff.

Jestic theatre orchestra, was taken to the Forest Institute for Consumptives this week. Grasshoff has been in bad shape since leaving the jestic pit and is said to be in dangerous shape.

Edna Bates of "The Lady of the Slipper," at the Illinois, has sued Chas. L. Dox for annulment of her marriage to him in St. Paul, Minn., Jan. 22, 1912. She alleges that Dox has a former wife living, known as Mae Ainsworth Dox.

Ben Iden Payne has been selected as director of the repertory company which will play in the Fine Arts theatre under the auspices of the Chicago Theatre Society this fall and winter. The first play will be Shaw's "Widowers' Houses."

Walter Percival will soon show a new act around Chicago called "Town Lots," written by Ralph Kettering and Norman Buckley, the latter's vaudeville reputation hinging on the success of "Conscience," a piece he wrote for Walter McCullough. Kettering needs no introduction, likewise Percival.

J. C. Matthews has arranged to supply attractions for the Bijou Minneapolis, the former legit house there; it seats 1,500 and will play a new show at 10:30. Matthews also took in the Vaudeville Grand at Beloit, Wis., which has played the string of agencies in town without missing one.

The scheduled meeting of the W. V. M. A. board will not take place in Chicago this week as announced. The subject of those troublesome 19 houses declared to be in eastern territory will be discussed and settled between J. C. Albee and E. E. Kohl within the next fortnight, while they remain in the "Association" list.

Earl Cox has arranged to book the vaudeville attractions for the Live Stock Show now being shown at the Pavilion in the local stock yards. This, a yearly event, is very seldom accompanied by a free entertainment, but the management deemed it advisable to help the draw. Cox is booking the new Hippodrome at Peoria which opened this week with a capacity of 2,200 at 10-30.

The divorce courts have been active in the past week with show business featured by most of the circuit judges. The calendar announces that Earl Keats has sued Dorothy Keats for a decree; Augusta Englehart has appealed for a separation from her husband, John, for alleged cruelty, while the same cause is given by Margaret Fuller, who craves a divorce from her husband, Lew.

Walter Butterfield is now a Chicagoan with all the trimmings, having moved his family and home to this city from Battle Creek, the former headquarter of his Michigan chain of houses. Recent activities and the necessity of a trip thrice weekly to Chicago where he lately booked all his circuit attractions from, impressed him with the idea to move, save expense and remain continually on the ground.

Statements to the contrary notwithstanding, it has practically been settled by C. E. Kohl and the directors of the W. V. M. A. that the John Simons Agency will shortly dissolve. This has been interesting news, as accurately printed in VARIETY a few weeks hence, but Simons' continued presence on the "Association" floor gave birth to several contradictory statements. However, the story has practically been confirmed by one with proper authority.

It is said the local branch of the White Rats Actors' Union has requested the main branch for permission to appoint a permanent traveling representative out of Chicago for the purpose of handling matters of litigation that accrue outside of this city and state. There are very few if any claims at all in Chicago proper, the majority coming up in outside towns. The local Rats feel that a traveling man, backed up with the A. F. of L. affiliation could settle matters with practically little cost or effort.

The case of Ransome and Winter, two local agents who were picked up by local authorities on a charge of booking acts without a proper license, was held over until Thursday of this week before Judge MacInnes. It is thought the Federal authorities will go after the matter, inasmuch as the man charged with booking a girl "baiting" into a New Orleans disorderly house. It had been working under the license of O. M. Young, who hasn't been actively engaged in the agency business here since last April.

The Empire will house Ellis Glickman's "Yiddish" Stock company commencing this week, instead of the Globe, as announced. After making all arrangements to have the outfit locate at the South Side theatre, Glickman thought the matter over and correctly changed the difference in Jewish population in both sections. The Empire formerly played Western Wheel burlesque and is but a few blocks from the Bijou, where Glickman originated the same brand of amusement. The Globe, also known as the International, has been running athletic shows, featuring wrestling, etc., which naturally placed it in the down and out class.

Dame rumor has it that Adolph Meyers, the former "Association" ten percentor who sold his interests in the booking business to the John Simons Agency, is about to return to the "Association" floor. It is understood Meyers has been advised by a Jewish population officer, but just where Meyers is to place his case remains a mystery. It is claimed a contract into which he entered with Simons prevents him from active business in the agency

"Sergeant Bagby" with eight people, a late vaudeville effort of Bozeman Bulger, the baseball writer.

# Eduardo and Elisa Cansino

The wonderful Spanish dancers Mrs. Stuyvesant Fish discovered in Spain and brought to this country are booked for a lengthy engagement with **WILLIAM MORRIS** for the **ALICE LLOYD SHOW**  
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line until next year. Simons, who took over the Meyers office has six people at present booking from his office on the floor, despite a recent order from the Managing Director that his office was not to place acts with the "Association."

## SAN FRANCISCO

By HARRY BONNELL

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES THEATRE BLDG.  
Phone, Douglass 2213

EMPRESS.—Gerard, in closing position with his cannon balls, juggled the heavy weights effectively. Vato Keith, Mary Hampton and Harry Fenwick played "Who Was He?" and the sketch went over nicely, being capably acted. The Village Choir offered some pleasing harmony. Kelly and O'Leary chafed up a clean hit. Nina Payne gave satisfaction with her voice, but her dancing was not up to full measure from the Empress standpoint. Shreck and Percival banged out a pleasing impression at the opening. Corinne Rollins, billed as "The California Nugget," with a "September Moon" number on her program, was not up to full weight on the entertainment scales. Babe Mabel Wright, the 13-year-old Oakland miss, who swam the Golden Gate a few days ago, debuted without a tank, her act proving of little consequence. An added feature was Morey's reproduction of the Titanic disaster with mechanical scenes that proved an interesting spectacle.

ORPHEUM.—"Dance Reveries" was artistically successful. Nellie V. Nichols rang up a substantial hit. Mack and Orth added to their popularity. The Four Athletes, in last position, showed class. "The Obstinate Miss Granger," with Rosalind Coghlan featured, did not make the impression desired. Of the holdovers, Lulu Glaser and Co. were again well received, while Klutzing's Animals repeated successfully in the opening spot. Swor and Mack registered a very successful "repeat."

PANTAGES.—The Abou Ameen Hamid troupe of acrobats whoop'd things up cleverly with tumbling. "The Earl and the Maid," the western playlet by a local newspaper man, did not show. Moore, Davey and Fin were entertaining. "The Indian Ruse," with Jose Melano & Co., came up to expectations, the sketch having an interesting story which was excellently interpreted by the cast. Anderson and Golins passed on their comedy, although the drunk bit at the opening availed nothing here. A "Study in Black and White" was lamentably weak and consequently "frosted" the bill. The DeVolo Trio, opening, did fairly well. Mrs. Myrtle Wright, Babe Wright's mother (Babe appearing at the Empress) was an "extra" on the strength of accompanying her daughter on the swim through the Golden Gate, but started nothing, her "single" being of the commonplace variety.

CORT (Homer F. Curran, mgr.).—"Julius Caesar" (William Faversham, first week).  
COLUMBIA (Gottlob, Marx & Co., mgrs.).—"Count of Luxembourg" (first week).  
ALCAZAR (Belasco & Mayor, mgrs.).—Premiere "Help Wanted," stock production (House Co.).

TIVOLI O. H. (W. H. Leahy, mgr.).—Grand Opera (repertoire) (second week).  
BAYVIEW (W. A. MacKenzie, mgr.).—Stock. "The Confession."

NATIONAL (Marston & Levy, mgrs.).—Pop burlesque stock.

Nena Blake is reported ill in the Clara Barton Hospital, Los Angeles.

In the absence of Stage Director Fred Rutledge at the Alcazar, that position is being filled by Frank Wynn.

Nat Wagner's "Madame Sherry" show opened Oct. 12 at Vallejo. Lew Spaulding is plotting the outfit, booked over the one nighters of Northern California.

Edwin O'Malley, trap drummer here at the Princess, has been a married man since Oct.

## STAR ACTS

Many a weak vaudeville bill could be bolstered up and carried across by a good, interesting picture. Many a bill that falls flat could be saved in the same way. Many a theatre that is struggling along now with moderately successful vaudeville could be turned into an all the year round big money maker by putting on a complete picture program. "Every act a star act."

It is possible now for a vaudeville manager to get a service of pictures selected from the ten great manufacturers of the world, on a program that is *positively exclusive*. Pictures that no one else in his territory can possibly get hold of within three months of the day he shows them. This is a wonderful development of the Motion Picture industry. It opens the gate of vast possibilities to the vaudeville and "regular" house manager.

## General Film Company (Inc.)

Department C

200 5th Ave.

NEW YORK



12 last, when he led to the altar Miss Lons Catlett, a near relative of Walter Catlett.

The passenger rates (single and excursion) to the Panama-Pacific Exposition are to be determined March 15 next at the next meeting of the Transcontinental Passenger Association.

The Auditorium, new, in Dunsmuir, Cal., with a claimed seating capacity of 1,500, opened Oct. 7 under the management of Frank Talmage. "Officer 666" was the initial attraction.

Frank Palma, a former musical director at the Blackstone, Chicago, and more recently with Rock and Fulton, in vaudeville, is leading the orchestra of eighteen pieces here at the new Gateway.

Up from Los Angeles comes the late news that Dillon and King, late "pop" musical comedy entertainers at the Columbia, Oakland, are playing to a poor business at the Lyceum, in the Southland metropolis.

Mae Kéene, formerly a stock actress, but now Mrs. Joseph Edmondson of this city and retired, adopted a three-week-old orphan baby about a fortnight ago. The lucky little fellow has been christened Fred Leslie Edmondson.

On the eve of her planned departure for New York City to join the David Belasco acting forces, Lovell Alice Taylor, until re-

cently a member of Ye Liberty stock, Oakland, developed pneumonia. Her condition is not believed to be alarmingly serious.

After spending a lot of time and labor, and some expense, on a "pop" musical comedy tabloid, Jack McClellan sent it up to Vallejo Cal., last week to open for Bert Levey. The best that the offering could do was a "fiv" and it was withdrawn.

The spirit of reform that appears to have Bohemian France in its grip asserted itself Oct. 11 through the medium of the local police who put a stop to the operations of five wheels of fortune that were awarding articles of merchandise to the winners.

The Rickard circuit bookings that called from here last Tuesday for Australia were Richards Brothers and Lucille Savoy. Several other acts are understood to be en route to Sydney from England, where they were booked by Hugh D. McIntosh.

Mabel "Babe" Wright, the Oakland Miss who swam across the Golden Gate here last week, and her mother, Mrs. Myrtle Wright, who accompanied her, are appearing this week at local vaudeville theatres. The mother is at Pantages' while the daughter is a few doors away at the Empress.

Judging by the long list of victories this season, the Columbia Theatre baseball team

is comprised of good players. Last week they defeated the Concordia Club 6 to 3. A feature of the contest was the timely and effective batting of Herbert Rosenor, a pinch hitter, and also the stick work of Manager David.

"Babe" Wright, the 13-year-old daughter of Mrs. Roy H. Wright, of Oakland, accompanied by her mother, swam across the Golden Gate at the entrance to San Francisco Bay Oct. 12 in the fast time of 35 minutes and 46 seconds. This beats the previous records of both Hazel Langenour and Nell Schmidt by several minutes.

Bob Burns, booking agent and vaudeville theatre manager for the last two or three years in Chicago, returned here last week and very shortly afterward was engaged to take charge of a branch booking office which the Western States Vaudeville Association is establishing in the Hippodrome theatre building in Los Angeles.

Lester W. Manter, until recently assistant manager of the Macdonough, Oakland, has been sued for a divorce by Dorothy Anna Manter, who alleges drunkenness and extreme cruelty. The couple were married July 12, 1911, in Oakland. The plaintiff requests the legal custody of her ten months' old baby and would like some alimony.

One of the most important events scheduled so far from the grounds of the Panama-Pacific Exposition is the completion of the Exposition Terminal Railway. Tracks have been laid to practically every part of the fair grounds and besides the announcement is made that the freight ferry slip is in readiness for the docking of vessels.

A prominent physician of Sydney, Australia, is quoted recently for opining that the so-called smallpox prevalent in the Antipodes has been correctly diagnosed, and instead is a skin infection known scientifically as "atypical" and which he declares to have been brought into that country through the medium of Chinese immigrants.

Monty Austin, the Sacramento saloonkeeper who is credited with having been the "make you acquainted" man in the widely advertised Diggs-Caminetti case, having qualified as a cabaret entertainer at the recent apple show in Watsonville, Cal., is now planning to go further into the focus of the public eye by going into vaudeville.

Del Harris and Jack Jeffers, comedians, are heading the line-up of J. J. in the stock pop burlesque show that is entertaining the patrons of the old National on the West Side. Incidentally, Harris is stage manager and producer. Frederick B. Rice is press agent and Milton I. Jacobi is orchestra leader. A. T. Haskins is business manager in front of the house.

Word reached here last week from Los Angeles to the effect that in an argument on the stage of the Hippodrome, Norman Whistler, stage manager, was assaulted Oct. 14 by Billy Noble, of Noble and Brooks, and sustained a broken jawbone. The altercation is said to have resulted from the stage manager's refusal to permit Noble taking an encore.

It is lately reported from El Paso, Tex., that the affliction of Bobby Fitzsimmons, the young juvenile actor, who was attacked by thugs a few weeks ago and a victim of acid throwing, will be confined pretty well to the permanent loss of one eye, specialists having succeeded in saving the other optic nerve broken nose and lacerated scalp were among Fitzsimmons' other injuries.

Believed to be suffering from mental depression and melancholy, brought on by the recent "lid clamping" on the "Barbaric Coast" Helen King, aged 20 years, and a dance hall girl, made an unsuccessful attempt to commit suicide here October 17 in her room at 1116 Mason street, by swallowing a dose of poison. A stomach pump at the Central Emergency Hospital prevented a fatality.

According to the tale unfolded here by the Mangan Troupe recently arrived from Aus-

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Says Once More

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 Garrick Theatre box office

**Eva Tanguay**

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(Signed)

Glenellen, Cal., Oct. 13, 1913

JACK LONDON

trials, American acts booked for a tour of the Antipodes will do the wise thing by going through the treatment of vaccination before leaving these shores and by taking along a doctor's certificate to prove it. Owing to a smallpox scare in Australia, foreigners are compelled to undergo vaccination before landing at Sydney.

While playing in Salt Lake City recently

with the "Count of Luxembourg" company, Frank Moulin paid a freak bet on the New York Giants by pushing a baseball through the public streets for a distance of half a mile with a baseball bat. The winner of the wager was Fred Walton. As the loser had to previously spend \$20 with the local newspapers in advertising the event, his entertainment was witnessed by a big crowd of natives.

An arrangement is reported to have been entered into lately between Oliver Morasco and Fred Belasco of the Alcazar, this city, by which the new Morasco Coast productions are to be shown here before being taken to New York City or Chicago for presentation. Following the current engagement of the new Jack Lalt play, we are to see "Not For Sale" and "The Wild Olive," which Elmer Harris is now at work on here at one of the leading hostleries.

The next play to be seen here at the new Gaiety theatre, following the current successful run of "The Candy Shop," is most likely to be a musical comedy entitled "Walt a Minute," the book and lyrics by Eide Dudley and music by Robert Hood Bowers. It is expected the piece will be in readiness for production by Nov. 1 at Denver and after a week there, the show will be brought in here over the one-nighters with a possible preceding week in Los Angeles. It is understood that the Auditorium in the latter city is to house the Gaiety shows when in the Southland city.

A rumor started here last week to the effect that a change had suddenly been made in the management of the new Anderson Gaiety theatre. Of course it was not true, except that one Sam Berger, a local Market street clothier, has been selected by Proprietor G. M. Anderson to represent him in the capacity of resident house manager and thereby relieve General Manager J. J. Rosenthal of the multitudinous routine details for which the latter has not time for personal attention. Rosenthal in turn has an assistant in the person of Sydney Harris, lately from New York City, who will look after the interests of Jacob J.

The Bert Levey brand of vaudeville has been withdrawn from the Tabor-Grand, Denver, which is again playing traveling combinations. Levey admits last summer was anything but satisfactory in Denver from a financial standpoint, and ventures to attribute the conditions to the fact that in the Colorado capital there are in the neighborhood of 10,000 unoccupied houses. This, he opines, is due to a marked decrease in the number of visiting tourists, and who he believes have flocked to Southern California and to San Francisco. The summer's slump in business is said to have been felt proportionately by the management of the other Denver playhouses.

Since his arrival, Jake Rosenthal, business manager of the new Anderson Gaiety theatre, has started to show the local publicity chaps a few things about theatre advertising. In addition to a lot of big flashes in the daily newspapers, he has put out framed life colored group photographs of the company in a manner that borders closely on the wholesale. The lobby display has been especially strong with these. The energetic manager is determined to keep the Gaiety at the extreme top of the winning column if possible, and is going outside of the city for business, which he proposes to attract by putting a display of big picture frames at the most central point in the suburban towns and arrange with some hustling local suburbanite to sell reserved seats on a commission basis.

The latest echo of the business conflict being waged between the Western States Vaudeville Association and the S-C and other coast "pop" vaudeville circuits is a statement alleged to have lately been made here by the Georgia Trio, which "jumped" their W. S. V. A. contracts recently to play for Bert Levey. They are quoted for saying that the reason for the "jump" was that on their arrival in Los Angeles from the East they were met at the depot by Manager Bouvier of the Empress and Manager Carl Walker, the Pantages' representative and warned that they would be ineligible to play either of those circuits hereafter if they kept their W. S. V. A. engagement at the Hippodrome. Last week the "Western States" people retorted for the "jump" of the Georgia Trio by "copping" Pistell and Cushing when the latter team arrived from the east to open for Bert Levey.

The Georgia Trio, who dropped out of the bill at the Hippodrome in Los Angeles recently on the plea of one of the members being ill, were among the acts that sailed from here last Tuesday for a tour of the Brennan-Fuller vaudeville circuit in Australia. The Trio is understood to have played half a week for Bert Levey in Fresno on their way from the Southland and opened here at the Princess for three days under the billing names of Blake, Brown and Ester and with the last half of the week to follow at the Wigwam, notwithstanding that they were still under contract to the Western States Vaudeville Association. When the ac-

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Because laughter is so healthy  
And it makes folks so content  
To cure ills with laughter doctors  
Will soon experiment.

But will they know how to do it?  
Can they make you laugh and smile  
Will it last for just an instant,  
Or for quite a good long while?

Though some of them may be doubtful,  
They will not believe it's true;  
But at that we are specialists  
And we know just what to do.

Of course, we know all about it—  
And there is a lot to know—  
For we cure by means of laughter,  
Twice daily by our show.

Our medicine is Silliness,  
Humor and merry Folly,  
For it can cure any sickness  
And make anybody Jolly.

The laughing muscles are massaged  
By trained athletes in that line  
Who by Jokes and funny actions  
Can just make your life divine.

Now, in this we have succeeded:  
We stopped every kind of Pain;  
We made people laugh themselves sick,  
Then we laughed them well again.

So all you patients come to us,  
We know that is all you need.  
You will not be disappointed,  
For our laughs are guaranteed.

We serve the most droll whistlings  
To you on a table spoon  
You can take it any time you like,  
In the night or afternoon.

Although our food does not seem much,  
It's very interesting  
And you will not regret the day  
You find yourself investing.

In our laughing Sanitarium—  
It's called Vaudeville, by the way—  
We are receiving new Patients  
And we are curing them each day.

# The Schwarz Co.

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**NEXT WEEK (Oct. 27)**

**44th St. Music Hall, New York City**

tivity of the Trio here became known to the W. S. V. A. management, the chances looked bright for a court injunction and a civil damages suit. General Manager Sam Harris finally concurred to waive the playing contract claim and let the matter drop.

True to their announced plan of pulling off a street carnival on the night of Oct. 11, the divekeepers of the "Barbary Coast," in defiance of police orders not to do any public celebrating, did manage to make a fairly respectable show of the prevailing good-deeds, "Hilarity," who heretofore has reigned supreme in the Pacific street resorts, was as quiet as the proverbial mouse when compared with the old "wide open" days. Pacific streets were crowded with the curious from uptown, but they were mostly "rubbernecks," who did very little thinking with the dance hall girls and still less spending for liquid refreshments. The dance hall proprietors are unable to sell anything "strong" and the visiting public simply refuses to be educated to the unfermented, all of which makes it appear very probable that at the close of the current Portola Festival celebration, the notorious old "Coast" will speedily lapse into a state of innocuous desuetude from which there will be no real awakening. Dick Richards has reopened "Spider" Kelly's old place and labeled it the "Tivoli," but whether it is anything more than a move to get the partygoers and change from the visitors to the Portola Festival, another week or so will tell.

After a successful across-the-continent tour of eight weeks, the Anderson Galey Company arrived here early last week and Saturday night formally dedicated the new half-million dollar theatre built by "Broncho Billy" Anderson on O'Farrell street and christened the Galey. The event was one of the most important in the local theatricals of late years. A crowded house of enthusiastic theatre goers greeted to their friendly and interested attitude toward the venture with expressions of approval that found their way through frequent and generous outbursts of hearty applause. Aside from the unconcealed admiration for the new playhouse, the company's musical review, "The Candy Shop," came in for considerable more than its individual share of the public's plaudits. The elegance and lavishness of the staging and the huge collection of star comedians, comedienne, singers and dancers is generally conceded to be convincing evidence of the sincere purpose of Managers Anderson and Rosenthal in giving San Franciscans exactly what they promised, a \$2 show for \$1. In the matter of players and production, the Galey management seems to have run the length of extravagance. The one dominating figure of the Galey fun factory is William Rock, the comedian who is credited with having staged the show, but in the division of the honors he is obliged to count up with his old vaudeville team mate, Maud Fulton, Al Shean, Tom Waters, Will Philbrick, Gene Luneka, Catherine Hayes, Kitty Doner, Bessie Franklyn, Franklyn Farnum, and a bevy of beauties that are mighty near if not quite the finest collection of choristers ever imported here from far off Broadway. Play and players scored heavily at the opening and it can be truthfully said that it was about the nearest approach to a Broadway "first night" of anything that has occurred here in many years. "The Candy Shop" has two acts and three scenes of rollicking nonsense that can be described best as a jumble of bits of merry musical voices, the abandon of dance, a swirl of color, flash of shapely limbs, the sparkle of bright eyes in lovely youthful faces and the glint of pearly teeth between smiling red lips. The piece is full to the brim of good wholesome and clean fun that is sent over the footlights with dash and glamor and ginger and go. It was a turn-away opening, capacity prevailed at the second night's performance, and the chances appear to be excellent for the "S. R. O." sign to be more in evidence than otherwise throughout the run. In the interior decorations of the Galey, the color scheme is a combination generally of white, rose and blue. As may be supposed, it is equipped with a modern heating and ventilating system and the lighting arrangements are excellent. A feature of the latter is a profusion of hidden incandescents in the ceiling of the auditorium and which produce a delightfully soft and mellow effect. The seating capacity is 1,835, divided as follows: First floor, 862; balcony, 641; boxes, 32. The proscenium opening, 38 feet. The stage is 30 feet deep and has a width of 83 feet. The distance from platform to room is 90 feet and to gridiron 63½ feet. The outside lobby entrance is constructed chiefly of light colored marble. The location, very central, is directly across the street from the Orpheum, and second best to no playhouse in the city.

As hinted in last week's VARIETY, the Sullivan-Considine circuit and the Western States Vaudeville Association, heretofore on the very best of terms in a business way, have finally reached the parting paths. Confirmation of this was obtained a few days ago from the management of the S-C offices here and it now develops that the same stand has been taken by Alexander Fantages, although the latter has never been known to and could hardly be expected to entertain a very neighborly feeling for the "Western States" while being so strenuously opposed to the latter "cooping" the acts that he brings out here over his circuit. While the S-C and Fantages' offices are not known to be acting concertedly through any mutual agreement or understanding, they both stand openly arrayed against the W. S. V. A. and this same attitude extends to the Bert Levey circuit, all three of which have a common cause of opposition against the Ackerman-Harris concern. The Hippodrome in Los Angeles is the real "root" of the evil, as has been admitted here. The phenomenal success

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Shakespeare.

## That's Why They All Want

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# Bert Lamont

## Cowboy Minstrels

AND HIS

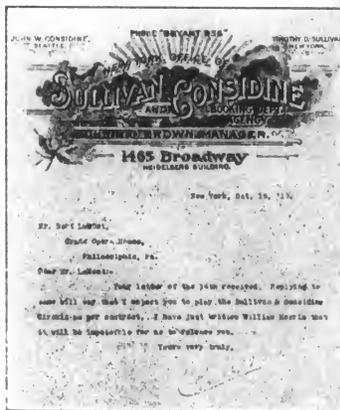
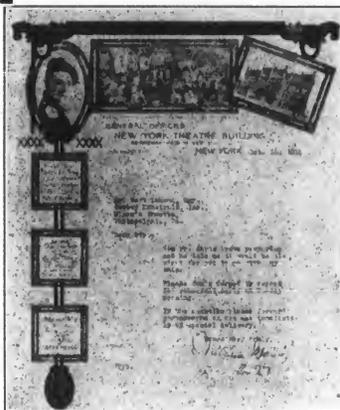
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HERE'S THE ANSWER



Oct. 13th—NIXON'S GRAND OPERA HOUSE, PHILADELPHIA

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Oct. 27th—22 WEEKS

3rd Feature with the  
ALICE LLOYD ROAD SHOW  
on Sullivan-Considine Circuit

SO WE SHOULD WORRY

of the Los Angeles link in the W. S. V. A. chain is generally known to have put an awful crimp in the business of the other "pop" theatres there and the "opposition" contends that the "hip's" admission price of ten cents all over the house as against the "10-20-30" scale at Fantages and the Empress, and even against the five-cent price at Bert Levey's Republic, is unfair competition. Very likely what aggravated the situation to the breaking point was the recent announcement that the W. S. V. A. is formulating plans for a "Hip" in this city with proposed seating capacity of no less than 3,000 and where the popular dime admission fee is to be charged. The Ackerman-Harris-Brown-Cohn combine are known to be in the fiercest opposition to this and very confidently declare that in another week or ten days they will be prepared to divulge the exact location of the site, which they say is in a very central location in the downtown shopping district. The announcement is made from the S-C offices here that heretofore no act will under any consideration be booked on that circuit that is known to have recently played for the "Western States." Alex Fantages feels quite the same way about it and Bert Levey chirps "me too." Booking Representative W. F. Reese of the S-C office declares that self-preservation makes it compulsory and the others of the opposition feel quite the same way about it. The W. S. V. A. folks on the other hand do not seem to feel a bit uneasy over the boycott or "blacklist" thing and smilingly declare their intention of playing the acts that play the opposition circuit. President Irving C. Ackerman contends that they are offering just as good if not a better class of attractions here that heretofore their competitors are showing for "thirty cents top"; he jubilantly avers that the Los Angeles "Hip" is a veritable "mint" and that they can get all the acts they need with no perceptible sign of a retreat or surrender on either side, the prospects look bright here for a real merry local vaudeville war that promises to live things up a bit more than usual.

### PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. S. O.).—Olga Netherole is giving vaudeville a real uplift as the headliner of a bill laid out purposely to surround the actress with as much applause as possible. Miss Netherole is doing the separation scene from the third act of "Sapho" and not the staircase scene as was the hope of many. Miss Netherole is an emotional actress of ability and not one of the legitimate artists we have seen in vaudeville has offered sketch or playlet which quite compares with this offering. It gives her opportunities which she makes the most of and at the finish of her act her audience was thoroughly in her grasp. It is a splendid effort, something new for vaudeville, and it is wonderfully well played by Miss Netherole and her capable company. It was almost a shame that she permitted herself to take a bow, but she probably thought the applause warranted it for it really was real applause. "The Last Scene of the Play" was given the last half of the week. Trovato followed the "Sapho" act. It was a happy selection. It is doubtful if any other act on the bill could have done it as well as the eccentric violinist. His music shook off the emotion and had the audience swaying in rhythm in short order. Earlier on the bill Betty Callish also used a violin, but didn't linger very long at it, changing off to vocal numbers which let her down rather easily after the good impression made at first. Miss Callish is strong on appearance, but needs a couple of real good songs to send her over right. There was more music by the Black Brothers, who were on second, following Nita Bartling, a girl juggler, who gave the bill a nice-looking opener and executed a routine of simple tricks. The ball juggling stands as her best asset. The brother act went through smiling with their rattling banjo and piano playing and they topped it off with a neat bit of stepping. One of the boys still kicks to the noisy yelling, without any reason. The Piano Movers' sketch with Edmond Hayes in his familiar role furnished a good laugh between the musical acts. Hubert Dyer and Peter Alvin didn't produce a "Laugh a Second," which was the act's billing, but they managed to finish with a big laugh on the last trick. Too much of the comedy stuff used by this pair has been used by Jimmy Rice and Martinetti and Sylvester to bring them much return. It will stand some freshening up. Hufford and Chain were a solid hit with their singing and talking skit. The blackface fellow and a regular comedian and proved it by making his lumpy speech—an old bit—a hit. The boys are there with the close harmony stuff, too, and it never fails to bring results. The lively tumbling of the Six Abdallas furnished an excellent closing act, the rapid ground work putting a corks

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**Julius Steger and Co. (3).**  
**"The Warning" (Dramatic).**  
 22 Mins.; Five (Parlor).  
 Union Square.

Julius Steger has an appealing sketch in "The Warning." It may not universally appeal, but it's certain with 80 per cent of the audience anywhere. It tells of the curse of drink. For this particular epoch in prohibition whiskey is selected. Almost every one over here, when speaking of booze, pans whiskey, as though no other liquor ever started a souse. Perhaps Julius himself doesn't indulge off stage, also Harry Bonnell, who wrote the playlet. Mr. Bonnell is Variety's representative at San Francisco. The Union Square program spelled his name Harry Lenob ("Bonnell" backward). The author has turned out a well written piece, lightening up the tense moments and the heavy dialogue with touches of humor, entrusted to Mr. Steger as the rather maudlin husband and father, who, after losing his job and self respect by taking the continuous bar-room route, is about to lose his family as well, because he won't stop drinking. Anna Denman (Grace Reals) tells her husband he is drunk again. "I'm not drunk," replied Robert Denman (Mr. Steger), "only slightly sober." It's New Year's Eve. The upright piano and the pictures on the wall were the only things in the room apparently happy. Mrs. Denman told her hubby what sort of a bum she thought he was, and then walked out on him. Denman reflected with a dark bottle in his hand, remarking how peaceful his home life was. He was about to take another drink on the strength of it when Bobbie, his son (Master Jack Donald), came in the room in his pajamas and bath robe. Bobbie liked his father, and told him so. It is a very sentimental scene, well carried out by the boy and Mr. Steger. Bobbie wants to know why his father doesn't hold him in his arms and play with him as he did before. Upon the kid's request that they return to old times, the father takes the boy into his arms, and, while lying on the sofa, sings "My Love For You." This is the only time Mr. Steger sings. The song is all right (Mr. Bonnell didn't write it, S. Romberg did—"Romberg" spelled backwards doesn't say anything, so that may be his right name—anyway, he isn't connected with VARIETY). Denman falls asleep after singing, though the audience remained awake. The boy covers him up and retires to bed. It looked like a pleasant evening then, but Denman begins to have dreams. He sees himself in the gutter, as his wife promised would happen to him. They couldn't pick the drunk up. A transparency on the wall showed how it is when a man is that bad off. The fright of the nightmare awoke Denman, who got up and saw the bottle still waiting for him. He gave it a heart-to-heart talk, then smashed it in the fireplace, just as the wife and boy returned to make a loving hugging picture over the old man's reformation for the finale. This sketch ought to reduce the sales of liquor very materially on the pop saloon time. Mr. Steger is giving an excellent performance, playing the souse with unusual restraint, and doing the character so well the transparency is entirely un-

**William Friend and Amy Lesser.**  
**"The Butler and the Maid" (Songs and Talk).**  
 18 Mins.; One.  
 Union Square.

The thin little story William Friend and Amy Lesser use for their act in "one," "The Butler and the Maid," sounds as though it had been culled from a production, where similar roles were played. One or two of the numbers sound very much production, especially the first, "Not a Bit of Harm in That." They do this together. Mr. Friend, dressed as a butler, has "The Count of Nine" with a red fire Thaw verse that didn't do so well. The strength of the act lies in the character number sung by Miss Lesser, "It's No Cinch to Be a Lady's Maid." In this she used dialect or brogue for several nationalities. Miss Lesser also stepped out of the character to make a speech to the audience, saying she didn't know any more. This happened before the turn ended. Mr. Friend stands in front of the drop at the opening. His job appears to be somewhere nearby, and his mistress is waiting for a new maid. She doesn't want a pretty one, so when Miss Lesser arrives, all dressed up, the butler, though admitting his personal admiration for the applicant, tells her she is too pretty. The maid didn't live very far away, for in a few moments she returned dressed as a slavey, a la May Vokes. In fact, Miss Lesser does the Vokes thing so well one might guess she has either been an understudy for Miss Vokes or followed her in a show. Still, she is not Miss Vokes, and announces no imitation. It is upon her return that she rids herself of all the character work. While a little too much, the Union Square audience liked it. They had to, if wanting to like anything in the act, for there is nothing else. *Time.*

**Beaumont and Arnold.**  
**Singing, Dancing, Talk.**  
 17 Mins.; Interior (10); One (7).  
 Fifth Avenue.

Opening in full stage supposed to represent a doctor's office. Woman is the physician and man, patient, an actor. This portion is made up principally of crossfire kidding, most of it new and all put over in a "fly" manner to indicate long familiarity with the points to be scored. In "one" the act is singing and stepping, finishing with a pantomime dance. The entire thing could be just as well played in "two." An acceptable two-a-day act for any bill. *Jolo.*

necessary. Mr. Steger tells more by his dream struggles and exclamations than the cheap expedient on the wall could do. Miss Reals is capable in his support, and Master Jack is a manly little chap. Carrie Loew played a maid. Mr. Bonnell has shown by this piece that he has a good touch, with a nice idea of humor. He should try for a straight comedy sketch next. "The Warning" can be given the big time for once over. The cities along the line will commend vaudeville for the lesson it seeks to teach, which must be not to get the nightmare with your clothes on. But vaudeville with all the nastiness it is holding, might well take to this Steger playlet of romance and rum. *Time.*

**Lelia Davis and Co. (2).**  
**"As It May Be" (Comedy).**  
 14 Mins.; Full Stage (Interior).  
 New York.

Lelia Davis comes to the fore with a new suffragette sketch along a little different line from those which have already been shown. Travesty is the main idea of the piece. It has been well thought out and is very well played. The man in the case is not unlike the male role in "999." There is also a slight resemblance to the piece that was incorporated into the Lew Fields' "All Aboard" show. It does not follow closely enough, however, to become a "copy" and in many ways Miss Davis' playlet goes a little farther in comedy than either of the others. A sweet young boy is in love with a poor but honest female carpenter. The carpenter loves the confiding young thing as also does a young millionaire, who, through a mortgage on the young man's mother's delicatessen shop, has him in her power. She takes the sweet young thing out for an auto ride and rudely insults him when on the trip. She finally seeks the hand of the boy in marriage, threatening if he does not accept she will foreclose the mortgage and put the mother and boy out in the streets. The carpenter is on the job with \$700, pays off the mortgage and gets the boy. The villain exits to the word "Foiled." The travesty of the melodrama with the roles reversed is very funny and is worked up in capital style by the trio of players. Miss Davis is a woman about six feet tall with breadth to match. Her smoking of a corncob pipe throughout gets laughs, while her handling of the manish female carpenter role is highly amusing. The orchestra is used with the heroic speeches. Any time the carpenter makes one to the grand stand the orchestra backs it up with a long-drawn-out chord. The act caught laughs from beginning to end, and as it stands without change is ready for any sort of vaudeville where it will be a big comedy number. *Dash.*

**Allinei's African Apes.**  
**Trained Monkeys.**  
 13 Mins.; Full Stage.  
 Fifth Avenue.

Allinei has a couple of trained monks that will work out into an acceptable turn. At present the routine is slow for the closing position. They open with a prize ring contest, ball playing, xylophone playing, balancing on globe, aerial bars, rings, trapeze and the flying trapeze jump formerly done by the trainer's former monk, "Peter." The closing trick consists of a somersault by one of the animals, from a flying swing to another swing. *Jolo.*

**Bush and Shapiro.**  
**Crossfire and Singing.**  
 11 Mins.; One.  
 Fifth Avenue.

Usual, straw-hatted straight man and Hebrew comedian, who has the approved burlesque "slide," the origination of which has been claimed by so many, since used by the late Harry Morris. For comedy the straight man constantly slaps the comedian in the face. Looks like a "Western importation." *Jolo.*

**Dorothy De Schelle and Co. (2).**  
 18 Mins.; Full Stage (Interior).  
 Columbia (Oct. 19).

Dorothy De Schelle comes along at rather late time with a crook playlet but the piece is a little away from the general run and if designed for the small time it will more than fill its mission. A young, innocent appearing girl (Miss De Schelle) comes to the rooms of a famous crook with the express purpose of joining the gang. She wants excitement and can't find it any other way. The crook is struck by her innocence and falls for the girl. During a little scene of instructions one of the confederates rushes in to tell the chief that through a bungle on the part of one of the gang a diamond haul amounting to \$30,000 has been pulled off and the swag brought to the house. The police tracked the carrier there and in order to get the jewels away without the police getting wise the girl suggests she will take them. She quietly walks out with the jewels and a few things belonging to the chief, leaving a note saying the clever thief always does a clean get away. It is a fairly good surprise finish. The piece is well acted by Miss De Schelle. An unnamed leading man overplays a trifle. The third member of the cast has but a short bit as one of the gang. There is a funny bit where four stage hands are introduced to the girl, as members of the gang. This will always be good for laughs but it rather takes away from the sketch proper. It will do no harm however as the laughs are too valuable to lose. If this crook playlet had arrived earlier it might have landed the bit time. There is a chance for it yet for it is better than many playing the twice daily houses now. At any rate Miss De Schelle has a valuable piece of property in the new piece. *Dash.*

**Harry Kelly and Lee Harrison.**  
**Sidewalk Conversation.**  
 16 Mins.; One.  
 Fifth Avenue.

Lee Harrison is his usual excellent "straight" feeder, and Kelly adheres to the rube sheriff characterization with which he has for so long been identified. Sheriff has been following Lee about the town, as Lee answers the description of a man wanted by the New York police. Shows badge on his wrist, explaining that he formerly wore one on his vest, but some one stole it. Lee explains that he's an actor, and Kelly wants to go on the stage—gives sample of his talents by doing a rube song and dance. Finish with duolog. Act needs a little more working out. *Jolo.*

**Von Thiel-Dinkel Duo.**  
**Songs**  
 12 Mins.; One.  
 Hippodrome, New Orleans.

New Orleans, Oct. 22.  
 Elaine von Thiel has been playing about in a "single" act. Wilbur Dinkel has appeared in the south as a pianist. He acts as an accompanist to Miss von Thiel in their new act. Miss von Thiel is using two classical selections, a popular ballad and a rag number. Her very good soprano voice puts the act over in good shape. *O. M. Samuels.*

If you don't advertise in VARIETY, don't advertise at all.

"EVENING SUN."

## Wilkie Bard Wins 1 wo Ovation a Day at the Victoria

The Charm and Humor of His Cockney Impersonations Prove a Delight.

It's a long, long time since there has been any vaudeville performer at Hammerstein's Victoria who has won his audience as completely and as easily as Wilkie Bard does now twice a day. In fact, it's not stretching the point in the least to say that no male vaudevillian has ever come out of England and won his American public with what seems like such consummate ease. And what is even more interesting, is the fact that Mr. Bard is like no one else. His specialty stands alone; it's more than original, it's unique. He only gave three numbers yesterday: "Chrysanthemums," a song and specialty; an operatic selection which

brought the audience a finite good measure of the gratification of the spectators to a man's songs who can at least win his soul, that is, the Victoria's enthusiasm of afternoon audience winning his American from Dan to the lady to Santa. The afternoon audience, most skeptical which any particular klie Bard appears have seen and before.

The simplest qualified admission a point, and, his points were to score with vaudeville and then have it feat which any With Wilkie Bard Lloyd at the Broadway, New York it has the way ney art now wonderful how the

# WILKIE BARD

Thanks Friends on Both Sides of the

NEW YORK "JOURNAL."

## Wilkie Bard, Greatest of English Comedians, at Hammerstein's

By ZIT.

"Ladies and gentlemen, I thank you from the bottom of my heart for the wonderful and beautiful way you have received my efforts. In England I was warned by both American and English performers that I could never make a success in America, as the theatregoing public in this country would not understand me, and I can only say that after to-day's demonstration they are wrong and you are right."

Wilkie, you bet we're right. This great big American public is always right, and from now on tell your English friends not to believe anything. We are from Missouri, where you have to show us, and that's all there is.

You came and you showed us, and I pronounce you the greatest of all English comedians that has ever passed the Statue of Liberty on an ocean liner.

You held the stage at Hammerstein's fifty-four minutes, Mr. Bard, and you held it honorably, without one minute of dissatisfaction, and even in your intermissions between songs we did not mind the waits, for the memory of what you did satisfied us until you appeared again.

Mr. Bard sang three songs, entitled, "Hall, Smiling Morn'g," "I'll Take Back the Chrysanthemums" and "Change Them for Watercress." In this song Wilkie Bard showed what an artist he was. A clever piece of acting has never been introduced, and I doubt if anything cleverer will be introduced, especially from England. Mr. Bard then offered, "I Want to Sing in Opera," in which he had the entire house singing with him. In this number he was burlesqued as a woman and his work was simply marvelous.

For an encore he sang "Riggelde Rag," and had the entire audience, with their arms up, keeping in motion with him. He then told a story how one man came in with five shillings and went out with over five pounds in his pocket after the song. The audience screamed, howled, laughed, cheered, applauded. Wilkie Bard has come, Wilkie Bard will stay, and Wilkie Bard will return, for America wants Wilkie Bard, and what America wants it is going to have, and Wilkie Bard cannot get out of being an American favorite.

NEW YORK "SUN."

## WILKIE BARD WELL LIKED.

English Music Hall Entertainer Makes Good at Victoria Theatre.

Wilkie Bard, who was seen yesterday afternoon for the first time in this country at the Victoria Theatre, almost paraphrased the "Duchess of Plasteros," who said that several of her relatives had bet her that she could never learn to love her husband, but that she had, passionately. It seems that American actors have been telling Mr. Bard all during the years he was winning fame in England that this country could never learn to love him. The actor explained all this in a speech following his appearance.

But there was no question of his success with his first American audience. Many of his compatriots were present. There were enough English actors in the boxes to fill the Lambs Club with chagrin. Mr. Bard seemed to know some of them and joked with them by name. Sam Bernard was another interested spectator of the new comedian's methods.

Mr. Bard is short and not unlike our own Nat Goodwin in size. Like most English music hall comedians of the best kind he is quiet in his methods of fun-making, quieter, that is to say, than our own variety actors. Then his humor is very British. In his opening act he represented a singer endeavoring with two others to get through an English glee. His own quiet humor counted, but his assistants were conventional.

The second scene showed a house before which stood its master rather tipsy and bearing a propitiatory bunch of chrysanthemums. In his scenes with the discharged housemaid and the plumber whom he sent into the house to draw the fire before his arrival the newcomer genuinely amused his hearers and did it with great simplicity of means.

The third scene showed Mr. Bard in woman's dress, very amusingly burlesquing the prevailing modes. His song was amusing, and when after the audience insisted on some further exhibition of what he could do the actor gave an imitation of what a Gaby glide seemed to an Englishman to be, together with the wrestling finale, this established Mr. Bard as a firm favorite with his first American audience.

NEW YORK "TELEGRAPH."

## WILKIE BARD A HIT AT THE VICTORIA.

English Music Hall Artist is Loudly Applauded and Forced to Make a Curtain Speech.

By NELLIE REVELL.

Wilkie Bard, English comedian, concerning whose opening in America so much speculation has been indulged in ought to feel pretty well satisfied with life, himself and America after what happened yesterday afternoon at Hammerstein's Victoria on the occasion of his first appearance in America. His entrance on the stage was the signal for applause from all sections of the house, where professional people of note were in evidence. His American debut was responsible for a house of such enthusiastic proportions that it is doubtful if the spectacle of the President of the United States turning flip-flaps could have excited more approbation.

The first number Mr. Bard sang, "Hall, Smiling Morn'g," was used to introduce him to the audience, and the presentation proved most successful. With the confidence of the audience established Mr. Bard proceeded, in the language of the vaudevillian, to "clean up," rendering an imitation of an inebriated man afraid to go home to his wife and called "Chrysanthemums," and "I Want to Sing in Opera," to the satisfaction of his auditors. The latter was sung in feminine costume and with the assistance of two "plants" in the audience. While much of Mr. Bard's material has been heard in America the pirates could not rob the artist of his personality and he gained by the comparison. He evinced further skill as a showman by giving his auditors just enough of himself to leave them clamoring for more, and the conclusion of his act witnessed bouquet after bouquet of flowers passed over the footlights.

His Curtain Speech.

In a curtain speech, Mr. Bard expressed his appreciation for his reception, thanked

Manager William Hammerstein and Manager Mike Simon for their co-operation and assistance, and extended his thanks to the stage hands. In the conclusion of his remarks, Mr. Bard declared that he had been advised by both English and American artists that his peculiar type of entertainment would not be understood in America, hence he was particularly happy at the outcome of his performance. Mr. Bard then announced that he was prepared to deliver any kind of an act that was profitable to him in America.

Panto

NEW YORK "WORLD."

**WILKIE BARD CHARMS  
WITH NOVEL DROLLERY.**

Audience at Hammerstein's Give Londoner  
Hearty Welcome at Debut.

A happier fate than has befallen other envoys from the English stage awaited Wilkie Bard, idol of the London music halls and considered by many Britain's best comedian, upon his first American appearance in Hammerstein's Victoria Theatre yesterday afternoon. Mr. Bard got such a hearty reception that at the end of his act he told how genuinely glad he was that the prophecy of many of his friends that America wouldn't like him had proved false.

The comedian's triumph was all the more pronounced because he rose above the discords of Mr. Hammerstein's village blacksmiths in the orchestra pit and won over an audience that displayed a distinct Missouriian attitude at the start. His hearers seemed dubious after the first song, "Hall, Smiling Morn," which was not new here, and applauded only mildly. But the delightful drollery of the second offering, "Chrysanthemum," in which Mr. Bard portrayed a husband fearing to cross his own threshold after a bit of a birthday celebration, unlimbered his auditors and before they let him go the comedian had been on an hour.

Mr. Bard's performance left no doubt as to his artistry or the reason of his eminence at home. His comic music is subtle and versatile, and his numbers had the further benefit of novelty and efficient treatment by a capable supporting company.

NEW YORK "TIMES."

**WILKIE BARD MAKES A HIT.**

English Vaudeville Actor Sings Funny Songs  
at Hammerstein's.

Wilkie Bard, one of the foremost performers of the London music halls, ignoring the fate which overtook Dan Leno and other artists from those same places of amusement, made his first appearance in America yesterday afternoon at Hammerstein's, and his success was instantaneous. As the English comedian himself admitted in a speech after his performance, he "has the goods," and, as he likewise confessed, the audience "appreciated" him thoroughly.

All of England which happens to be in New York at this time assembled at the house of Hammerstein to greet their fellow-countryman, and English actors and actresses and music hall performers packed the boxes and assisted in the noisy welcome given Bard. Their presence was not needed, for even without their assistance and without the eight tremendous bunches of flowers which were handed over the footlights, Bard would have "gotten over."

To say that Wilkie Bard is a "knockout," as the term is applied to variety performers, would be going too far, for there is nothing in the way of novelty or surprise in his act, and little which has not been done here before, but he is clever and clean, and his lines and songs are funny and enjoyable.

The Englishman has suffered to some extent on account of American performers who have been to England and returned with much of his material. This was especially true of his opening number, "Hall, Smiling Morn," which was done by Will West a year or so ago with the same surroundings. The second offering was a sketch, more or less, called "Chrysanthemum," and in this Bard was at his best. This was followed by "I want to Sing in Opera," in which the vaudevillian invited, with considerable success, his audience to join in the chorus. His closing number was a rag-time song, which was well done.

Bard makes use of assistants seated around the theatre, but this, while far from new, was well done.

NEW YORK "HERALD."

**MR. WILKIE BARD'S  
WELCOME STIRRING**

"Let 'er go, Wilkie!" shouted a man in the gallery of Hammerstein's Victoria theatre yesterday, when Wilkie Bard, one of England's famous concert hall artists, made his American debut.

"Sure," answered the comedian. And he did.

The audience was most kindly disposed and applauded Mr. Bard several minutes when he first appeared, but that was mild compared with the enthusiasm aroused by every song, and at the close of his act he had to make a speech.

"All joking aside," said Mr. Bard, "I am immensely gratified by your reception of my small efforts this afternoon. Many an artist of both legitimate and vaudeville stages abroad has told me my sort of work was too provincial and too cockney for America. You have proven that it is not.

"The management of this theatre has nursed me more carefully than ever I have been treated in all my life. The stage hands have worked like slaves for me and the stage manager here is superhuman. I have a pretty little home in England and the way across the ocean is long and rough, but I'm not sorry I came."

Mr. Bard has a winning personality and his fun is really legitimate. His most amusing sketch was "Chrysanthemum." In this an intoxicated husband goes home with a bunch of flowers whose name he cannot pronounce. In this Mr. Bard had the assistance of Mrs. Bard, who is pretty.

In a stage box sat Mr. "Sam" Bernard. He laughed more loudly than any one else in the house, and when one comedian can make another laugh there's a reason.

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TTON DAVIES.

**BARD**  
Atlantic for Their Good Wishes  
Xmas  
O. W. Theatre  
Birmingham

## THE LOVE LEASH

In the theatrical era immediately succeeding "the palmy days," when Daniel Frohman presented a series of successful "society plays" at the old Lyceum on Madison avenue, Anna S. Ricardson and Edmund Breese's comedy, "The Love Leash," might have enjoyed a successful run at that classy little playhouse. The piece is full of smart drawing room dialog and clean comedy retorts, but, unfortunately for its producers, hasn't sufficient plot to sustain it for three acts of modern entertainment.

What the authors probably tried to place before the public was an everyday domestic problem—a man sui-fitted with love from both his wife and mother, and chafing under it. The wife overhears him confide this situation to the family lawyer and promptly demands a trial divorce—that is, a legal separation for one year. At the end of two months he arrives at the conclusion he cannot live without his devoted spouse and reluctantly admits it to her. But what occurs in the development and unravelling of the story is trivial and not always entertaining.

Grace Filkins has the feature role—the wife—and gives an intelligent interpretation. The husband was capitally done by Elliott Dexter. He played it with rare distinction. In less competent hands the part would have been exceedingly stupid.

While character roles always stand out in strong relief, Maude Granger, as the mother, cannot be too strongly commended. As the doting mater, hysterically anxious for the welfare of her only son, she was simply delicious. The other, a long-haired pianist who believes himself a genius, played by Albert F. Howson, was wholly out of the picture.

A welcome innovation to legitimate theatricals was the presence of the Theo. Bendix String Quartet, which furnished the music between the acts.

"The Love Leash," which opened at the Harris Monday night, has missed fire.

Jolo.

## THE GREAT ADVENTURE

The Booth, a sort of "big brother" to Winthrop Ames' other playhouse, the Little theatre, opened Thursday night of last week. It is an ostentatiously unostentatious edifice, with one roomy balcony, plenty of space between rows of seats and each seat of fauteuil construction, in an intelligent attempt to create comfort.

The opening attraction is this year's London success, "The Great Adventure," by Arnold Bennett, founded on his novel, "Buried Alive." Considerable interest attached to the American premiere on account of the claim that David Belasco's presentation of "The Temperamental Journey" told a similar story. It doesn't. The basic idea of the two entertainments—that of an artist living under another name after he was believed to have died—is the same, but there the likeness ceases.

The Belasco offering is a very human play; the Bennett one, an amusing bit of entertainment, but not a play. It is merely a series of scenes from the book, full of satirical hits at the British, but hardly likely to be appreciated by the average American playgoer. It ignores utterly the dogmas of play-

wrighting in that there are no climaxes to the four acts. Each is broken by a curtain to indicate a lapse of time. In the unravelment of the complications, when it is developed that the artist has married a woman under his assumed name, the subject of the woman's legal standing as a wife is never mentioned.

The two leading roles—that of the artist and the woman he marries (a practical little cockney widow)—are played by Lyn Harding and Janet Beecher. Harding's interpretation of a diffident, high-strung, temperamental artist resembled more a man afflicted with St. Vitus' dance. In his normal moments he was his usual pleasant personality, but during his tantrums he screamed, moaned and raved. Miss Beecher probably never came in personal contact with a cockney woman, for her characterization, barring an occasional accent, was more like a woman thoroughly at home in the better grade of modern society.

E. J. Connelly contributed a fine bit of character drawing and the remainder of the cast was competent. The scenes, especially in the matter of smaller details, contributed in large measure to the illusion of real life.

It can easily be imagined why London took so kindly to "The Great Adventure." Whatever chance of success it may have had in New York was thoroughly discounted by the earlier showing of "The Temperamental Journey," a much better acted and far superior play.

Jolo.

## FOR WOMEN ONLY

Women only I am going to talk about. Just them, and those that interest them on the stage. Surely Wilkie Bard is one of the latter. He's English, and there cannot be a professional either here or at his home who has not heard of him. He was the big riot of the show at Hammerstein's Monday, and I guess he will be that all the time he is there. He did 50 minutes of clever work, and then the audience wanted to hear more. Mr. Bard made a speech of thanks. It won the admiration of everyone present. Mrs. Bard is in the turn. She plays the wife in the "Chrysanthemums" number, and is a very pretty girl. The audience was very much English.

The second feature on the Hammerstein program this week is Fatima, the wriggler. She certainly wriggled her way to the men's hearts but is not so well thought of by the women. At least that was my own opinion, backed up by remarks of others around me.

Another act on the same bill that might know how women look upon it is Winsor McCay's picture of the mosquito. He said the film would be very instructive, but instead it was very disgusting and creepy. It shows a mosquito boring its way into a man's head. Mr. McCay may be a clever cartoonist, but he should engage someone to do the announcing, for he's not clever at that.

The Farber Sisters did their dainty little act and did nicely, but why not get some new songs, girls? You need them, oh, so badly. The Stewart Sisters and Escorts were immediately after intermission. The show at Ham-

merstein's this week is very ordinary, apart from Mr. Bard.

At the Colonial there is a program a little better than usual. The big name up there is Valeska Suratt, who has been giving hints to Miss Higgins (the Dancing Higgins) on dress. They are now in her act. Miss Suratt's "Black Crepe and Diamonds" seems to be half act and half clothes. I think the womenfolk would rather see Miss Suratt's gowns than anything else. The Higgins have improved in appearance very much since at the New York theatre roof this summer. Besides helping the Turkey Trot dancing girl to clothe herself Miss Suratt must have been telling her how to make up. Mae Melville and Robert Higgins with new talk were the real laughing hit of the show.

Harry Tighe and Co. in "Taking Things Easy" tell about a joy ride in an automobile stolen from Mr. Tighe's sweetheart's father. The company amounts to very little. It is Harry's pleasing personality that holds up the act. Ben Deeley is working with his wife in the same act he and George Jones formerly played. They were on third and had to start the show going. Seldom's "Poems in Marble" closed. It is an always good turn.

## 14TH STREET.

They are not saying much at the 14th Street theatre, but they are sawing wood all the time. The front of the house is big enough to stand a lot of three sheets and eight-foot streamers, but the management is letting the show speak for itself from week to week.

Harry Shea is booking the show and doing it well. Monday night a big house, aided and abetted by several exuberant gallery gods, showered hearty approval upon a bill that was quite entertaining and diversified. In addition to having various reels from various sources, "The Rivals," with William Jefferson as Bob Acres, was displayed by the Kinemacolor. It pleased and gave class to the program.

The 14th Street can truthfully boast of showing pictures from the independent firms, "Licensed" makers and the Kinemacolor without fear of contradiction. Tuesday night one of the "independents" was a three-reeler which necessitated it being continued between acts. That's going some for a pop house.

Joe Maxwell's "Dancing Girls" (New Acts) proved a novelty and a draw. That deluge of rain on the stage had 'em talking as they left the house and that meant an increase in receipts on the morrow. Charlotte Meyers opened She adopted male attire for her last numbers and made a good impression with her voice and popular songs.

Wallace and Brock pleased with the man's comedy. Caulfield and Driver got many laughs with the former's funny quibs as the Irish section boss. Sydney Falke was a hit with his excellent voice. Sydney might infuse a little personality into his work and act more naturally. Irene LaTour and two performing dogs went very well. Miss LaTour has improved her act considerably in the past month.

Mark.

## MAY HOWARD'S SHOW

There's everything but comedy in the May Howard show on the Progressive Wheel, called "The Girls of All Nations." Goodness only knows where some of the girls came from. But there are three very pretty young women in the line. They know it. Then there are some that may be the mothers of the younger ones. Them is cruel words, but Miss Howard may as well be informed that this is so, for it will help the looks of the show greatly if an improvement can be made.

Besides, there are principals, men and women. The women lead songs and the choristers help to make their lively numbers. In short, the number are the best thing about, in or around the May Howard show. But the men don't make comedy. You can't call the "red-black and white stockings," the old Dr. Dippy made up Doctor, pills-that-make-you-forget-women, the table scene with the bottle of drugged wine, and "Tie my shoes, please," comedy. It's not comedy. It's just junk. These comedians should have been at the Comedy Club last Saturday night and heard Wilson Mizner read Ray Goetz's letter. Goetz called the turn upon 40 per cent. of all the burlesque shows.

There are five female and four male principals in the Howard show. If they can't do better things for fun-making than this after two months on the road, someone will have to take hold, otherwise Miss Howard cannot expect real results. Her women are all right, but if her men can't do any better they are all wrong.

The comedy hit of the show was John Burns and Lew Pearl doing Felix Adler's ventriloquial travesty, and then they didn't work it well, Burns making the hit by singing in a kid's voice. Pearl announced it, for no reason whatever.

The songs are popular, taken from several publishers, and costumed in a way, sufficient, however. Pearl Livingston and Bonnie Arden, a couple of chorus girls, are allowed to lead one number which gets innumerable encores on the strength of the "business." Others win genuine encores through the girls.

Miss Howard herself doesn't become prominent, appearing about three times, once to lead the finale of the first part. That has been staged like the "Cake Walk" number in "The Passing Show of 1913." It isn't given enough ginger. That may be the principals' fault also. Earle Sheahan and Irene Meara are sent forward a lot, to sing and dance. They may fool 'em dancing, but they will never fool anyone with their singing. Patricia Mackey and Bobbie Harris look nicely leading numbers. One or both of these girls took part in most of the business requiring women.

Miss Howard should have a good show. Her name is too well known to neglect that. E. J. Carpenter presents this company, and the sub-title for the two-act piece without an olio is "On the Boulevard." Quite good business, though, at the Gotham Tuesday—Amateur Night.

Stme.

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good finish to the turn. The bill hit a high mark with Miss Nethersole as headliner and four other acts that are new here. Business started big on Monday and ought to have hit a high mark on the week.

**METROPOLITAN** (Eugene Myers, mgr.; agent, Loew).—Gene Myers ran in the Police Carnival pictures as an extra feature this week. It was a good business move, too, but the film did not arrive at the theatre until after four o'clock Monday afternoon and the long show drove some of those out who had come specially to see the cops. Marcus Loew is still giving a whole lot of show for one's money at the Metropolitan. Most of that given this week is full value, the feature picture, "An Hour Before Dawn," pleasing as much as any of the acts, but it's a long picture to place in the middle of a vaudeville bill. Jack Broadway—that's not his name—followed the picture and it almost grabbed his act. Eddie—or Jack—talks about acts that play ahead of him, but the picture fooled him and he lost ground so that he started telling his gags over twice. When he started right he made them laugh good and loud and then pleased with one of the Service poems. Dana Cooper and Co. offered a dramatic sketch called "The Confession." It's a real thriller with a lot of gun play, love and bad acting mixed in, mostly the latter. This would not be a good sketch with good acting and with the woman's sing-song style of delivering her lines it is almost a calamity. Ward and Hayes did nicely with singing and dancing. Weston and Young won warm favor with their "bench" illustration skit. Miss Young cut out the fall which was always good for a big laugh and should be retained. It's well ahead of most acts of its kind. Onalp's act mystified as well as entertained. Tschow's cats did well as an opener and the perch act of the Merano Brothers finished out a well-balanced but long and drabby bill.

**LIBERTY** (M. W. Taylor, mgr.; agent, U. B. O.).—Harkins, O'Brien and Carmack is a new singing act with a piano. They have been playing about town for two or three weeks and are the big noise at the Liberty this week, where the bill hits a high mark on general entertaining qualities. The boys just cleaned up and came back after the bow and mopped up all over the place. For an act of this kind to follow all the other piano acts, good, bad and indifferent and get

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away with it like they did is some record. Harkins has a couple of lines which he sings to the audience which are a bit strong even in the "Liberty" theatre. He can get just as many laughs without using this sort of material. He also puts over a ballad, which is out of his line. O'Brien hit them hard with "The Kellys Are At It Again," and Carmack uses his voice as well as the piano for his share. With some of the strong stuff omitted, this act is framed up right to make a hit. It was a regular riot here. Nana, the dancer registered strongly. The girl is a live wire on her feet and has a capable partner. Rose Tiffany and Co. present a skit called "Cheating the Devil." It's a domestic story which opens like a bad "meller," and gets better, finishing nicely with a reconciliation which leaves a good taste. The Liberty crowd liked it. Ross and Tinsman opened with a comedy acrobatic turn of the Rice and Prevost order, using the table tilting stunt for the big finish. They did nicely. Sneed and Harvey, a couple of boys did a "sister act," and then took their wig off so the boys around Broad and Columbia avenue wouldn't think they were girls. Trovillo, the ventriloquist, was the sixth act, winding up a well running bill which apparently satisfied everyone in front and the Liberty was almost filled Tuesday night.

**GAYETY** (John P. Eckhardt, mgr.).—The season of stock burlesque opened last Saturday night, and was greeted by a turnaway audience. The house has been renovated and painted until it looks like a new theatre. The management has secured an excellent company and the show was very well received. The bill will be changed weekly. Jeanette Dupree is the featured attraction there next week. Billy Watson is at the Empire.

**BOSTON**  
By J. GOOLITZ

**ORPHEUM** (V. J. Morris, mgr.; agent, Loew).—Vaudeville.  
**ST. JAMES** (H. Frank, mgr.; agent, Loew).—Vaudeville. Capacity.  
**NATIONAL** (George Haley, res. mgr.; agent, U. B. O.).—Vaudeville.  
**HOLLIS** (Charles J. Rich, res. mgr.).—Julia Sanderson in "The Sunshine Girl." Big business.

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COLONIAL (Charles J. Rich, mgr.).—George Cohan in "Broadway Jones." Final week; big business.

PARK (Charles J. Rich, mgr.).—"The Conspiracy." Last week. Slight falling off.

TREMONT (John B. Schoefel, mgr.).—"The Follies." Big business. Only musical attraction in town other than at Hollis.

PLYMOUTH (Fred Wright, mgr.).—George Arliss in "Disraeli." Last week of third engagement. Good business.

SHUBERT (E. D. Smith, mgr.).—Evelyn Nesbit Thaw and variety. Capacity.

MAJESTIC (E. D. Smith, mgr.).—"Bought and Paid For." Good business. Here for run.

BOSTON (Al Levering, mgr.).—"Joseph and His Brethren." Having a slump. Needs paper.

CASTLE SQUARE (John Craig, mgr.).—Stock, "Over Night." Big business.

HOWARD (George E. Lothrop, mgr.).—"The Mischief Makers."

GRAND O. H. (George E. Lothrop, mgr.).—"The Mirth Makers."

CASINO (Charles Waldron, mgr.).—"Rose-land Girls."

GAIETY (George T. Batcheller, mgr.).—Robie's "Beauty Show."

A \$25,000 theatre, to be used for pictures, has been started at 232-236 Bennington street, East Boston, for Louis D. Cohen. The architect is Nathan Douglas.

Charles Stern has resigned as New England representative of the World's Feature Film Co. to become manager of the new branch of the Universal Film Co. at Bangor, Me.

Boston's two new first class houses, Cort and Wilbur, are both nearing completion and at present it is a matter of a week at most in the variance of the opening dates which will probably be announced for December.

Manager George Haley of the National, with Charles Winston, a snappy dress agent, have been waging a heroic fight to swing this theatre, the biggest variety house in Boston, into the lead and results are beginning to show. They have adopted the face of a very fat man with smiling countenance (the Steeplechase, Coney Island, trade-mark), which is being used on all posters and press advertisements.

Al Roberts, John Craig's right hand man at the Cort & Squirt, sock, who recently returned from "Believe Me, Xantippe," has full charge of every production back of the stage, and in addition is carrying comedy roles occasionally, although Craig, while appreciating his work, is trying to hold him back for later in the season, when several first rate productions are to be made.

Gertrude Howland, a small time vaudeville singer, who came here from New York following the birth of her baby daughter four

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months ago and who has been employed in Boston picture houses ever since, was arrested in a Shawmut avenue lodging house yesterday on the complaint of neighbors who had notified the Society for the Prevention of Cruelty to Children.

Investigation revealed the fact that the young woman, compelled to support herself, had been in the habit of leaving her child wrapped in a shawl alone in her apartment every afternoon and evening while she was singing at the theatres.

Judge Ely placed her on probation for one year after she made the plea the salary paid picture singers in Boston was so small it was impossible for her to pay to have the child attended during her absence.

A protest against the allowing of Evelyn Nesbit Thaw's production, "Marlette," at the Shubert theatre, has been made by Michael E. Burke, a wealthy Roxbury jeweler, who is the head of several powerful organizations in this city. He informed Mayor Fitzgerald that when the latter forbade flatly any display of motion pictures of Thaw in any local theatre he made a commendable move toward uplifting the stage. Then he added that the allowing Evelyn to appear proved him inconsistent, as the notoriety which surrounds her is equally objectionable to that which resulted in the barring of anything showing Thaw's countenance. "You are trying to put the lid on the theatrical game in Boston," he asserted to the mayor, "and yet, after barring several minor things which are objectionable you allow this woman to come in here widely heralded solely because of her notoriety and offer not the slightest objection."

## ATLANTIC CITY

By I. B. PULASKI.  
SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—"Temptation," interesting; Valerie Bergere & Co., splendid; "The Girl From Milwaukee," good; Leo Carrillo, good; Ward & Weber, neat; Schriener & Richards, well liked; Wilson & Aubrey, funny; 3 Clark Razillians, excellent.

NIXON (Harry Brown, mgr.; agent, N-N.)—Edouard Jose & Co., liked; Dolly & Mack, hit; Torelli's Circus, went big; Baitrah & Baitrah, novel; Nick & Lida Russell, well liked; Jeanette Dupree, good; pictures; first half.

APOLLO (Fred E. Moore, mgr.).—Ethel Barrymore in new play, "Tante," Wednesday night only, 22. J. Lubrie Hill in "My Friend From Kentucky," 23-25.

The Steeplechase Pier is to be extended seaward 460 feet during the winter. On the extension will be placed a Ferris Wheel, an "airship," and a bicycle whirl. The Garden Pier Amusement Hall (which adjoins the theatre) has been equipped with amusement stunts similar to those on Steeplechase. Surprises has been expressed that newer devices were not installed instead.

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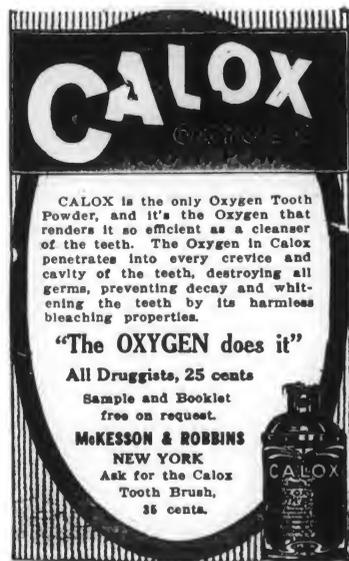
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Address until Oct. 25, **JOHN J. BLACK**, Standard Theatre, Cincinnati, Ohio.

A terrific windstorm swept the 'Walk Monday and considerable damage was done. Five of the big plate glass windows in the pretty stores at the Garden Pier (none yet rented) were blown in. Several sections of sash which enclose Steepchase Pier were also destroyed.

A lease on the Bijou Dream was given to the company headed by James Springer and Fred Nathan, who are establishing a chain of picture houses in Philadelphia. The company controls about nine houses in that city. H. J. Elliott is retained as manager of the Bijou Dream.

The new Nixon has been very successful with the "country store" Wednesday and now the picture houses have adopted the idea, employing a variation of the stunt.

Professor Andrews appeared as one of the additional acts at the Savoy Friday night with liquid air. He displayed a lot of nerve and showmanship when a bottle exploded in his hand, cutting his fingers severely. The audience never knew that there was an accident. He was so badly hurt that he could not work this week.

# NEW ORLEANS.

By **O. M. SAMUELS**.  
**ORPHEUM** (Arthur White, mgr.).—Fair show. Matilde and Elvira, ordinary; Louis London, pleasing; Ed. F. Reynard, first bouquet; Watson and Santos, poor selections; George Damerel, conventional Viennese operetta; Carson Bros., clever.  
**TULANE** (T. C. Campbell, mgr.).—"Bought and Paid For," competent company, good business.

**CRESCENT** (T. C. Campbell, mgr.; K. & E.).—"The Confession."  
**DAUPHINE** (Henry Greenwald, mgr.).—Emma Hunting Stock Co., "The Whishing Ring."  
**LYRIC** (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co., in "The Lieutenant and the Cowboy."  
**HIPPODROME** (Lew Rose, mgr.).—Von Thiel-Dinkel Duo (New Acts); Dalmos Troupe; Dancing Hales; Harry Barry; Billy Boyd; Mitchell & Philip; Sinclair & McCormick.  
**LAFAYETTE** (H. C. Fourton, mgr.).—Alfred Lyell; Devitt & Devitt; Garamoni & Craig; Bob Albright; Wren & Francis.  
**MAJESTIC** (J. C. Kalem, mgr.).—Vaudeville.  
**ALAMO** (Wm. Gueringer, mgr.).—Vaudeville.

Enrica Dilli, of "Robin Hood" company, is ill in this city. The company left New Orleans without her.

The Emma Hunting Stock Co. is doing business in the Dauphine. Virginia Hadley has been engaged as ingenue. She was formerly with "The Call of the Heart."

B. F. Brennan is now booking the Hippodrome. His latest slogan is: "We Book Anything from a Soubrette to a Circus."

Arthur White has doubled the Orpheum's advertising. The house is playing to the best business in its history.

Rev. Wm. Borum says Jackson, Miss., is a cesspool between a Memphis Sodom and a New Orleans Gomorrah for the dumping of theatrical filth. Old stuff, that. Otho rovs, will accuse Borum of "lifting" their stuff.

French Opera House opens Nov. 11.

# ST. LOUIS

By **O. R. CARSON and Wm. J. DILL**.  
**OLYMPIC** (Walter Sanford, mgr.).—"Damage Goods," intensely interested, well filled house.  
**SHUBERT** (Melville Stoltz, mgr.).—"Little Miss Brown," 4th engagement, prolonged applause from overflowing audience.  
**AMERICAN** (H. R. Wallace, mgr.).—"The Confession," an interesting drama, attracted well.  
**PRINCESS** (Dan Fishell, mgr.).—"A Runaway Pair," generous applause from packed house.  
**STANDARD** (Leo Reichenbach, mgr.).—"The Broadway Girls," pleased.  
**GAYETY** (Chas. Walters, mgr.).—"Dandy Girls," well received.

**COLUMBIA** (H. D. Buckley, mgr.; agent, Orph.).—"Trained Nurses," successful headliner; "Detective Keen," excellent; Harris, Boland & Holtz, entertaining; The Four Peas, clever; Lillian Ashly, good; Three Bohemians, scored; Gliding O'Mears, held interest.

**HIPPODROME** (Frank Talbot, mgr.).—Orilla Barbee & Co., headliner; Six Weber Family, went well; Baker & O'Neill, pleased; Mae McRae, did nicely; Byron & Nelson, very entertaining; Eula Lee Quartet, applause; Erby Dillon, fair; The Dalkeys, well; Haas Bros., meritorious; The Riding Millers, good.  
**GRAND** (Harry R. Wallace, mgr.).—"The Mad Gypsy Princess & Her 3 Lions, headliner; Cleigey Bros., entertaining; Watson & Little, untimed; Joe McPherson, very good; Rawson & June; Deenzo Bros., clever; Billy Chase, scored; Pero & Wilson, comedy juggling; Higgle & Lavra, fine.  
**EMPRESS** (C. E. Heib, mgr.).—Lottie Williams & Co., headlined; Temple Quartet, good; Black & White, interested; Sigbee's Comedy Dogs, very good; Warner & White, hearty applause.

# CINCINNATI

By **HARRY V. MARTIN**.  
**GRAND** (John H. Havlin, mgr.; T. Aylward, mgr.; K. & E.).—"A Good Little Devil," did comparatively well considering that Mary Pickford did not appear.  
**LYRIC** (C. Hubert Heuck, mgr.; Shuberts).—Fair business for Louis Mann in "Children of Today." Critics boasted Mann personally, but roasted show.  
**ORPHEUM** (J. H. Thuman, mgr.).—Stock, Wilfred Rogers, new leading man, made initial appearance in "Pomander Walk," and became a favorite.  
**CROWNED** (W. F. Jackson, mgr.).—Usual walled houses saw "Little Lost Sister."  
**GERMAN** (O. E. Schmid, mgr.).—Stock, "Kolberg," Paul Heyse's historical drama, done before large Sunday night audience.  
**EMPRESS** (George F. Fish, mgr.; S-C.).—Archie Goodall, featured, hit; Maurice Freeman & Co., close second; Williams and Warner, good third; Charles Drew and Co., good; Ada Carleton, fair; Frostick, Hume and Thomas, roar.  
**HEUCK'S** (William Day, mgr.).—Stock, "In the Bishop's Carriage" was good drawing card.  
**STANDARD** (Thos. Corby, mgr.; Columbia).—"London Belles," repeated to large attendance.  
**OLYMPIC** (McMahon and Jackson, mgrs.; Progressive).—Dainty Eva Mull and her burlesquers were magnet which kept business of this theatre on the boom.

Last week was the best the theatres have experienced this season. Both Maude Adams and Blanche Ring did well, especially Miss Adams.

Manager Fish was confronted with a trying situation at the Empress, when 35 patrons of the first performance, refused to leave when the curtain fell. Fish finally had to turn out the lights, leaving the house in darkness for several minutes. At that, some of them still remained.

A small train wreck delayed the Sunday night opening of Louis Mann's show at the Lyric for an hour and a half. Meanwhile the audience listened to a concert by the orchestra.

The Heuck Players are doing comparatively good business, but the management is not satisfied with the way over-the-Rhine people receive the Heuck company. "The Cow Puncher" will be put on next week, and, following it, "The Deep Purple."

No less a body than the State Utilities Commission will, on November 26, hear the case of Glendale, O. citizens, who want the C. H. and D. to resume operation of the 11 25 p. m. theatre train. The last train for Glendale at present leaves Cincinnati at 10 p. m.

It's not "Jimmy" Day, door keeper and advertising agent any longer. It's Manager James Day. If you please, "Jimmy" has been named by Hubert and Walter Heuck, owners of Heuck's Opera House as manager of the over-the-Rhine theatre. Jimmy will boss the stock players. He has been at Heuck's, People's and the Lyric for many, many years.

The youth who, under the name of Charles Clark, 19, of New York, was arrested on a

# FRANK HAYDEN

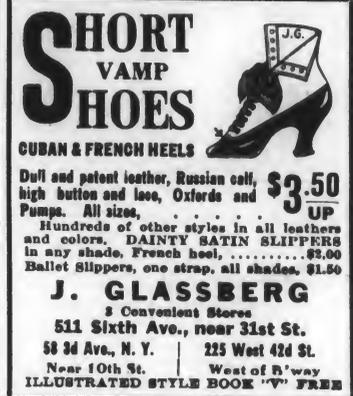
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charge of robbing guests at the Sinton Hotel, pleaded guilty to burglary and escaped with a sentence in the Mansfield, O. reformatory last week. Common Pleas Judge Cushing is shielding parents of the lad and will not reveal his real name. Judge Cushing might have imprisoned the boy for life. Clark claimed to be a member of the vaudeville team of Barker and McCann. A card bearing the name of E. B. McCann was also found in his pocket. Through good behavior he may be released in several years.

The Blue Grass Inn, back of Newport, Ky., a favorite spot for joy riders, went into bankruptcy last week. F. N. Schoonmaker is the owner.

# PITTSBURGH

By **FRED LANG**.  
**GRAND** (Harry Davis, mgr.; U. B. O.).—Merceda & Stanton, for joy riders, went into bankruptcy last week. F. N. Schoonmaker is the owner.  
**STANDARD** (Leo Reichenbach, mgr.).—"The Broadway Girls," pleased.  
**GAYETY** (Chas. Walters, mgr.).—"Dandy Girls," well received.

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clever; Joe & Ernie Van, good; Homer Miles & Co., pleased; Nicholas Sisters, laughable; Cole & Delaney, did well.

HARRIS (C. R. Buckheit, mgr.; U. B. O.).—Earl's "Water Nymphs," fine; Kingsbury & Munson, very good; Adelphi Trio, scored; Nip & Tuck, clever; Lazar & Dale, pleased; Fred & Maye, good; Howe & Howe, fine; Morlin & Lang, very good.

VICTORIA (Geo. Schaffer, mgr.; Sun).—"Newsboys Sextet," pleased; F. E. Lynch & Co., good; Waleys, clever; George Wilson, funny; Conway Sisters, fine.

LIBERTY (J. H. McCarron, mgr.; N-N).—"Trolley Car Girls," very good; "Visions d'Art," fine; Texas Elona, pleased; Strolling Players, did well; Adair & Hennie, entertained; The Spielmans hit; Billy Roy, good.

SHERIDAN SQ. (J. P. Harris, mgr.; U. B. O.).—The Murphys, fine; J. K. Emmett & Viola Crane, pleased; Dorla Opera Trio, very good; Les Montforts, clever; Musical Fredricks, good; Alf Ripon, entertained; Baby Zelds, scored.

EMPIRE (A. A. McTighe, mgr.; L. C. McLaughlin).—20-22, Lester & Carter, fine; "College Days," very good; Wm. H. Stanley & Co., well received; Chas. De Camo & Cora, good; Musical Vandys, pleased; 23-25, Posty's Musical Comedy, Capt. Powers & Co.; Murray & Kennedy; Sing Fong Lee; Geo. Ainsley.

HOWLAND (P. B. Jones, mgr.; Sun).—20-

22, Old Bill Smith Trio, fair; Agnes Truedale, good; "Choo Choo Girls," hit; Arthur Browning's Dog, well received; Augustette Sisters, clever; 23-25, DiDon's Comedy Circus; Gridlins; Eddie Powell & Co.; Italia; Cracker-Jack Comedy Four.

NIXON (Thos. Kirk, mgr.).—"Peter Pan," 27, "The Amazon."

ALVIN (J. P. Reynolds, mgr.).—"Five Frankfurters," 27, "Miss Caprice."

LYCEUM (C. R. Wilson, mgr.).—"Mutt and Jeff in Panama," 27, "The Common Law."

GAYETY (Henry Kurtzman, mgr.).—Watson Sisters and Co., 27, Billy W. Watson.

DUQUESNE (Harry Davis, mgr.).—Stock.

PITT (Geo. Whitbeck, mgr.).—Stock.

The Sheridan Square theatre, built by the Harris Amusement Co., of which John P. Harris is president, opened Oct. 29.

Harry Benedict, appearing at the Sharpville (vaudeville) theatre, Sharon, Pa., nearly died Monday night at the conclusion of the performance, when he took an overdose of strychnine as a heart stimulant. Prompt work of three physicians saved his life.

## MILWAUKEE

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent.

Orph.).—After running thus far this season with an eight-act bill, the only big time house in Milwaukee lopped off one this week, announcing on the program a "you'll see it here first" Kalem film will close the show, beginning Oct. 27. Few will stay even for an exclusive service. Charles J. Ross and Mabel Fenton in "F" have the headline honors.

Their travesty "Cleopatra," landed only fairly at the opening matinee, although Ross had been extensively billed because of his recent appearance here in "The Passing Show of 1912," in which he went heavily.

Sophye Barnard, in next to closing, did well. Miss Orford and her elephants, of which much advance matter had made a second added feature, closed the show and registered heavily.

After an absence of several years, Lou Anger had little difficulty with his war talk. Phillips and White were exceptionally well treated for their efforts as comedy singers, and in point of applause went even better than the three featured acts.

Binns and Binns had little difficulty by virtue of having a crack at comedy ahead of the rest of the show, while Alcide Capitaine with a classy gymnastic act for a woman, proved an opener of excellent talent.

CRYSTAL (William Gray, mgr.; T. B. C.).—Dr. George K. McDonald, headline, big hit; Orpheum Comedy Four, fine; Almont & Dumont, good; Lovolofs Troupe, fair; Billy Dooley, good. Excellent business.

EMPIRE (William Raynor, mgr.; S-C).—Maxwell's "Gano Girls," top of bill, lands easily; James McDonald, fair; Three Yocarys, good; Hermann & Shirley, excellent; Whyte, Polzer & White, hit. Good business continues.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Raymond Hitchcock in "The Beauty Shop." Business good thus far. "The Tix Tok Man of Oz" follows for week.

SHUBERT (C. C. Newton, mgr.).—Stock company in "Kindling," first time on any stage here.

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. in "Der Austlauschleutnant," Wednesday. No let-up in S. R. O.

GAYETY (W. W. Whiteside, mgr.).—"Bon Ton Girls." Good house twice daily.

JUNEAU (Henry Trinz, mgr.).—Stock Co. in "Shall We Forgive Her?" Good business.

Seeing Raymond Hitchcock in "The Beauty Shop" at \$2 per throw has been the subject of more or less criticism. But as the K. & E. and Shubert agreement eliminated the Shubert in offering high class stuff, what are they going to do?

## BUFFALO

TECK (John R. Olshe, mgr.; Shuberts).—Emma Trentini in "The Pirefy," delighted capacity; T. McIntyre & Heath in "The Ham Tree."

SHEA'S (Henry J. Carr, mgr.; U. B. O.; rehearsal Mon. 10).—Karl Green, actress; Wal-

ter Van Brunt, unusual; C. H. O'Donnell & Co. in "Flashlight Cragin," well acted; Baby Helen, dainty; Servais Le Roy, Mile. Taina Herr Bosco, imitable; Tim McMahon & Edythe Chappelle, droll; Dolly Connolly, assisted by Percy Wenrich, fine; The LeGrohs, surprising.

STAR (P. C. Cornell, mgr.; K. & E.).—"After Five" was thoroughly enjoyed by a large audience. 27, "The Garden of Allah."

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Mon. 10).—Sylvia, attractive; Williams & Gilbert, many laughs; The Sa Heras, marvelous; Gilmore & Osmund, neat; Lombardian Trio, enjoyable; King & King, thrilling; Seyon & Julienne, well received; Harry English & Co. in "What's In a Name," interesting; Ben Lewin, versatile; Ellen Richards, agile.

MAJESTIC (John Laughlin, mgr.; S. & H.).—Thomas Shea, welcomed in the "Whirlpool," every seat being taken. 27, "Life's Shop Window."

LYRIC (A. B. Sherry, mgr.; Loew; rehearsal Mon. 10).—Leonard & Alvin, worth watching; Charles Bartholomew, excellent; John R. Gordon & Co. in "What Would You Do?" won favor; Mondane Phillips, accepted; Richmann & Mann, classy; Hazel Allen & Paul, many encores; Rush Ling Toy, mysterious.

GARDEN (W. F. Graham, mgr.; Progressive).—"The Monte Carlo Girls," to packed playhouse.

PLAZA (Slotkin, Michaels & Rosing, mgrs.; McMahon & Dee; rehearsal Mon. 6).—Ben Toy Musical Comical Co. fills theatre three times daily.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—The new "Star & Garter" show thoroughly enjoyed.

CASINO.—Frank Hathaway & McGregor Sisters.

## CLEVELAND

By WALTER D. HOLCOMB.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—MacRae & Clegg, clever cyclists; Murphy & Francis, ordinary colored entertainers; Kathleen Clifford, songs, went only fair; Francis McGinn & Co., "The Cop," interesting; Stepp, Goodrich & Kink, hit; "The Red Heads," with James B. "Car-

son, headline; Chas. and Fanny Van and Fred C. Van, won favor; Three Alex, novelty equilibrist.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—Sun's Minstrels, headline; Six Conservatory Girls, feature; Frederic & Vernita, wire; Jerome & Radin; Four Troopers; Chas. Gano; Ahern Bros., dancers.

EMPIRE (Geo. A. Chenet, mgr.; rehearsal Mon. 10).—The Parisian Beauties in a two-act comedy, "A Night in a Harlem."

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—The Columbia Burlesquers, with Harry L. Cooper and June Mills.

COLONIAL (R. H. McLaughlin, mgr.; re-

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hearsal Mon. 10.—McIntyre & Heath, "The Ham Tree." A very good chorus.  
OPERA HOUSE (Geo. Gardner, mgr.; rehearsal Mon. 10; K. & E.)—Billie Burke, "The Amazons."  
PROSPECT (J. W. Lyons, mgr.; rehearsal Mon. 10; Stair)—"A Fool There Was."  
DUCHESS.—Percy Haaswell Stock Co., "Over Night."  
CLEVELAND.—Holden Stock Co., "The Rack."  
METROPOLITAN (Fred Johnson, mgr.)—Vaughn Glaser Stock Co., "In the Palace of the King."  
ALHAMBRA (Fred Brandt, gen. mgr.)—The Cowboy Quartet, feature.  
OLYMPIA (Paul Mooney, mgr.)—Booth & Howard, with boxing rosters; Dorothy Mather; Christy & Hayden in "On and Off"; Romany Trio.  
GLOBE (W. D. McDonald, mgr.)—Mary Brandt; Shiller Bros.; Braddock & Leighton.



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## DETROIT, MICH.

BROADWAY (J. M. Ward, mgr.; Sat. rehearsal Sun. 10) Buntings, headliner "The Fighter and the Book" good sketch. Joe Whitehead, very funny; Kathrine Klare, good. Westin, excellent impersonations. Kenyon, Callan & Brooks, well liked; Henry & Miller, pleasant.  
MILLS (C. W. Porter, mgr.; T. B. C. rehearsal Mon. 10) Tilly Zerk, exceptionally clever; balance of acts up to the average.

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THIS WEEK (OCT. 20), EMPIRE, BROOKLYN  
NEXT WEEK (OCT. 27), PEOPLE'S, NEW YORK

**FAMILY** (C. H. Preston, mgr.; U. B. O.)—Clyde Veaux & Co., laughs; Three Sylvesters, hit; Fox & Ward, good; Newcomb & Williams, fair; Lamont & Milham, pleased; Rosar Family, good; O'Rourke & Atkinson, very good; Casteline, excellent.

**NATIONAL** (C. R. Hagerdorn, mgr.; Doyle)—The Diving Models; Lamb & Clayton; W. Whittle; Musical Campbells; May & June; Wahlund-Tekia Trio; Weston & Raymond Co.; Edythe Gibbons.

**COLUMBIA** (Eddie Murphy, mgr.; Sun)—Mabel Caraw, clever; Geo. Dangerfield & Co., good; Duffy & Dyso, laughs; Ralph Melien & Co., good; Cliff Marlon & Co., clever; Lewis & Harr Co., scenic; Lynn & Una Wesley, big; Three Hardat, travesty.

**DETROIT** (Harry Parent, mgr.)—"Five Feathers."

**LYCEUM**—"Where the Trail Divides." AVENUE (Frank Drew, mgr.)—Holden Players in "The Girl in the Taxi." **GAYETY** (William Roche, mgr.)—"Girls of the Gay White Way." Sam Hearn and Helen Eley, big hits.

**CADILLAC** (Sam Levey, mgr.)—"Girls From the Follies."

**MICKEY** (C. G. Williams, mgr.; U. B. O.)—Moore & Littlefield, novel; Belle Story, hit; Henshaw & Avery, very funny; Charles F. Semon, laughs; Six American Dancers, went big; Levay Trio, good; The Farjeons, good; De Lasso, good.

JACOB SMITH.

## INDIANAPOLIS

**SHUBERT-MURAT** (W. E. Mick, mgr.)—21-22, Lillian Russell & Co.

**ENGLISH'S** (A. F. Miller, mgr.; K. & E.)—19-21, pictures; 22, Sig. Antonio Pini-Corsi & Co.; 23-25, George Evans Minstrels.

**LYCEUM** (Phil Brown, mgr.)—19, pictures; 20-22, "Life's Shop Window," good business; 23-25, Geo. Sidney in "Busy Iszy."

**McGREVEY'S** (H. Harmon, mgr.)—Gus Rapier Musical Comedy Co., well received; good business.

**KEITH'S** (Ned Hastings, mgr.; U. B. O.)—Sam Mann & Co.; Percy Waram & Co.; The McGreveys; Grace De Mar; Be Anns; Diamond & Brennan; Chris Richards; Delmore & Lee; Auxetophone.

**LYRIC** (H. K. Burton, mgr.; Doyle)—Wina Winters; Brooks & Carlisle; Schrade & Chappelle; Datto Fress Co.; Bossa Le Count; Pickard's Beals.

**GAYETY** (M. T. Middleton, mgr.; S-C)—20-22—Jack Fonderler; Three Tarrants; Webster & Ward; Jack Levey & Symphony Girls. 23-25, Lola Stanton Paulsch; Lemans & Harvey; International Polo Team.

**COLUMBIA** (M. T. Middleton, mgr.)—Taxi Girls, a good show; business good.

**MAJESTIC** (J. E. Sullivan, mgr.; Progressive)—Rector Girls, fine show; business excellent.

E. A. Hodgesett, Supt. of the Columbia theatre, has gone to Dayton, O., as advertising agent of the Colonial.

C. J. CALLAHAN.

## MONTREAL

By N. W. SEANNON.

**HIS MAJESTY'S** (H. Q. Brooks, mgr.)—Cyril Maude & Co., repertoire. 27, De Koven Opera Co.

**PRINCESS** (A. Wright, mgr.)—"Within the Law."

**ORPHEUM** (G. F. Driscoll, mgr.; agent, U. B. O.)—"Lasky's "Water Cure," good; Willard Simms & Co., very good; Herbert & Goldsmith, good; Delro, big; Rafayette's Dogs, big; Max Laube, good; Hal & Francis, went over; Helen Healer, nicely.

**GAYETY** (Fred Crow, mgr.)—Miner's "Big Frolic."

**IMPERIAL** (H. W. Conover, mgr.)—Musical Outrands; Signor Mannetta.

**FRANCAIS** (J. O. Hooley, mgr.; agent, Loew)—Jas. J. Corbett; Pike & Cubanne; Mary Kough; Whelan & La Rose; Larkin & Pearl; Welcome & Welcome; The Mother Goose Girls.

## NEWARK N. J.

By JOE O'BRYAN.

**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.) rehearsal Mon. 9)—Charles Dickson & Co., funny; Mile, Ma-Belle & Co., charming; Bernard Reinhold & Co., farceful; Avon Comedy Four, scream; Dagwell Sisters, hit; Doc O'Neill, amused; Miller & Mack, daring; Blanche Sloan, good; Rolando Bros, good; Lillian Colvin, scored.

**LYRIC** (Proctor's)—"The Song Dream," novelty; Brown & Hodges, some cartooning; William S. Burt & Co., funny; Harris & Mack, sing well; Keys & Walker, "Two Tumbling Fools," laughs; Cain Sisters, classy.

**WASHINGTON** (O. R. Neu, mgr.; agent,

Fox)—Arthur Jarrett, late leading juvenile Payton Stock Co., ovation, fine; Joseph & Mina Adelman; Oscar Lorraine, hit; Milo & Co., entertaining; Gans & Gans, comical; "A Day at the Circus" amusing.

**ODEON** (Charles Pope, mgr.; U. B. O.)—Hughes & Ryan, nicely; Phil La Berg; Dale & Dale, good; Grace M. Johnson & Co., all right; Madam Rajah, novel; big hit.

**BELLEVUE** (Samuel Pollak, mgr.; Loew)—Dainty Duo; Bert Tyson, clever; Artinger Turner, cheerful; Harry Rickards, gets over; Carroll Eiler, entertaining; Jennie Cutis, cute.

**MINER'S** (Tom Miner, mgr.)—Watson's "Big Show," song big.

**NEWARK** (George Robbins, mgr.)—"Master Mind," with Edmund Brees, good business.

**SHUBERT** (Lee Ottelengul, mgr.)—"Bought and Paid For," big business.

**ORPHEUM** (M. S. Schlesinger, mgr.)—Brownell Stock Co., steady patronage.

Young Folks Players deserve credit for their performance of "Going Home," by Paul Armstrong and Rex Beach, at the Auditorium this week.

## SEATTLE, WASH.

**ORPHEUM** (Carl Reiter, mgr.; direct.)—Week 12, Katharine Kidder, big hit; James J. Morton, hit; Chung Hwa, Comedy Four, good; The Three Ellisons, big applause; Della Ross & Marcello, good; Rice, Sully & Scott, fair; Lowe & De Marie, applause.

**EMPERESS** (E. C. Donnell, mgr.; S-C)—"Court by Girls," closing and headline act; Maylin, Eddy & Roy, good openers; Lewis & Norton, big applause; Campbell & Campbell, good act; The Lester Trio, applause; Cullen Brothers, good.

**PANTAGES** (Ed. Milne, mgr.; direct.)—"A Matrimonial Contest," novelty; Altraky's Greater Hawaiians, warmly welcomed; Dorothy Vaughn, old favorite here; Carter & Waters, big applause; Three American Trumpeters, scored heavily.

**MOORE** (Ben Ketchum, mgr.)—Pictures of Florence Roberts in "Sapho," good business.

**METROPOLITAN** (Geo. J. McKensie, mgr.; K. & E.)—"Quo Vadis," big business.

## SPOKANE, WASH.

**AMERICAN** (B. E. Russell, mgr.; T. J. Noonan)—Week 12, Kleine's "The Last Days of Pompeii," to capacity; week 19, Kleine's "Quo Vadis."

**SPOKANE** (Charles York, mgr.; N. W. T. A.)—9-12, "Les Miserables," pictures, only fair business; 16-19, "Stop Thief"; 20-21, "The Chocolate Soldier"; 23-24, "Within the Law."

**ORPHEUM** (Joseph Muller, mgr.; direct.)—Week 12, S. M. Hill, K. & E. Co.; "The Real G," pleased; Joe Welch, laughs; 3 Collegians, fared well; Warren & Conley, good; Mile. Tina, goes nicely; Ralph Smalley, smooth "cello turn; Aree Brothers, made 'em sit up.

**EMPERESS** (George Blakelee, mgr.; S-C)—Week 12, Dunes, Troupe, variety; youngsters; Orville & Frank, liked; Keiso & Leighton, made nonsense count; Ross & Ashton, slow warming up; Franconia Opera Co., usual stuff.

**PANTAGES** (E. Clarke Walker, mgr.; direct)—Oxford quartet, got big reception; 5 Bragdon, big hand; Bottomly Troupe, counted heavily; Wilson & Lenor, unenthusiastic; Yendys, average magician.

Playing its first engagement outside New York, George Kleine's "The Last Days of Pompeii," act at the American; to capacity most of the time.

At the end of the "matrimonial contest," conducted at the Pantages by Flo Morrison, Hazel Lane and H. B. Jefferson were married on the stage. During the ceremony, one of the audience pinched the marriage license. It was necessary for the newlyweds to secure a certified copy from the county auditor.

The Rex picture theatre has contracted to show the entire output of the Universal Film Manufacturing Co. and will change program every day. This is the first house here to institute daily changes.

Employees of the Pantages theatre organized a football team and scheduled a game against the Lewis and Clark high school eleven.

The second performer to be nabbed under the city ordinance forbidding smoking in theatres was Kitty Lawrence of the "Court by Girls," act at the Empress. Kitty was arrested in her dressing room while inhaling a cigarette. She refused to walk to the station and was taken in a taxi. She put up a bond of \$5. She declined to appear for trial.

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## ADDRESS DEPARTMENT

**Where Players May Be Located  
Next Week (October 27)**

(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  
Adonis, care Marinell Berlin

**THE LUDICROUS LADDERISTS.**  
**ALDRO and MITCHELL**  
Grottesque Aerial Gymnasts in Feats of Fun  
and Daring.  
Oct. 26, Empress, St. Paul.

Ambrose **Mary 146 W 83d St N Y C**  
**Ross Variety N Y**  
Anthony & Ross Empress Tacoma  
Allen & Lewis Savoy San Diego  
Allison & Truscott Pantages Oakland  
Aldro Bros Pantages San Francisco  
Archer & Ingersoll Pantages Spokane  
Armstrong & Clark Orpheum Seattle

**B**  
Bards Four Variety N Y  
Barnes & Crawford Globe Theatre N Y  
Berger Edgar White Rats N Y  
Berliner Vera 5724 Ridge Ave Chicago

**LESTER EARL**  
**BERNARD and LLOYD**  
Presenting  
"MR. COHEN FROM NEWARK"  
Oct. 26, EMPRESS, ST. PAUL.

**Big Jim F Bernstein 1482 Bway N Y**  
Bowers Waiters & Crocker Bronx N Y  
Bracks Seven 104 E 14th Tausig N Y  
Braham Nat Variety N Y  
Bretons The Tokyo Robinson Crusoe Islands  
Benson & Baldwin Orpheum Bklyn  
Bruce & Calvert Liberty Girls B R  
Byron & Langdon 174 E 71st St N Y C

**NC**  
Cates Novelty 1334/6th St Philadelphia  
Carietta M 837 Manhattan Ave Brooklyn N Y  
Co Dora 9 Riverside Ave Newark  
Clarke & Bergman 121 George St Brooklyn  
Crell & Gillette Orpheum Duluth  
Crouch & Welch Variety London  
Carson Sisters Third Time Orpheum Circuit

**D**  
**FRED DARLING'S**  
TRAINED EQUINES  
Full Season, New York Hippodrome.

Darcy & Williams Empress Miles City  
D'Arville Jennette Montreal Indef  
Davis Josephine Variety London  
Derkin's Dogs Empress Portland  
Devine & Williams Orpheum Minneapolis  
Demichele Bros Lafayette New Orleans  
De Vole 3 Pantages Oakland  
Dingle & Corcoran Empress Los Angeles  
Dingle & Eamerada Marinell 1493 Bway N Y  
Dorr Mary Empress Winnipeg  
Drew Chas & Co Empress Chicago

**An Adept in Jugglery**  
**W. J. DU BOIS**  
Now Touring Sullivan-Considine Circuit  
Next Week (Oct. 27), Empress, Tacoma.

Dunedin Troupe Orpheum Vancouver B C

**E**  
Ebeling Trio 89 Hudson Pl Hoboken N J  
Edwards Shorty Variety N Y  
Elizabeth Mary Variety London

Elliott Sydney A 247 Harvey Ave Detroit  
Elliott & West Lafayette New Orleans  
El Rey Sisters Orpheum Montreal  
Elwyn Jane & Co Hippodrome Los Angeles  
Emmett Grace Maple Crest North Foxboro  
Emersons 3 Empress Spokane  
Emilie Sisters Keith's Boston  
Escudros 3 G Hughes Palace Theatre Bldg  
New York  
Evans & Vidocq Empress Colorado Springs

**F**  
Ferry Alcazar Variety N Y  
Fields W C Coliseum London Eng  
Fox & Ward 117 Wolf St Philadelphia  
Francis Ruth Boche Ocean Beach N Y  
Frevoll Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C  
Frey Twins Vaudeville Comedy Club N Y

**G**  
Geary Arthur Empress Winnipeg  
Gerard Empress Sacramento  
Gibbs Chas Empress Salt Lake  
Godfrey & Henderson 241 W 45th N Y  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Goodall Archie Empress Chicago  
Gordon John R Bway Detroit  
Gordon Blanche Pantages Calgary  
Gordon & Day Pantages Portland  
Graham & Dent Variety N Y  
Granville Taylor 350 W 55th St N Y  
Greve & Green Pantages Los Angeles

Guerro & Carmen 2103 North Ave Chicago  
Gygi Ota Variety N Y

**H**  
Hailigan & Sykes La Salle Chicago Indef

**Louise-HAMLIN and MACK-Billy**  
Care Will Collins, Broadmead House,  
Fanton St., London, England.

Hanton Bros Palace Halifax Eng  
Harrah Great White Rats Club N Y C  
Haywood Harry Co Liberty Phila  
Hermann Adelaide 1193 Broadway N Y  
Hines Palmer & Girls Variety N Y  
Holman Harry & Co Bijou Battle Creek &  
Majestic Kalamazoo  
Houdini Variety London  
Hutchinson Willard & Co Variety London

**I**  
Idanias 5 Colonial N Y C  
Imhoff Conn & Corene Bronx N Y  
Inge Clara Variety N Y  
Inglis & Redding Variety N Y  
Ismed Colonial Norfolk

**J**  
James Mrs Louis & Co Union Sq N Y C  
Johnson & Wells Variety N Y C  
Johnson Martin E Orpheum Sloux City  
Jordan & Doherty Keith's Phila  
"Just Half Way" Keith's Boston

**K**  
Kamsky Alex & Co Pantages Spokane  
Karno Co Empress San Diego  
Kayne Agnes Variety Chicago  
Kelt & De Mont Pantages Portland  
Kelly & Pollock Variety N Y  
Kelly Tom Pantages San Francisco  
Kelo & Leighton 187 W 145th St N Y C  
Kenny & Hollis 66 Brainerd Rd Allston Mass  
Kent S Miller & Co Orpheum Portland  
Kingston World Mindell Idora Park Oakland  
King Thornton Co Colonial Salt Lake  
Klare Katherine Empress Ft Wayne  
Klein Bros Empress Denver  
Koncz Bros Variety London  
Kurtis Roosters Brennan-Fuller Sydney

**L**  
Lamberti Variety London  
Lamb's Manikins Variety N Y  
Langtons The Orpheum Stockton & Sacra-  
mento  
Lawson & Namon Variety Chicago  
Le Dent Frank Variety London  
Lee Bros Empress San Diego  
Lehlands The Empress Colorado Springs  
Leonard Howie 229 Townsend Ave New Haven  
Leonard & Loula Empress Cincinnati  
Leslie & Burns Pantages Calgary  
Lewis 3 Empress Victoria B C  
Lewis & Norton Empress Victoria B C  
Littlejohna Frank & Clara Variety N Y  
Link & Robinson Pantages Edmonton Can  
Livingston 3 Empress Butte  
Lowrie & Gardner Empress Tacoma  
Luca Lucciana Empress Kansas City

**M**  
Martin & Fabbriani, 120 W 103d St N Y  
McDermott Bill Miller Hotel N Y  
"Mercedon" Keith's Columbus  
Meredith Sisters 330 W 51st St N Y  
Merzereau Mile Variety New York  
Moran Polly Variety London  
Mozarta Fred & Eva Variety N Y  
Murray Elizabeth M Variety N Y  
Musette 414 Central Park West N Y  
Musical Johnston's Palace Halifax Eng

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Nagya's The Empress Los Angeles  
Nestor & Delberg Bway Detroit  
Newins & Gordon Orpheum Montreal  
Newhoff & Phelps 549 W 153d St N Y  
Nible & Spencer 363 13th St Bklyn N Y  
Nicol Bros 1590 Amsterdam Ave N Y  
"Night at Baths" Empress Winnipeg  
"Night in Police Station" Empress Winnipeg  
Norton & Earl Empress San Francisco

O

Old Veterans & Orpheum Vancouver  
Ordway Laurie Pantages Seattle  
Orville & Frank Orpheum Vancouver B C  
Otto Bros Pantages Edmonton Can  
Oxford & Pantages Vancouver B C

P

Palmore Lew Empress Kansas City  
Pagliacci 4 care J Levy 1541 Bway N Y  
Payne Nina Empress Sacramento  
Perry Charlotte Variety N Y  
Pellcock Milton & Co Variety N Y  
Pollard Empress Portland  
Powers' Elephants Pantages Edmonton, Can  
Price & Price Empress Milwaukee  
Frieda Jane Woodfolk 36 W Randolph Chicago  
Fringie & Allen Empress San Diego  
Provi Pantages Portland

R

Rafael Dave 1101 Grant Ave San Francisco  
Ramsey Sisters Ehrich House N Y  
Reeves Billie Rickard Circuit Australia  
Regala Four Variety Chicago  
Rice Fanny Blanchard Farm Franklin N H  
Richmond Dorothy Hotel Wellington N Y  
Reisner & Gores Poll's Springfield  
Roehms Athletic Girls Variety Chicago

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Oct., Apollo, Nurnburg, Ger.

Ronal & Ward Variety N Y  
Ross & Ashton Empress Vancouver B C

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This Week (Oct. 20), Orpheum, Boston  
Personal Direction, JULE DELMAR

S

Smith Cook & Brandon Variety N Y  
Sols Bros 4 Variety Chicago

Stanley Stan Union Ave & Oak Lane Phila  
Stanton Walter The Billboard Chicago  
Stevens Leo Gayety St Louis  
St James W H & Co J Jacobs 1493 Bway N Y  
Stoddard & Hines 116 S 7th St Hannibal Mo  
Sutton & Caprice Liberty Girls B R  
Sutton McIntyre & Sutton 994 Palace Bdg N Y

T

Taynor Ruth & Co Allegheny Phila  
Terry & Lambert Friars Club N Y  
Texico Variety N Y  
That Trio Family Dixon Ill  
Thomas Mr & Mrs Fred Bayshore L I  
Thornton Jas & Bonnie Union Sq N Y  
Thurston Howard S & H 1493 Bway N Y  
Throwing Tabora Keith's Portland Me  
Tiffany Rose & Co Allegheny Phila  
Tilford Pantages Denver  
Troop Florence Colonial Erie  
Trovato Morris & Fell 1493 Broadway N Y  
Tucker Sophie Keith's Boston

V

Vaill Muriel & Arthur Variety N Y  
Van Billy Forest Ave Madisonville O  
Van Billy B Van Harbor N H  
Violinsky Orpheum Montreal

W

Wander & Stone Variety New York  
Wade John P & Co Empress Salt Lake  
Walker & Ill Empress Colorado Springs  
Warren & Conley Orpheum Portland  
Walsh Lynch Co Empress Cincinnati  
Wells Lew Empress Miles City  
White Duo Pantages Calgary  
Whitehead Joe Empress Ft Wayne  
Whyte Pelzer & Whyte Unique Minneapolis  
Williams & Warner, Empress Chicago  
Willisch Empress Miles City  
Work Frank 1029 E 29th St Bklyn N Y

## BURLESQUE ROUTES

WEEKS OCT. 27 AND NOV. 3.

American Beauties 27 Lafayette Buffalo &  
Corinthian Rochester  
Beauty Parade 27-29 L O 30-1 Bridgeport &  
Westminster Providence  
Beauty Youth & Folly 27 Empire Brooklyn  
3 People's New York  
Behman Show 27 Gayety Montreal 3-5 Em-  
pire Albany 6-8 Worcester Worcester  
Belles Beauty Row 27 Gayety Minneapolis  
3 Grand St Paul

Ben Welch Show 27 L O 3 Gayety Minne-  
apolis  
Big Galey 27 Columbia Indianapolis & Star  
& Garter Chicago

Big Jubilee 27 Gayety Washington & Gayety  
Pittsburgh  
Billy Watson's Big Show 27 Casino Phila-  
delphia 2 Gayety Baltimore

Blanch Baird's Big Show 27 Garden Buffalo  
3-5 Bender Utica 6-8 Van Curler O H  
Schenectady

Bon Ton Girls 27 Folly Chicago & Gayety  
Detroit

Bowery Burlesquers 27 Columbia Chicago &  
Standard Cincinnati

Broadway Girls 27 Gayety Kansas City &  
Gayety Omaha

College Girls 27 Westminster Providence &  
Casino Boston

Columbia Burlesquers 27 Empire Toledo &  
Columbia Chicago

Crackerjacks 27 Empire Newark & Casino  
Philadelphia

Crusoe Girls 27 Star Scranton & Penn Circuit  
Dandy Girls 27 Willis Wood Kansas City &  
L O 10 Englewood Chicago

Dolly Dimple Girls 27 Howard Boston &  
Grand O H Boston

Eva Mull's Big Beauty Show 27 Majestic In-  
dianapolis & Gayety St. Louis

Fay Foster Co 27 Cadillac Detroit & Star  
Toronto

Follies of Day 27 Casino Boston 3-5 Gilmore  
Springfield 6-8 Empire Albany

Follies of Pleasure 27 Trocadero Philadelphia  
& Star Scranton

Gay New Yorkers 27 Gayety Boston & Colum-  
bia New York

Gay White Way 27 Gayety Toronto & Lafay-  
ette Buffalo

Ginger Girls 27 Grand St Paul & Gayety Mil-  
waukee

Girls of Follies 27 Star Toronto & Garden  
Buffalo

Girls From Happyland 27 Gayety Pittsburgh  
& Star Cleveland

Girls From Starland 27-29 Bastable Syracuse  
30-1 Lumberg Utica & Gayety Montreal

Golden Crook 27 Miner's Bronx New York  
& Casino Brooklyn

Happy Widows 27 Casino Brooklyn & Or-  
pheum Paterson  
Hastings' Big Show 27 Gayety Milwaukee &  
Folly Chicago

High Life Girls 27 Haymarket Chicago &  
Cadillac Detroit

Honey Girls 27 Empire Cleveland & Olympic  
Cincinnati

Honeymoon Girls 27 Standard Cincinnati &  
Buckingham Louisville

Howe's Lovemakers 27 Gayety Detroit & Gay-  
ety Toronto

Jack Reid's Progressive Girls 27-29 Em-  
pire  
Pittsfield 30-1 Empire Holyoke & Howard  
Boston

Liberty Girls 27 People's New York & L O  
(owing non-completion 125 St Music Hall  
New York) 10 Empire Hoboken

Marion's Dreamlands 27 Gayety Baltimore &  
Gayety Washington

Marion's Own Show 27 Murray Hill New York  
2-5 L O 6-8 Bridgeport

May Howard's Girls of All Nations 27 Olymp-  
ic New York & Trocadero Philadelphia

Miner's Big Follie 27-29 Empire Albany 30-1  
Worcester Worcester & Gayety Boston

Mirth Makers 27 Gotham New York & Olymp-  
ic New York

Mischief Makers 27 Grand O H Boston &  
Gotham New York

Mollie Williams Show 27 Empire Philadelphia  
& Murray Hill New York

Monte Carlo Girls 27-29 Bender Utica 30-1  
Van Curler O H Schenectady 2-5 Em-  
pire Pittsfield 6-8 Empire Holyoke

Parisian Beauties 27 Olympic Cincinnati &  
Majestic Indianapolis

Queens of Paris 27 Gayety Omaha & L O 10  
Gayety Minneapolis

Rector Girls 27 Gayety St Louis & Willis  
Wood Kansas City

Reeve's Big Beauty Show 27 L O (owing  
non-completion 125 St Music Hall New  
York) & Empire Hoboken

Robie's Beauty Show 27 Columbia New York  
& Star Brooklyn

Roseland Girls 27-29 Gilmore Springfield 30-1  
Empire Albany & Miner's Bronx New York

Rose Sydel's 27 Buckingham Louisville & Co-  
lumbia Indianapolis

Runaway Girls 27 Empire Hoboken & Empire  
Philadelphia

Social Maids 27 Standard St Louis & Gayety  
Kansas City

Star & Garter 27 Corinthian Rochester 3-5  
Bastable Syracuse 6-8 Lumberg Utica

Stars of Burlesque 27 L O & Englewood Chi-  
cago

Sunshine Girls 27 Penn Circuit & Empire  
Cleveland

Tango Girls 27 Englewood Chicago & Hay-  
market Chicago

Taxi Girls 27 Star & Garter Chicago &  
Standard St Louis

Trocadero 27 Star Brooklyn & Empire Brook-  
lyn

Trinity Fair 27 Orpheum Paterson & Empire  
Newark

Watson Sisters Show 27 Star Cleveland &  
Empire Toledo

## CIRCUS ROUTES

BARNUM-BAILEY: 24 Macon, Ga., 25 Co-  
lumbus, 27 Atlanta, 28 Anniston, Ala. 29

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Gadsden, 30 Birmingham, 31 Decatur, Nov. 1 Nashville, Tenn. 2 Louisville, Ky. (closing).  
**HAGENBECK-WALLACE:** 24 Brewton, Ala. 25 Pensacola, Fla. 27 Montgomery, Ala. 31 Selma, 29 Opelika, 30 Newman, 31 La Grange, Nov. 2, Talladega, Ga., 3 Birmingham, Ala., 4 Jasper, 5 Aberdeen, 6 Tupelo, 7 Starkville, 8 Macon, 10 Meriden, 11 Columbus, Miss., 12 Tuscaloosa, Ala., 13 Okolona, Miss. (closing).  
101 RANCH: 24 La Grange, Tex., 25 Sealy, 31 Galveston, 29 Houston, 29 Beaumont, 30 Jennings, La., 31 Lafayette, Nov. 1 Franklin, 23 New Orleans, 4 Blotz, Miss., 5 Mobile, Ala., 6 Georgiana, 7 Montgomery, 8 Birmingham (closing).  
**IRINGLING:** 24 Ardmore, Okla., 25 Sherman, Tex., 27 Greenville, 28 Terrell, 29 Paris, 30 Hugo, Okla., 31 Ada, Nov. 1 Okmulgee (closing).  
**SUN BROS.:** 24 Kosciusko, Miss., 25 Ackema, 27 Houston (closing).

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## LETTERS

Where C follows name, letter is in Chicago.  
Advertising or circular letters of any description will not be read when known.  
P following name indicates postal, advertised once only.

- |                       |                      |
|-----------------------|----------------------|
| A                     | Dick William         |
| Abbott Al (C)         | Dixon Mrs Fred W     |
| Abbott Gypsey (C)     | Dorch Al             |
| Adams Capt F C        | Dougherty Anna (C)   |
| Aimes Noette          | Doyle & Fields       |
| Alburtus Mrs Jessie   | Dunne Thos P (C)     |
| All Mrs Harry         | Du Poe Jeanette      |
| Allberg Harry         | Dupree Jeanette (C)  |
| Anderson Howard       |                      |
| Anger Lou             | E                    |
| Armond Grace          | Earl & Barnett       |
| Arnold Jack (SF)      | Emerson James E      |
| Ashe Ralph            | Ergotti Frank        |
|                       | Evans & Eades        |
| B                     | F                    |
| Baader La Velle (C)   | Fields Harry M       |
| Barlows Breakaway (C) | Fitzsimmons Frank    |
| Barry Kathleen        | Fitt Douglas         |
| Bell Jessie           | Fondiller Sadie      |
| Bell Jessie (C)       | Francis Madolyn (C)  |
| Belleclair Benny      |                      |
| Selmont Edna (C)      | G                    |
| Berol Felix           | Garrod Bob           |
| Bonescotti Paul       | Gaston Lily          |
| Bordley Chas T        | Geary Thomas J       |
| Brennan & Carr        | Gerard Helen         |
| Brenner Mary          | Germaine Flo (C)     |
| Brown Ruth            | Germaine Florrie     |
| Brown Selina          | Germaine Mark        |
| Burns Harry           | Gibson Eamc          |
|                       | Gilbert & Graham     |
| C                     | Glyder Hilda         |
| Caine & Odom (C)      | Golden & Keating (C) |
| Campbell Emma         | Goldrick Edward (C)  |
| Childs                | Gold Fred (C)        |
| Chaire Dottie         | Gourley & Keenan     |
| Clark J Harry         | Guersney Leona       |
| Clark Venetta 3       | Gurnee Nelson        |
| Clegg Ed (C)          |                      |
| Clegg El              | H                    |
| Clifford Elsa         | Hall Billy S         |
| Clifford Nellie (C)   | Hall Bob (C)         |
| Cloase Mr I           | Hall Pete            |
| Coble Richard         | Halliday Frank (C)   |
| Coffman & Court       | Harris W J (C)       |
| Collier Ruby L        | Harrison Miss L      |
| Crowford Nellie       | Heingler's Dogs      |
| Croo Mrs              | Henry Arney          |
|                       | Herman Victor (C)    |
| D                     | Hoyt Francis         |
| Dart Mabelle          | Hulliney Mrs J       |
| Davis Maggie          | Huntley Miss F       |
| De Alma May           | Hutchins R F (C)     |
| De Forrest Pearl      |                      |
| De Perrier Miss       | I                    |
| De Witt Trixie        | Ibsen Sisters (C)    |

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|-------------------|---------------------|
| Iwrin Ruth        | Luy Ben Musical     |
| Jewell Jack       | M                   |
| Johnson H S       | Mac Lellen Jack (C) |
| Jordan Dolly (C)  | Magge Frank (C)     |
| Joyce Florence    | Mann Sam            |
|                   | Manning Edward      |
|                   | Marceline           |
| K                 | Mass The Great      |
| Kane Miss F (SF)  | Matthews Duo        |
| Kayne Agnes       | Matthews J E        |
| Keane Rhea        | Mauley Jack         |
| Keane Brothers    | McCafferty Pat      |
| Kemp Alex O       | McCarthy Bert       |
| Kramer Emma G     | McNulty T D         |
| Krouse Lew        | Melton Miss B (C)   |
|                   | Menley Cora (C)     |
| L                 | Merritt Mrs Hal     |
| La Londa Lew      | Mercereau Verna     |
| Lambert Belle     | Mills Memer (C)     |
| Lane Arthur       | Mitchel Lester      |
| Larsen Ben        | Mora A J            |
| Lauson David      | Moran Hazel         |
| Lauson Fanny (C)  | Morrison James (C)  |
| La Veet Sam       | Morton Duo          |
| Lee Miss Audrey   | Muller Gene         |
| Lehman Miss       | Murray Elizabeth    |
| Leonard Kathern H |                     |
| (C)               | N                   |
| Lester Matt       | Nazarrow Nat        |
| Lewis Dave        | Negley Virginia     |
| Lewis Fred I (P)  | Nevis Chas          |
| Lewis Joe (P)     | Nichols Don         |
| Lorraine Oscar    |                     |
| Lockwood Mr H     | O                   |
| Lucey Irene (P)   | Oberita Elizabeth   |
|                   | Olivia              |
|                   | O'Donnell Chas      |
|                   | O'Neill Faye        |
|                   | O'Neil Laurie       |

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American representative for W. SCOTT ADACKER, of London, and the  
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booking the best acts at all times in the best theatres of New England, Canada, and New York. Main office, 88 Boylston St., Boston, Mass.; Gayety Theatre Building, New York City.

**FOOTLIGHTS**  
The only Australian penny weekly devoted entirely to vaudeville and the theatres generally. A policy of legitimate news and criticisms, irrespective of sentiment or bias.  
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More solid ivory on a German stage than any place in the universe. It takes 3 Americans, one Agent, one Manager, one orchestra leader, one electrician, one stage manager and five stage hands to explain one "cue." The orchestras can play Ragtime about as good as Yordan can sing in German. "Nuff Said!!"  
 Germans must get up one hour earlier in order to say as much in German in one day, as an Englishman.

Plentytoeatly Yours,  
**RAGTIME SIX**

NED M. FAX  
**Becker & Adams**  
 Back home again. Address VARIETY, Chicago  
 Direction LEW GOLDBERG.



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 The Singing Venus  
 Assisted by  
 J. M. TAYLOR.

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BOB ARCHER and BLANCHE BELFORD  
 Presenting "A Janitor's Troubles"  
 BOB ARCHER, the Original "Bozo"

- |  |   |
|--|---|
| P<br>Page Eddie E<br>Parsons Mabel (C)<br>Paul Arthur<br>Paulham Team<br>Pollock Emma<br>Palmer & La Rue<br>Pearl Esq<br>Pelletine Mr E C<br>Penwarden Mrs<br>Pero Wilson<br>Phillips Goff<br>Phillips Ruth<br>Potter Chas B (C)<br>Potter Kathleen (P)<br>Powers S & P (C)<br>Pratt Herbert A (C)<br>Pretorius C A<br>Pugsley Trixy | Rodney & Edwards<br>Roehm Will (C)<br>Romney Julia<br>Russell Marie<br>Russell & Church (C)<br>Ryan Ailie<br>Ryan Margaret (C)<br>Ryno & Emerson (C)  |
| Q<br>Queer & Quaint  | S<br>Sellars Emil<br>Sharp Lew<br>Sharpless Edward F<br>Shaw's Circus (C)<br>Sherman Olin (C)<br>Silver & Du Val<br>Smith Bruce<br>Stephens Leona<br>Steven Clara (C)<br>Stuart Arthur<br>Stuart Frankie<br>Stutzman Chas<br>Swain Chas (C)<br>Swisher Grover |
| R<br>Ramey Marge<br>Reifford Sam<br>Reid Billy<br>Reilly D O'Neill (C)<br>Richards E I (C)<br>Rio Hugo<br>Ritch C A<br>Robert Rosam (C)  | T<br>Tate Harry<br>Thavers The (C)<br>Thomas John<br>Terry M (P)<br>Ticino<br>Tobias Mrs M F<br>Travis Aime   |



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**Fred. F. DeSilva**

Direction, SIM WILLIAMS,  
 "PARISIAN BEAUTIES"  
 Doing Hebrew Comedy Next Season

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 PRINCIPAL COMEDIAN  
 Direction, SIM WILLIAMS,  
 "PARISIAN BEAUTIES"

**MAY WARD**  
 HEADLINING ON THE S-C TIME  
 Next Week (Oct. 27), Empress, Denver  
 Direction, FREEMAN BERNSTEIN

- |   |   |   |
|---|---|---|
| V<br>Valerio Mary<br>Van Hoven Frank<br>Van Harry (C)<br>Vande Mary (C)<br>Victoria Myrtle<br>Vincet Claire | W<br>Waiman Harry<br>Wall J B<br>Wallace M<br>Walton Stanley<br>Warner Genevieve<br>Washington Rene (C)<br>Waters Flo & O<br>Waters Tom<br>Watts & Lucas<br>Weinden Coote & L (C) | West Mr L<br>Weston Lighting (C)<br>Weston Mr W<br>Weston & Bernard<br>Waiman & Keates<br>Whitney Grace<br>Williams C Lee<br>Williams Lew<br>Williams Lillian<br>Wilson Claudette<br>Woodward Emily (C) |
| Y<br>York Nina<br>Yorke Alva (C)<br>Yoseary Hugo<br>Young Mr W<br>Young Sisters                             | Z<br>Zelaya   |   |

**3 Musketeers 3**



(Dunham) (Farrell) (Edwards)  
 We had a happy reunion last week in Cincinnati. The 2 Sams, Lewis and Dody, from the East Side, Ray Conlin, from Chicago, Hughes and Mastie, from Flatbush, Fay, 2 Coles and Fay, Dave Ferguson, Montreal's best bet. What a fine time the Jews and the Irish had!

**ROCKWELL AND WOOD**

"Two Noble Nuts Navigating on the Ocean of Nonsense"

**ALFREDO**  
 Nov. 10, Pavilion, Liverpool.

**FRANCES CLARE**

AND HER  
**8 LITTLE GIRL FRIENDS** in  
**"JUST KIDS"**  
 WITH **GUY RAWSON**  
 Direction,  
 CHRIS O. BROWN.



**Louise Mayo**  
 A Girl A Voice A Piano  
 S-C Tour

BOB SAIDA  
**The Barkers**  
 "DESTROYERS OF GLOOM"  
 Direction SIM WILLIAMS,  
 "PARISIAN BEAUTIES"

**SAM J. CURTIS**  
 In "GOOD BYE BOYS"  
 By Janie McCree.  
 Direction, HARRY SHEA.

**JUST A MOMENT!**

HOWARD and RALPH

**ANDERSON**

"THE BOYS WITH THE CLASSY ACT"

CLASSY --- NOVEL --- ORIGINAL



**LEWIS TALBOT**  
 Presents  
**JIMMIE KEARNEY**  
 In Dainty Eva Mull Show  
 THIS WEEK (Oct. 20), OLYMPIC, CINCINNATI  
 NEXT WEEK (Oct. 27), MAJESTIC, INDIANAPOLIS

**THE BIG HIT MABEL ELAINE**

Playing **DESDEMONA** with  
**McINTYRE & HEATH** in "THE HAM TREE"

**MATT KENNEDY** And His  
**"Liberty Girls"**

One Big Hit THIS WEEK (Oct. 20) EMPIRE, BROOKLYN

**ZELLA RUSSELL**

QUEEN OF THE IVORIES  
 3rd Season FEATURED AL REEVES' SHOW

**GENE GOMEZ** A Classy Entertainer

"LIBERTY GIRLS"

THIS WEEK (OCT. 20), EMPIRE, BROOKLYN.  
 NEXT WEEK (OCT. 27), PEOPLE'S, NEW YORK.

**"WHEN WOMEN RULE"**

With Original Cast

<b>Florence De Forrest</b> —For Mayor.....	Louise Ripley
<b>Patricia Mahoney</b> —The Boss.....	Helen Bick
<b>Harold Hargrave</b> —The Betrayed One.....	William Baumann
<b>Cyril Mahoney</b> —The Fiance.....	Clay Cody

600th Performance—Now S-C Circuit

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London Hippodrome for 10 Weeks



**THE FIRST AMERICAN ARTIST  
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**BOOKED SOLID IN ENGLAND**

# JOHNNY AND ELLA GALVIN

AND SUPPORTING COMPANY OF 20  
IN THEIR BRAND-NEW MUSICAL COMEDY SUCCESS

**"LITTLE MISS MIX UP"**

Opened Their 1913-14 Season at **McVicker's Theatre**, Chicago, Monday, October 6th

THE FOLLOWING LETTER PROVES CONCLUSIVELY THAT THE ACT IS A SUCCESS:

*Chicago, Ill., Oct. 12, 1913.*

*Mr. T. H. Ealand, Manager  
John and Ella Galvin Co.  
Chicago, Ill.*

*My dear Mr. Ealand:*

*In reply to your verbal inquiry as to "How's Business?" would say that this is our record week since we have opened with vaudeville, and will have to hand the major portion of the credit thereof to "Little Miss Mix Up" with John and Ella Galvin.*

*Very truly yours,*

**J. G. BURGH,**

*Manager McVicker's Theatre.*

Oct. 27—Princess, Nashville

Nov. 3—Majestic, Chattanooga

Nov. 10—Bijou, Knoxville

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A Complete Musical Comedy with 60 People

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Week (Nov. 9) American Music Hall, Chicago

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New York Theatre Building

TEN CENTS

# VARIETY

VOL. XXXII. No. 9.

NEW YORK, FRIDAY, OCTOBER 31, 1913.

PRICE TEN CENTS.

JULIE HERNE  
 ELEANOR GORDON  
 DRAMATIC  
 VARIETY  
 ORMI HAWLEY  
 MILDRED BARRETT  
 LOIS HOWELL  
 EDGAR M. MILLER N.Y.

## "THE WARNING"

The audience gave enthusiastic approval, calling Mr. Steger and his associates back to the stage a dozen times.—NEW YORK "HERALD."

The audience appeared immensely interested and recalled the players repeatedly. The well-acted little play made a greater stir than any similar effort we recall.—NEW YORK "SUN."

An interesting story of home life that appeals to everyone, containing just enough pathos with here and there a humorous line.—NEW YORK "EVENING TELEGRAM."

A decided swat at the demon Rum and some highly moral sentiments. Mr. Steger makes himself popular also by singing a touching lullaby.—NEW YORK "TRIBUNE."

Dramatically, it gives scope for some of the best acting Mr. Steger has ever done.—"MORNING TELEGRAPH."

Julius Steger has a great vehicle in "The Warning." It is a playlet with a "punch"—full of strength, purpose and vital interest. Ten to twelve curtain calls were accorded Mr. Steger and his really excellent cast.—NEW YORK "STAR."

"The Warning" proved just what theatregoers want—wholesome sentiment and just enough music to make it effective. It is about the most attractive act Mr. Steger has ever offered.—NEW YORK "DRAMATIC NEWS."

Julius Steger has an appealing sketch in "The Warning;" it is certain with 80 per cent. of the audience anywhere. Mr. Steger is giving an excellent performance.—Sime in "VARIETY."

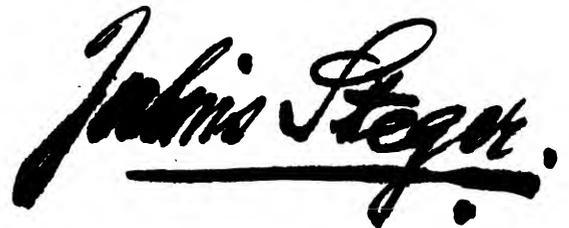
A real triumph at the finish.—NEW YORK "REVIEW."

RETURNING to the legitimate stage under the management of

## Mr. CHARLES FROHMAN

I want to express my sincere appreciation to the gentlemen, who, from the very beginning of my vaudeville career, have personally encouraged my efforts, and who have, during each and every one of the past seven seasons, treated me with absolute fairness and much helpful courtesy. I hope to retain their individual friendship—always.

Uppermost in my mind are: Messrs. MARTIN BECK, E. F. ALBEE, PERCY G. WILLIAMS, A. PAUL KEITH, M. MEYERFELD, Jr., F. F. PROCTOR, Sr. and Jr., JOHN CONSIDINE, WILLIAM MORRIS, J. J. MURDOCK, FRED. HENDERSON, S. K. HODGDON, M. SHEA, EDW. DARLING, HARRY JORDAN, FRED. SHANBERGER, and a few more "real" men whom I have met (on and off the stage) from coast to coast.




# VARIETY

Vol. XXXII. No. 9.

NEW YORK CITY, FRIDAY, OCTOBER 31, 1913.

PRICE 10 CENTS

## NEW MUSIC HALL VAUDEVILLE SWEEPS THE BIG TIME CLEAN

**Opening Program at 44th Street Music Hall Makes Show  
People Sit Up. Tremendous Show for \$1.50 is Verdict.  
Polaire Added to Bill for Next Week. U. B. O.  
People Reported Greatly Worried.**

The magnitude of the 44th Street Music Hall vaudeville show Monday frightened the big time vaudeville managers into a conference that same night. They heard about the matinee performance in the United Booking Offices, and the U. B. O. managers met in trepidation over a show that seemed to spell finis for the "Keith brand of vaudeville."

Not a vaudeville show in New York this week could stand up against the array at the Music Hall. At \$1.50 the Lew Fields entertainment made the "dollar vaudeville" programs look like small time bills.

It was the universal opinion of the show people along Broadway that the Music Hall is giving a great big show for the money. Strange as it may sound, the people on the outside thought better of the performance than the management did. The latter only seemed to look at the running of the new bill and the effect it had upon the audience. Vaudeville managers and booking men saw beyond that. They decided at once the Music Hall could not possibly fall down with the immense show given. Some thought it was too much show. Others argued to the contrary; but all agreed that it was massive and that the present policy of the Music Hall, if continued, will sweep the vaudeville field clean, either forcing big time managers to put on the most expensive programs regular vaudeville has ever heard of or cut their prices on the big time to very close the small time current scale.

It was predicted also that if the Music Hall show spreads to other cities, as seems likely just now, its effect on big time vaudeville will be felt all over the country.

Big time will have trouble competing with the Music Hall vaudeville. The big time can't get the producers, to

place turns such as the Fields house is handling and can handle.

That the Music Hall is a menacing opposition to the big time vaudeville is evident from the fact the Music Hall can and will pay any price for any act it wants.

All vaudeville is "rooting" for the Music Hall. The vaudeville people want to see the show get over big. They see in it an element of danger to the United Booking Offices that the U. B. O. heads never had the foresight to perceive.

Those who saw both the Music Hall and the Palace shows this week said the Palace bill looked even much worse than it really was by comparison with the big show on 44th street.

Monday afternoon the Music Hall held a capacity house. Considerable paper was in for the first performance, something showmen said the management should have done for the entire first week. The Music Hall performance was strong enough to stand any kind of booming or boosting. Monday night, when business at the Times Square vaudeville houses was somewhat off, the Music Hall had a very good house, quite lightly papered. The advance sale had been large, but the window sale was disappointing. This was attributed to the new policy being practically unknown. Hammerstein's seemed to feel the effect of the opening, while the business at the Palace went back to the condition it was in before Marie Lloyd lifted that house into the profit column for the two weeks ending last Saturday.

Next week at the Music Hall, Polaire and her new sketch will be placed in the program. Polaire's salary is \$2,800 weekly. She is under contract to Comstock & Gest.

Among the plans for future pro-

(Continued on page 13.)

### RICHARDSON'S QUICK SELL OUT.

There really doesn't seem to be any fuss at all between Philip Bartholomae and Leander Richardson, the former partners who have split.

It came down to the point where there was only one show for the rest of the season ("When Dreams Come True"), and Mr. Richardson had to either go ahead of it in the one-nighters or remain in New York and draw salary as general manager and do nothing for it. So he said to Bartholomae, "Buy me out." And Bartholomae replied, "How much?" And Richardson answered, "So much." And then Bartholomae said, "I'll go you."

That is the whole story, to date.

### AGENT MUST HAVE HIS.

While there was some discussion recently on the salary of an act handled by Max Hart, in the booking room of the United Booking Offices, Hart is said to have given as the reason why the price for the number was held at \$1,000 weekly that he (Hart) must have my "bit of \$100 every week out of it."

The act pays the usual ten per cent commission in addition.

### THE IDEAL AGENCY.

A magician, who was booked for six weeks of United Booking Offices time, visited the Putnam Building this week and complained that another prestidigitateur was using his creations, and asked for protection. Someone looked up the books and found the imitator was unemployed and was asking a smaller salary.

So the complainant had his six weeks cancelled and the imitator was given the time.

### "CAFE DID \$18,000.

Philadelphia, Oct. 29.

"The Little Cafe" did \$18,000 here last week.

The Liberty theatre is dark and will remain so until Nov. 10, when "Sweethearts" will move in there from the Amsterdam, to make room for "The Little Cafe" at the latter house.

If you don't advertise in VARIETY, don't advertise at all.

### DODGING BEHIND DAVIS.

The story from Atlantic City in VARIETY last week to the effect that B. F. Keith had "unloaded" the new Pier theatre there on Harry Davis of Pittsburgh brought a smile of derision to the "wise bunch" in Times Square.

These people said Keith and E. F. Albee were "framing" Louis Wesley through Davis, using the Pittsburgh manager as a dummy in order that Wesley should have no legal action against Keith, when the Pier theatre started playing vaudeville booked by the United Booking Offices, which also places the shows for Wesley's Savoy, Atlantic.

In this connection it is reported Wesley is awaiting the moment when the vaudeville shows for the Nixon, Atlantic City (Nixon-Nirdlinger) shall be booked through the U. B. O. Through the recent amalgamation of the N-N, Zimmermann and U. B. O. interests, the Nixon at the seashore should go on the U. B. O. books.

Davis was made president and director of two Atlantic City companies last week, each with a nominal capital. One was the Garden Pier Theatre Co. This, it is expected, will be the corporation to operate vaudeville in the new Pier theatre.

What course Wesley intends taking against the highwaymen of the United Booking Offices, who ride rough shod over its "franchises" has not been stated.

### SAVAGE HAS MUSICAL PIECE.

A foreign musical piece Henry W. Savage brought back with him from Europe will be produced around Christmas time. It will be an imposing production, the first Mr. Savage will make this season.

### KELLER'S BRAVERY REWARDED

Plans are on foot by Jonathan B. Frost to send John E. Kellard, on a tour through the west in a Shakespearean revival.

Frost, who is reputed to be quite wealthy, backed the Kellard Shakespearean stay at the Garden theatre when Kellard played "Hamlet" 100 times without flinching at the size of the house.

# \$1,000,000 IS DEMANDED BY MARINELLI OF U. B. O.

**Papers in Action Commenced by International Agent Against "Vaudeville Trust" Filed This Week. Names All Big Time People and Circuits. Marinelli Coming Over Again.**

The suit brought by Henry A. Wise on behalf of H. B. Marinelli against the "Vaudeville Trust" was started this week by the filing of the complaint in court.

Damages to the amount of \$1,000,000 are asked by Marinelli against the defendants, the latter including United Booking Offices, Orpheum Circuit and all the leading big time vaudeville lights. The complaint covered 100 typewritten pages. The history of vaudeville and the formation of "The Trust" is recited in it.

(Special Cable to VARIETY.)

London, Oct. 29.

H. B. Marinelli intends sailing on the Mauretania Nov. 9, for New York, seeking big acts for Europe.

## "PRODIGAL SON" FAIR.

(Special Cable to VARIETY.)

Berlin, Oct. 29.

"The Prodigal Son," Wilhelm Schmidthorn's modern legendary play, at Kammerstage, with Rudolf Schildkraut and son, is only fair.

## "THREE MASKS" PUT ON.

(Special Cable to VARIETY.)

Paris, Oct. 29.

Isadore De Lara's opera, "The Three Masks," was presented to the Paris public by Gabriel Anstruc at the Theatre des Champs Elysees Oct. 23, and was nicely received.

## MINISTER'S SKETCH.

(Special Cable to VARIETY.)

London, Oct. 29.

"Should a Woman Tell?" a sketch written by a minister, was produced by the Victoria Palace. It is well acted, receiving a large amount of publicity.

## FANNY BRICE IN THE HALLS.

(Special Cable to VARIETY.)

London, Oct. 29.

Fanny Brice opened at the Palace. The audience liked her eccentric ways Monday night.

## FRENCH PLAY WITH MORAL.

(Special Cable to VARIETY.)

Paris, Oct. 29.

Abel Deval (and his associates) opened the Marigny as a legitimate house with a press show tonight with a stage version of Marcel Prevost's "Ange Gardiens," by Dupuy Mazuel and J. Frappa.

It was first announced that the season would be inaugurated with a comedy by Abel Hermant. This was changed to "La Belle et la Bete," by Andre Picard. But for inside reasons the "Guardian Angels" has been given precedence. It is a moral lesson to French parents not to trust their children to foreign governesses. Janvier is very good in the leading

male role. The other principal parts are confided to Marcelle Gebiat, Alice Nory, Marcelle Frappa, Madeleine Carlier, Suz. Goldstein, Messrs. Arquilliere, Jacques de Feraudy.

## BIGGEST SPORTING ACT.

(Special Cable to VARIETY.)

London, Oct. 29.

"The Double Event," perhaps the biggest sporting sketch ever presented here, is playing at the Oxford with great success.

## ACTRESS BETTER THAN SKETCH.

(Special Cable to VARIETY.)

London, Oct. 29.

Violet Van Brugh opened Monday at the Coliseum in a sketch called "Her Wedding Night." The actress is far superior to the vehicle.

## WELL PLAYED RENAUD PIECE.

(Special Cable to VARIETY.)

Paris, Oct. 29.

The original play which Joe Renaud has adapted from an English novel by Baroness Orczy, author of "The Scarlet Pimpernel," was produced at the Theatre Sarah Bernhardt Oct. 28 under the title of "La Vivante Image" (not "Mirrab," the chief character in the story, as at first announced).

The parts are well played by Madeleine Thomas, Marie Louise Maxudian, Chameroy. De Coeur plays the Earl of Essex and Madame Carlowna the role of Mary creditably.

The piece is more suitable for the Ambigu. The action is laid in England, at the time of Queen Mary.

The stage version, which has not yet been given in England, was pronounced acceptable.

This will be followed by a comedy by Tristan Bernard, "Jeanne Dore," in which the author's son, Raymond, will hold a part.

Mme. Bernhardt is expected to appear at her own house later in a new play, "La Pourpre," by Henri Cain and Louis Payen.

## COMEDIE ROYAL OPEN.

(Special Cable to VARIETY.)

Paris, Oct. 29.

A new management opened the little Comedie Royale Oct. 24, with a three-act comedy, "Le Petit Sac," by Henry Darcourt and Maurice Lupin, well played by Marguerite Duval, Andre Alerme, Geo. Gorby, which met with a good reception.

On the bill is a sketch, "Leur Jour," by L. Urgel, which is a fair curtain raiser.

Bickel and Watson are "breaking in" their revived double turn this week.

Ben Pierce joins Louis Robie's show next week.

## LEHAR'S "IDEAL WIFE."

(Special Cable to VARIETY.)

Berlin, Oct. 29.

"The Ideal Wife," book by Brummer and Grunwald, music by Franz Lehar, was produced Oct. 25 at Monti's Operetten theatre, with the following principals: Herr Matzner, Fraulein Massary, Herr Feiner, Fraulein Alder, Herr Spielmann. The book is good, the music melodious and catchy.

There will be a lawsuit over the production, the allegation being that it is an infringement on Fulda's "Zwillings-Schwester."

The plot of the story is that Pablo de Calvetti lives in happy marriage with his blonde and meek wife, Elvira. He saves Carmen de Seuratis in a riding accident and introduces himself as his friend, Don Gil Tenorio. He jilts both. Elvira pretends to go to her parents, and returns as her sister, playing the part of a vivacious girl. She brings two Parisians with her, an elderly woman as her mother, and an actor to play her lover. Pablo falls in love with her right away. When seeing that her paid lover falls really in love with her, she discards her masks, and Pablo at last finds in her the wife of his ideals.

## MUST SUIT DIVER.

(Special Cable to VARIETY.)

Paris, Oct. 29.

Annette Kellermann sails for New York about the middle of November to star in a legitimate show, provided the part meets with her expectations. It is now being written.

## GOOD LAUGHING SHOW.

(Special Cable to VARIETY.)

Berlin, Oct. 29.

At the Deutsches Schauspielhaus, George Engel's comedy, "Heitere Residenz," is a good laughing success.

## NEW LEO FALL PIECE.

(Special Cable to VARIETY.)

Berlin, Oct. 29.

A new operetta by Leo Fall is to be presented here about Christmas. No title for it has yet been decided upon.

## NO DEMAND ABROAD.

(Special Cable to VARIETY.)

Berlin, Oct. 29.

The German and Viennese composers who have been reaping a large harvest of American shekels the past few years—ever since the success of "The Merry Widow"—are very much distraught at present over the lack of competition for their wares.

Of late it has been their practice to receive advance retainers for the American rights to their pieces. This has suddenly ceased, for no apparent reason other than the poor business reported to prevail in the western hemisphere this season.

Charles B. Dillingham has abandoned his negotiations for "The Tango Girl" and there have not even been any bids made for Franz Lehar's "The Ideal Wife," which opened here Saturday night.

No competition of negotiations for the American rights to a Lehar opera is something unheard of since his big success in the states.

If you don't advertise in VARIETY, don't advertise at all.

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th Street, New York:

Nov. 8, C. H. Clarke, Fred Derrick (Oceanic).

Nov. 7, Mrs. Herbert Brooks (New York).

Nov. 6, Hans Bartsch (Kr. Cecilie).

Nov. 6, Mr. and Mrs. Fred Bradna, Janowsky Troupe, Ed. Polo, Wisner Family (Kr. Aug. Vic.).

Oct. 25, Arnold de Biere (Olympic).

Oct. 23, Violet and Old (Mauretania).

(Special Cable to VARIETY.)

Paris, Oct. 29.

Nov. 8, H. B. Marinelli, Gaby Deslys (Mauretania).

Oct. 16 (for South America), The Barnums, Tringuenitas Trio.

San Francisco, Oct. 29.

Oct. 28 (for Sydney, Australia), H. Frankel (Korea).

Oct. 28 (for Honolulu), Adele Leon, Walter Spencer (Honolulu).

(Special Cable to VARIETY.)

London, Oct. 29.

Nov. 1 (For South Africa), Albert Letine, Nathal Trio, Nell Gower (Edinburgh Castle);

## DRAMA TOO TRAGIC.

(Special Cable to VARIETY.)

London, Oct. 29.

"Between Sunset and Dawn," produced at the Vaudeville theatre, revealed a short, lower-class tragedy-drama, lurid but well received. It is, however, probably too tragic for any protracted success. It is preceded by "The Green Cockatoo."

## SUCCESSFUL GHETTO PLAY.

(Special Cable to VARIETY.)

Berlin, Oct. 29.

Henri Nathansen's "Hinter Mauern," a modern Ghetto play (produced at the Komedienhaus), has achieved a success.

The first act is the best of the three.

## LAUDER REFUSES \$3,000.

(Special Cable to VARIETY.)

London, Oct. 29.

Harry Lauder was offered, and refused, an offer of \$3,000 a week for eight weeks at the Palace, London, next year.

## BIG REVUE AT EMPIRE.

(Special Cable to VARIETY.)

London, Oct. 29.

The Empire is to put on a big revue in January.

## ALHAMBRA DOING BIG.

(Special Cable to VARIETY.)

London, Oct. 29.

The Alhambra has done big business for the first three weeks of the new Revue. Henry Clive joined the show Saturday. Bonita and Lew Hearn are said to have an offer for there.

## GABY BACK AT PALACE.

(Special Cable to VARIETY.)

London, Oct. 29.

Gaby Deslys returns to the Palace for 20 weeks next year, in spite of the objections registered against her by the Censor.

# FUSION CANDIDATE FAVORS A LIBERAL SUNDAY POLICY

**Outlines to VARIETY His Policy of Non-Interference with Present Interpretation of Law Governing Sabbath Performances. Both Candidates Now Hold Views Which Theatrical Managers Regard as Favorable. Albee Plays a Double Game.**

E. F. Albee is now "playing safe" in the prevailing election campaign. After coming out for Tammany Hall and permitting the distribution on the sixth floor of the Putnam building of McCall buttons, he began to fear that the local election might go the other way. Albee occupies the unenviable position of being the most vulnerable, in that the Keith theatres in New York give Sunday shows.

This week he contributed \$2,000 to the Fusion movement and in addition made a private contribution to John Purroy Mitchel's personal campaign.

John Purroy Mitchel, Fusion candidate for Mayor of New York, has gone on record as in favor of a liberal interpretation of the Sunday law as applied to theatrical performances.

"Are you satisfied with conditions as they are at present?" he asked a delegation of theatrical men who called upon him a few days ago, to learn his attitude.

"Yes," they answered.  
"You may be confident there will be no change as far as I am concerned," replied the candidate.

Mr. Mitchel was told that there was a widespread impression among the theatrical people of New York, perhaps fostered by the opposition to his candidacy, that he was inclined toward a Puritanical enforcement of the Sunday "blue laws."

"I cannot understand how such an impression could have got abroad," he replied. "Since I have taken to the platform I have endeavored to make my position plain in this respect.

"I have looked into the matter of Sunday performances, and I fail to see that public decency is being outraged in any way. New York is a big community, and if its citizens desire quietly to seek amusement on Sunday it does not appear to me that public order is disturbed by their attendance upon a proper entertainment."

A representative of VARIETY was given an audience with Mr. Mitchel, in response to a request for some statement which would definitely put at rest the reports in circulation that the Fusion candidate's platform contemplated a "closed town" on Sunday. An emphatic repetition of the remarks quoted above were Mr. Mitchel's characteristic way of putting the matter at rest.

There were present during the interview Charles H. Bechtel, assistant district attorney, one of the Mitchel campaign managers, Augustus Dreyer, who had given his services in arranging the interview, and George Lederer, who was also interested in the attitude of the prospective mayor toward Sunday amusements.

Within the last ten days there has been a change in the attitude of theatricals toward Mr. Mitchel's candidacy. At first the managers looked upon him with suspicion, believing that his record indicated he would be a reformer and a strict enforcer of the letter of the Sunday observance laws.

On Thursday afternoon of last week a meeting was arranged between Mr. Mitchel and Marcus Loew, the latter accompanied by his general manager, Jos. Schenck. Mr. Loew asked the candidate what his policy would be toward the Sunday operation of the vaudeville theatres and the candidate assured him that the present method of regulating performances on the Sabbath met with his approval.

So positive were some of the theatrical men that Mitchel was against a liberal Sunday, that the United Booking Offices heads had their employes wear McCall buttons and were outspoken in their partisanship. The United people continue to maintain that attitude. The Loew office and some of the moving picture people (the latter had been McCall supporters) began to make overtures to the Fusion side just after a drift in public sentiment toward Fusion became evident about ten days ago.

Edward E. McCall, the Tammany candidate, was reported in favor of a liberal interpretation of the Sunday law.

### KITTY GORDON IN AGAIN.

With the disbandment of the "Enchantress" show on the Coast, Kitty Gordon is once more at liberty. She will probably return to vaudeville, appearing at the Palace, New York, Nov. 10.

### MARQUARD-SEELEY \$1,000.

Rube Marquard-Blossom Seeley vaudeville act which returns to the stage at the Palace, New York, next week, will receive \$1,000 weekly for its trip over the variety route.

Great Moller Pipe-Orchestra in big new Seollay Square Theatre, Boston. Built under stage, over boxes, and in lobby—played from four-manual keyboard in orchestra. C. R. Loew will design yours. N. Y. and Bkn. Tel.

### MURDOCK BULLDOZING.

J. J. Murdock is busy these days, as usual, saving money for the U. B. O. houses, this time getting the goods on one of the favored agents who stood high in the inner circle. This particular agent recently offered the United a Chinese tenor who is said to be possessed of a most unusual vocal equipment. All the agent asked for the act was the paltry sum of \$500 a week.

Murdock sent for the Mongolian and had him in his office Monday afternoon from four to six, offering the singer the munificent sum of \$100 for a "route." The poor victim squirmed and held out. During the third degree Martin Beck was sent for to include the Orpheum Circuit in the long-time contract and lost his temper when the Chinaman held out.

But "wily John" had a prize turn to be bought cheaply. He continued patiently but persistently. At the close the little chap agreed to accept \$125 a week with the additional proviso that all jumps over \$5 were to be paid by the managers.

### EDWARDS LOSES PRINCIPALS.

Kattie Kneitel, who was featured in Gus Edwards' "Boy Scouts" act that played a week at the Palace recently, seems to have beaten her boss and the sketch to it. Miss Kneitel has forsaken the turn, without any information forthcoming as to what has become of the act itself.

Lillian Boardman, from Edwards' "Song Revue," is another principal leading Gus is going to lose.

### THE RAYS IN BLACKFACE.

Hammerstein's Nov. 10 will likely present John and Emma Ray in a scenic production carrying several people, the two principals appearing in blackface.

Johnny Ray has been noted for his Hibernian characterization. The current blackface character he will do is said to be the same he did before the present generation of vaudeville goers commenced attending the theatres.

James E. Plunkett is attending to the bookings.

### JOHN L. OWNS A MOVIE.

Brockton, Mass., Oct. 29.

John L. Sullivan, actor, promoter and one time pugilist, is now a theatre owner. In association with John W. Sullivan (not related) he has the Empire theatre. It will be run temporarily as a picture establishment, but John L. declares that he has more ambitious plans.

If you don't advertise in VARIETY, don't advertise at all.

### FROHMAN SIGNS STEGER.

When Charles Frohman produces "The Laughing Husband," which will be some time in December probably, Julius Steger will appear in the title role. Mr. Steger has engaged with the producing manager at a salary said to be larger in amount than the net profit he has been accustomed to secure from vaudeville, a most extraordinary circumstance and perhaps the only instance of its kind on record. Heretofore vaudeville promised more net return than a "legitimate salary."

In vaudeville Mr. Steger has been a feature attraction. The Frohman contract obliges him to cancel all vaudeville bookings for "The Warn-



JULIUS STEGER

ing," a sketch written by Harry Bonnell, and which was routed on the big vaudeville time with the six Keith New York houses to be played before New Year's. It is possible Mr. Steger may obtain Mr. Frohman's consent to keep the Fifth Avenue theatre engagement in the Bonnell playlet.

Last week while Mr. Steger was playing the sketch at the Union Square he received several letters from prominent New York societies and people interested in the liquor question commending him for the act. It dwelt upon the ill effects of drink.

### \$2,400 FROM FUND BENEFIT.

The Vaudeville Comedy Club drew \$2,400 into the Casino Sunday night with its Building Fund benefit. Donations ran the gross up to \$2,700.

On the list of donations are said to be the following:

- E. F. Albee.....\$100
- Martin Beck..... 5

The performance pleased and ended at a late hour. It was the most successful theatre-affair the Club has yet held.

The Casino was donated by the Shuberts, who left the club free of all expense in operation.

### Regent Hotel, St. Louis, Mo

Eight-passenger limousine takes all performers to and from the Downtown Theatres to Hotel, Free of Charge. Hot and Cold Running Water and Telephones in every room. Double, \$5, \$6, and \$7. Single, \$4 and up. 25 Rooms with private bath. ELMER E. CAMPBELL, Prop.

If you want to know the theatrical paper  
that has the largest circulation  
Ask Any Newsdealer  
Anywhere

(If you don't advertise in VARIETY, don't advertise at all)

# VAUDEVILLE ROAD SHOWS HAVE AN ADDED STARTER

**Travelling Combinations for Lady Richardson and Polaire, Each. Original 3-Star Troupe Now Three Companies. Alice Lloyd Show Gets Started. Tanguay Beats in One Performance Russell's Receipts For Two Shows.**

The remains of the Hoffmann-Polaire-Richardson road combination after Gertrude Hoffmann departs for the south this Saturday from Philadelphia will be Lady Constance Stewart-Richardson and Polaire. Each, under the same management (Comstock & Gest) will head her own road show. Lady Richardson opening at Montreal Nov. 10.

Polaire has been engaged to appear for two weeks at the 44th Street Music Hall commencing Nov. 3. She will start out Nov. 17 at the head of her own troupe.

The women will have a number of acts supporting them on tour, with probably a feature or more connected with the companies.

The three women commenced this season's tour as a 3-Star combination. The heavy expense to the management caused the rupture of the solid trio for two companies, which now is further divided.

Canada is looked to as a fertile field for the Richardson show. No territory has been laid out so far for the Polaire company.

Columbus, Oct. 29.

The Eva Tanguay road show will play here for a week, commencing Monday, Nov. 3.

It is on one-nighters in Ohio this week, playing Toledo, Monday; Mansfield, Tuesday; Finley, Wednesday; Lima, Thursday; Piqua, Friday, and Newark, Saturday.

Mansfield, O., Oct. 29.

The Eva Tanguay show played here last night to \$1,132, giving but one performance. The theatre refused to allow Miss Tanguay to play a matinee owing to the poor receipts at the afternoon performance of the Lillian Russell road show, which played to a gross for two performances on the day when here recently of \$1,090.

The Alice Lloyd Road Show under the William Morris management opened at the Royal opera house, Bronx, Monday, doing over \$1,000 on the day, playing to one dollar top.

Next week the Lloyd show plays one-nighters on its way to Chicago, opening at the American Music Hall there for a week Nov. 9, then going west to the Coast over the route first laid out by John Cort for Lillian Russell. This will give Miss Lloyd Xmas week in San Francisco and New Year's at Los Angeles.

St. Louis, Oct. 29.

Andrew Mack has joined the Lillian Russell road show for this week here, and next week at Kansas City. It has not been settled if Mr. Mack will go

over the southern route with the John Cort combination.

Some eastern acts are reported in negotiation for the Russell company.

The show has been doing a fair business. Reports says it has been breaking even, and it is Cort's intention to send it over the full route laid out.

Comstock & Gest have everything set for the Gertrude Hoffmann show to open at Wilmington, Del., Nov. 3. It will then go south and to the Pacific Coast. Ching Ling Foo will be a "special feature" with the Hoffmann show, with Leo Mina as the other vaudeville act.

Leon Mooser will manage the tour with William Oviatt handling the advance. It will be Miss Hoffmann's first trip south as a star.

Denver, Oct. 29.

The Anna Held road show played the first three days of this week at the Broadway. It came up here in long jumps from Texas, playing to \$15,000 during the week on the way. The show did an average of \$12,000 in the Texas territory. It drew \$3,300 in one day at Dallas.

Today (Wednesday) the troupe is at Cheyenne, tomorrow (30) at Salt Lake, 31, Ogden, Nov. 1, Reno, and Nov. 3, for the week, Cort, San Francisco, with Los Angeles the week after (Nov. 10).

Pauline, the hypnotist, is organizing a road show he expects to set forth with Nov. 6, playing the east at a dollar admission scale.

So far besides himself the troupe will be composed of French and Eis ("The Dance of Fortune" people), "Pedro Consul" (a "monk" only arriving in New York this week) and "The Suffragette" sketch.

Music, rag dancing and vaudeville are the ingredients prescribed by D. S. Samuels for his proposed road show, featuring the Auselan Balalaika Orchestra, with M. Kiriloff, soloist.

The show is going out for a tour of 40 weeks through the U. S. and Canada. Besides the musicians, a Russian ballet, Tango dancers and vaudeville act will compose the troupe.

LOEW LEASES BOULEVARD.

The Boulevard theatre at Southern Boulevard and 181st street, seating 2,400, has been leased for ten years by Marcus Loew from Louis Pincus, who built it. The house opens this Saturday night with the Loew pop vaudeville.

The rental paid by the lessor has not been announced. Pincus was asking \$30,000 yearly for the new theatre.

THE PRIZE FLIV PROMOTER.

A portion of the seventh floor of the Palace building is being fitted up for the establishment of a new department by J. J. Murdock.

It is the U. B. O.'s Majo Domo's idea to establish a bureau for the exploitation in the Keith and allied houses of feature films that are to be used to replace acts on the bill.

Nothing tangible in the way of novelties having been unearthed, the prize promoter of flivs has conceived the brilliant idea that pictures will serve as a substitute for acts on a big time vaudeville program. In other words the two-a-day vaudeville theatres are to be degenerated into picture houses.

TWO DIVORCE POINTS.

Spokane, Oct. 29.

Two interesting points in divorce law, each affecting a local Cabaret singer, were made in the superior court here this week.

One is that a husband is not relieved of the responsibility of supporting his wife, even if her earning capacity is greater than his. The other is that a minor, although a principal in a divorce case, is still amenable to the juvenile laws.

Lillian Merriam, a singer at the Silver Grill sued her husband, a wealthy realty holder, on grounds of non-support. He answered that she was supporting herself by singing, but the court granted the decree.

Lyndelle Lundy, aged 17, was married a year ago to a man twice her age. The marriage later was annulled. The juvenile authorities recently petitioned the court for an order forbidding her to sing in the St. Germain, on the grounds that she was breaking the child labor law. The court denied the girl's petition that her marriage made her an adult.

COLLINS REPRESENTED HERE.

Personal representation in New York will be had by Will Collins, the London agent, now here, after he leaves for home Dec. 13. May Forcey, from Mr. Collins' London office, will come over to represent the agency in America.

Mr. Collins, who has been in town for a couple of weeks, is remaining to look over the American market and also to witness the debut of Bert Errol, an English turn, Nov. 10 at the Alhambra. After that event, the agent will go to the middle west to see the shows and vaudeville out that way.

VAUDEVILLIANS MAKING GOOD.

Chicago, Oct. 29.

This has been a great season for vaudeville people to make good in the established theatres in Chicago. One of the most recent to make a ten-strike is T. Roy Barnes, who is the big hit of "The Red Canary" in which Lina Abaranell is appearing at the Studebaker.

Mr. Barnes blossomed out as a full-fledged comedian, and he will have to be reckoned with in the future.

Earlier in the season William Halligan and Dama Sykes scored heavily at the La Salle in "A Trip to Washington."

If you don't advertise in VARIETY, don't advertise at all.

MAY "GET" THIS AGENT.

A United Booking offices agent is likely to face a serious charge. He represents a female impersonator. The manager of a road show wrote the act care of the agent, asking him to call regarding an engagement. The agent opened the letter and answered stating the matter had been placed in his hands and quoting a salary.

It so happens that the manager is a personal friend of the performer and wrote again to the act stating he was surprised that they couldn't transact business without the intervention of a third party.

Opening another person's mail is a criminal offense in the eyes of the Federal government.

A. F. OF L. DELEGATES.

Delegates have been selected by Local No. 5 (theatrical) New York, for attendance at the annual convention of the American Federation of Labor at Seattle, Nov. 10.

The four men picked are Messrs. Deveau, Mountford, Bunun and Cogut.

JUST A BORROWER.

Salt Lake, Oct. 29.

While J. C. Nugent was on the Orpheum stage a few nights ago, he noticed a man in the audience who was busy with pad and pencil. Nugent demanded that he turn over his writing materials to a usher.

It transpired that he had made a partial transcript of the Nugent act "The Regular." The man said he had been "gathering ideas" for an amateur entertainment. The iniquity of lifting copyrighted material was explained to him and he apologized profusely.

CHEATING IN CINCINNATI.

Cincinnati, Oct. 29.

If Cincinnati doesn't catch B. F. Keith cheating, Keith's theatre here is apt to feel the slight in the vaudeville bills. Monday of this week the matinee started at 2.20, and the show was over at 4.20.

For next week the billing announces Grace De Mar, Six American Dancers and Mercedes as the program. Perhaps another act or so will be added. But perhaps Keith's doesn't expect the audiences to increase and isn't taking any chances on a more expensive bill.

SUED FOR CANCELLATION.

Portland, Me., Oct. 29.

James W. Greeley, of the Greeley theatre here, brought suit against the Star Amusement Co., of Westbrook, Me., to recover costs incurred by Bertie Le Clair when, so it is alleged, she was cancelled by the Westbrook theatrical concern which runs the Star theatre there. Greeley, who is agent for the Church Booking Office of Boston, declares he advanced Miss Le Clair money for her fare, upon the guarantee of the Star's manager, E. T. Mayberry, that he would make it good. Mayberry denies he made any such promise.

Judgment was given in favor of Greeley, and Mayberry served notice of an appeal.

# PALACE TAKEN FROM BECK; B. F. KEITH'S NAME GOING UP

**Bookings for New York Vaudeville House May be Moved From Orpheum Circuit Office Also. Keith Owns 51% of Palace Stock. Allowed Beck to Run Theatre to "Keep Him Still."**

Another VARIETY story almost forgotten was revived in memory this week, when notice was given that the New York Palace theatre no longer had Martin Beck at the head of it. VARIETY printed some months ago it was B. F. Keith's intention to place his own name on that house and that Keith controlled the Palace theatre stock. He owns 51 per cent.

Beck has been allowed to pose as "managing director" of the Palace, to "keep him still," as the Keith people say. While the United Booking Offices, which is Keith, tied up the Orpheum Circuit, which is Beck, so completely Beck could hardly make a move in any direction if he so wished, the Keith crowd didn't want Beck to talk. Martin is some little talker, as everyone theatrically in New York knows. He has been talking for eight years. The net result was the Palace theatre, which was taken away from him before he opened it. After opening and placing the house on a fair plane, at least in the regard of the theatregoing folk of New York, Keith, as a final measure of punishment, kicks him out of the management.

Beck may have been talking again. Perhaps he told someone he and the Shuberts would run the vaudeville of this country. Keith doesn't like that stuff, any more than E. F. Albee did when Beck, while out in Chicago, during the days before he was placed in captivity, used to be fond of saying he had "only two sick men to lick and I'll clean them up in a hurry." But Martin got cleaned himself.

VARIETY reported last week Albee "called" Beck quite hard for allowing a daily newspaper to use the Palace for an advertisement. Albee seems to have been calling Beck regularly of late. Albee tells Beck where he gets off, in running theatres, in running the Orpheum Circuit and in booking acts. All Beck has behind him is poor Morris Meyerfeld, Jr., president of the Orpheum Circuit, with millions in cash but not a shred of nerve, something that Beck has been trying to get for himself for several years without success. All his press agents could ever do with him was to keep his name before the public.

The final lash of the whip came with the Palace throw-out. Albee is going to keep Beck west of Chicago. The Keith people bought in on the Palace to keep Beck out of New York. They bought the Williams houses to keep Beck out of New York. The only regret the Keith bunch has concerning Beck is that they didn't let him take the Williams theatres. He would have done no better with them than Albee has, and the Keith crowd believe they would have broken Beck. The Williams houses will not break Keith, however, for he didn't invest any money in

them, just took them over in his own name and is running them, through Albee, that's all.

The vaudeville fringe hand it to Albee when talking about Beck. Mr. Albee travels too fast for Mr. Beck, even if Albee doesn't belong to the Progress Club.

The bookings for the Palace may also be removed from the Orpheum Circuit offices in New York to the U. B. O. It may happen. They may be "bulling" Beck for a little while longer, but Martin shouldn't kid himself into believing he is going to book the Palace very long. Some kind friend ought to tip him off about the Majestic, Chicago. Marty needn't be surprised to lose the booking of that house as well. It's a U. B. O. theatre, as Mr. Beck knows. The U. B. O. holds the booking contracts for it.

Still there is Sioux City on a split week for the Orpheum, and, oh, well, Martin feels badly enough about the whole thing anyway, so why rub it in?

It wouldn't be right, though, to leave Martin without reminding him of that interview wherein he said B. F. Keith was the greatest showman in the world, and that he has never been so happy since connected with him in business. Yes?

## DAN DODY AT MUSIC HALL.

The 44th Street Music Hall called Dan Dody into service as general director behind the footlights, and Mr. Dody is actively pursuing his new vocation, devoting all of his time to it.

Heretofore Mr. Dody has confined his well known staging efforts to less pretentious productions, but derived a considerable income from his particular field, where he became quite famous for doing much with little material.

## SMITHSON LIKES VAUDEVILLE.

Probably the best-known of all the musical comedy production staggers, Frank Smithson, has taken a liking to vaudeville. Mr. Smithson, who put on "The Red Canary" (in which Tom Barnes has scored the hit of his life), staged the Anna Held sketch, "Mlle. Baby." He found the work of staging short pieces to his liking and will take on vaudeville productions in addition to his legitimate work.

It was Mr. Smithson to whom Albert de Courville of London first appealed to go across and produce the Leoncavallo operette for him. Other engagements prevented the producer from accepting the offer.

## THREE FOR PRUDENTIAL.

The Nixon-Nirdlinger-Prudential-Consolidated agency has added three new houses to its list of time—the Mozart, Elmira; Family, Shamokin; Garden, Lockhaven, Pa.

## NEW JOB FOR NASH.

Phil Nash has a new job in the United Booking Offices. He seems to be acting as assistant or advisor to Eddie Darling in booking the Keith New York theatres.

Nash hung around Eddie's office for three days, then got an idea. It was that no two agents could call upon Mr. Darling at the same time. Philly said two agents at once annoyed him, and that they might annoy Mr. Darling. Phil is not accused of attempting to favor any agent by the rule. He just wanted to show the Old Man he was still there.

Nobody knows whether the new job is a promotion or a demotion for A. K. Nash. Somehow Nash always seems to be getting the worst of it. Just think of E. M. Robinson. Nash discovered him, brought him down from Albany and placed him in the 58th Street as house manager. Now look. Take a good look. "Robbie" has got it all over Phil for standing in strong at the U. B. O. It must interfere with Phil's slumber when he thinks of all this stuff—and he is still reading sketches in the outside office.

## A SINGER AND DANCER.

A rare combination of talent is to be sprung on the unsuspecting vaudeville public in the immediate future. It is a one-act playlet by "Hal" Cohn, entitled "Florette," and featuring Mlle. Lucy Kleber, who is described by her enthusiastic press representative, Jack Edwards, as "a noted French soprano and dancer."

Edwards goes on to say that she will be supported by a strong cast and elaborate scenic effects. He promises that Miss Kleber "will be heard in famous operatic selections and will give an Oriental dance that will rival that of any harem dancer in Turkey."

## "WILLOW PATTERN" AGAIN.

Morey, Creamer & Ward are launching for vaudeville a Chinese romance entitled "The Willow Pattern Plate," by Eugenie Magnus, featuring William Pruette at the head of a cast of six people, of which three are to be principals.

The famous Hawthorne Sisters presented years ago a song production bearing the same name, in which they achieved international renown.

## WON'T RELEASE ADLER.

The Sullivan-Considine Circuit will not release Felix Adler, who will leave the Winter Garden show this week to start upon a tour of the circuit. Mr. Adler is perfectly satisfied. He wanted the trip.

Neil McKinley is to take the show role.

## SONG-WRITERS GOING OVER.

Gene Buck and Dave Sampter, the song writers who have written numbers for the forthcoming Bert Williams show, have contracted to go to Europe next month. They will collaborate on numbers for one of the new revues to be brought out in London.

If you don't advertise in VARIETY, don't advertise at all.

## MARIE LLOYD ANGRY.

Anger was with Marie Lloyd late last week when learning she had been "laid off" for the current week by the big time vaudeville booking men who took advantage of a clause in her contract that gave them time to pick out a week for "travel." Miss Lloyd was booked for the Orpheum Circuit, but will be routed in the east.

Next week she plays the Hippodrome, Cleveland, then goes to Cincinnati, and is expected to return to New York for a month. No route has yet been given the English singer, who came over her on a "blanket" contract, of the usual Orpheum-U. B. O. kind, which is tricky. Nearly all foreign artists unless demanding a hard and fast agreement with American vaudeville managers get much the worse of the visit on this side after arriving.

Late last week Miss Lloyd placed all her American business with Pat Casey. It was said she had become dissatisfied at the attention given her theatrical affairs by Ernest Edelstein, the London agent, who is now over here. Edelstein is associated with Max Hart in the booking business.

It is reported the eastern managers are holding Miss Lloyd in this section to play her against the Eva Tanguay road show.

## CORBETT BREAKS RECORD.

Montreal, Oct. 29.

The Francaise broke all its records as a vaudeville theatre last week, with James J. Corbett the headline. It's a Mark-Brock house holding 2,500, and played to capacity twice daily. Mr. Corbett appeared in Montreal for the first time. He was enthusiastically received, inside and outside of the theatre.

Mr. Corbett is the feature attraction at the American Music Hall all next week, his first visit to the pop vaudeville houses of New York.

## KEEFE NOT BOOKING HIPS.

Chicago, Oct. 29.

It has finally been settled, apparently permanently that the Hippodromes owned by Frank Talbot and located in St. Louis and Kansas City, will be booked direct by Talbot's Chicago representative, Dave Russell.

As a side issue of the puzzle, Walter Keefe, in behalf of the Theatre Booking Corporation, has instructed his attorneys to begin suit this week against Talbot for \$1,180, unpaid commissions which has been running along since the first of the season. Incidentally this may explain the new move.

## 'GENE POLLARD'S PLEA.

'Gene Pollard, for some years stage door tender at the Colonial theatre, New York, is confined to the Home for Incurables, 181st Street (Bronx), New York, in very much reduced circumstances.

He has addressed a plea to a few of his many friends in vaudeville for financial assistance. Mr. Pollard has a daughter, but the girl has been engaged only at uncertain periods and has been unable to assist her father in his difficulty.

# WILLIAMS CONGRATULATED ON RUMORED U. B. O. MOVE

Letters and Telegrams Pour in on Retired Manager, Following VARIETY'S Story of His Possible Future Direction of Big Time Vaudeville. Vaudeville People Set Jan. 15 as Date For Important Change.

That everybody in vaudeville hoped for the best after reading VARIETY'S story last week that there was a possibility Percy G. Williams would assume charge of big time vaudeville through taking the showmanship direction of the United Booking Offices, was sufficiently indicated by the large number of letters and wires Mr. Williams commenced receiving immediately upon the publication of the story.

All the wires and letters were of a congratulatory tenor. They expressed the hope and wish of all vaudeville, that Mr. Williams will take charge of the United Booking Offices. Vaudeville hopes as well that if anything should prevent Williams from doing so someone else will be found to succeed E. F. Albee at the head of the agency, which would mean also the removal of that lasting scar on the business, John J. Murdock.

In Times Square the vaudeville men have settled the reported change to their own satisfaction. January 15, next, is the date set for Williams to step in. No one can be found who has any authentic information nor does anyone know for a fact that the change in executive control will occur; but the vaudevillians are so solidly arrayed against Messrs. Albee and Murdock that they are heartily grasping the idea of seeing Percy G. Williams in full charge.

Probably in the history of theatrics in this country no two men have ever been so universally despised and hated by the profession they represent as Albee and Murdock. This hatred comes from the methods of the two men, and with the actors it is particularly keen against Albee for his continued oppression, besides his fruitful efforts at all times to disrupt the aims of actors toward organization. In addition to other complaints, the actor lays the exactions of graft he must endure against Albee and Murdock, although Murdock is more blamed for this latter thing than his side kick, Albee.

For these and many other reasons well enough known in technical vaudeville, the possibility of Albee and Murdock's removal was greeted with as near a cheer as any vaudevillian dare give in Times Square.

That the bad showmanship of Albee and the "manipulation" by Murdock have placed big time vaudeville in a panic is pretty generally recognized. The actor has been throttled, and the big time manager nearly bankrupted. Opposition has sprung up, and the big time managers, despite the many promises that they would soon be able to do as they please, now find that big time vaudeville conditions are nearly the same as they were before, excepting that Albee and Murdock are "beating down" the actor in their attempt to

"drive him back to a street car," as Albee once expressed it.

When VARIETY appeared on the streets last Friday Albee literally "hit the ceiling" upon reading the Williams story. The general manager of the U. B. O. almost left himself bald before through raving. He sent for the newspaper men on the dailies, but Albee seems to have lost his pull with them or the newspapers have at last gotten wise to him. He asked them all to print a denial, but nary a word would the dailies say.

They say Albee is still at white heat over the thought of Williams succeeding him and the injunction against uttering Williams' name before Albee has now been made permanent.

## DR. COOK ON LOEW TIME.

A production with five people besides Dr. Cook has been engaged by Jule Delmar for the Loew Circuit. The old north pole locator will open next Monday at the Shubert, Brooklyn.

They say Doc has a regular act this time. It runs 25 minutes. When finishing around here the person who slipped it over good will go to England. That will be some day during January or thereabouts.

Abe Thalheimer is now the regular agent for the Doctor.

## DIDN'T LIKE POSITION.

Guerro and Mlle. Carmen musical act, billed "No. 2" at the Palace this week, quit after the Monday matinee, saying they were on too early.

## BOSTON'S NEW OLYMPIA.

Boston, Oct. 29.  
The Scully Square's new Olympia will open shortly, with an eight-act vaudeville bill booked by M. R. Sheedy of New York.

It is a \$2,000,000 theatre seating 3,500. The first week's show will cost \$2,500, it is claimed.

## JEAN SCHWARTZ QUILTS.

The Jerome & Schwartz Music Publishing Co. (Jean Schwartz) shut down last Saturday and about the same time the Theodore Morse concern laid off a number of its help. Both are controlled by Watterson.

These are of the several "side concerns" the Watterson-Snyder-Berlin music publishing firm fathered.

## ZAN NOT BOOKING.

Any stories or reports that John Zanft, connected with the William Fox Circuit, is booking vaudeville acts or has any interest or connection with any agency now operating or proposed, is vigorously denied by "Zan," who believes some one has attempted to make capital out of his name.

## PHILLY QUIETING DOWN.

Philadelphia, Oct. 29.

There were no important developments in the local vaudeville war during the past few days except that the Broadway, wanted by the Loew and United Booking Offices people passed into the hands of the latter so far as supplying bookings. Milgrim & Hopkins, the builders, will retain the ownership and book with the U. B. O. A. J. Cohen, who formerly managed the Allegheny, will manage the Broadway.

Official announcement was expected from the Keith people this week regarding the disposition of the Zimmerman houses. The Grand Opera House is scheduled to start with United bookings next Monday. Vaudeville will be discontinued in the Liberty after Saturday night, as previously announced in VARIETY.

The Metropolitan Opera House closes its vaudeville policy this week also and Loew will be without representation in this city until the Metropolitan opens again. It is almost certain now that he will not secure the Chestnut Street opera house. Loew has a lease for the house signed by J. Fred Zimmerman, president of the company holding the original lease on the theatre, but the University of Pennsylvania, owners of the property, has not ratified it and will not, it is reported.

So far as the Metropolitan is concerned it is believed now that pressure will be brought to bear to prevent Loew from reopening with vaudeville there Nov. 24 as scheduled. Just how this will be done is not known, but it is the general impression that Nirdlinger, who is still president of the company in which Loew is interested, has found a way to block Loew.

Loew, it is said, is not so sure he will get the Chestnut Street opera house, but has declared that he will secure, through damages enough money to build a new theatre on Chestnut Street to give battle to Keith in the latter's stronghold.

Margolis and Block have secured the People's, formerly run by Nirdlinger, and will give vaudeville and pictures there. New York parties are after the National, which Loew had last year and which proved a fiver for him. Nothing official could be learned about this.

## ALBEE WONDERS.

E. F. Albee stopped on his way to the Putnam building elevators Monday morning and looked around at the crowd of performers.

"There seem to be more actors standing down here than there are upstairs in my office," he said.

"Well, why not," muttered an actor nearby who overheard, "We stand as good a chance of getting work down here as we would upstairs."

## NEW AGENCY.

Lew Welch and Sam Roberts, erstwhile vaudeville performers, have formed a business partnership and embarked in the agency business, opening offices in the Gaiety Theatre Building.

## ENGLISH SONG WRITER HERE.

An English song writer of big repute in his own country and not unknown by any means over here is in New York for the first time. He is George Arthurs, who came over with Willie Bard. Mr. Arthurs is returning with Mr. Bard, for whom he writes songs and dialog under a yearly contract. Of the present Bard repertoire, Arthurs is the author of "The Wiggledy Rag," "Crysanthemums," "Sing in Opera," "The Welsh Railway Porter," which Mr. Bard may put on before leaving America, is also an Arthurs number, as is "Llanfairfechan," another Bard song.

In England Arthurs usually collaborates with Worton David on dialog, although as a rule composes the words and music of the songs carrying his name. From \$50 to \$100 is generally received by him, says Mr. Arthurs, for the singing rights to a song in the music halls. He reserves in this sale, however, the royalty rights from the publishers. The Star Publishing Co. and Francis, Day & Hunter are the two firms abroad that handle most of the Arthurs songs. Sales in England seldom exceed 250,000 copies for the biggest hits. Over here the Snyder concern is publishing "The Wiggledy Rag." It is the first "rag" by an Englishman that has received a hearing on this side.

George Arthurs has acquired great fame in his home country through furnishing exclusive selections to well known artists. He has also composed for musical comedy productions, and is called upon often by George Edwards of the Gaiety, London, for material. Arthurs' best known production song in New York is "Hello People" from "Havana," music by Leslie Stuart, composer of that piece.

Marie Lloyd is now singing "What's the Good of Doing What You Don't Want to Do," "The Lady Aviator," "A Woman Knows How Far to Go," and "Ankle Watch," all Arthurs songs. George Lashwood sang over here "I Forgot the Number of the House," and Alice Lloyd used "Tourist and Maid," both Arthurs numbers.

"Truly Rural," written by Arthurs for Mr. Bard, has been done on Broadway by Will H. West and became familiar in that way.

Other songs by Arthurs are "Come to Town, Miss Brown," "My Bungalow in Bond Street" (Margaret Cooper), "Caddie," "The Ne'er Do Well," "Dougal" (Neil Kenyon), "Geography," "Nell Gwynn" (Malcolm Scott), "Joshua-ah," "Nellie Bly" (Clarice Mayne), "Hello, Hello, Hello, It's a Different Girl Again" (Whit Cunliffe, sung by him in New York), "The White Knight" (New York), "An Amateur Anarchist" (Livesey and Roseberry), "Harnessing the Horse," "The Gambler" (Will Evans).

Mr. Evans is said to have his biggest success in the "Horse" number now being played abroad as a song-production. It was badly "copied" over here and recently "died" on the small time.

Of the New York shows seen so far, Mr. Arthurs said he preferred Julesque.

If you don't advertise in VARIETY, don't advertise at all.

# VARIETY

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Harry A. Shea is booking the Sun-  
 day show at the Amphion, Brooklyn.

Lillian Mortimer is appearing in her  
 new tabloid, "Betsy Bobbins."

Molly King will leave with "The Pas-  
 sing Show of 1913," which ends its  
 Winter Garden run this week.

"The Madcap Duchess," H. H. Fra-  
 zee's show, will open at the Globe, New  
 York, Nov. 11.

Florrie Millership (formerly Miller-  
 ship Sisters) and Bobby Heath are  
 playing in vaudeville as a "two-act."

Rawson and Clare are laying off this  
 week, owing to Guy Rawson's throat  
 having complained of overwork.

Francis Smith is representing War-  
 ren Church of Boston in Abe Thalhei-  
 mer's New York office.

Oscar Loraine is about to start on his  
 third trip of the Fox Circuit within the  
 past four months.

Harry Dobson, of the Telegraph  
 Four, was married Oct. 29 to Lillian  
 Unger, a non-professional.

The Shanley Employes Ball will be  
 held Jan. 4, at the New Amsterdam  
 hall. A Cabaret will be a feature.

Joe Wood is wearing a McCall but-  
 ton. A Putnam wag tried to make it  
 read "Gall" when Joe wasn't looking.

William Friedlander has put out a  
 company entitled "I Should Worry"  
 which has been touring the middle west  
 with fair success.

Herman Lieb in "Dope" is expected  
 to return from the other side in time  
 to open at Hammerstein's during Dec-  
 ember.

William Josh Daly has been placed  
 in charge of the Loew-S-C Boston  
 office.

"Peg O' My Heart" at the Cort, New  
 York, in its 45th week ending last Sat-  
 urday, did \$12,000, the capacity.

Charles Orr, laid up with pneumonia,  
 is about. He and Manuel Romain have  
 a new act.

Joseph Conoly is handling the state  
 rights for the Kinematophone for  
 Counihan & Shannon.

It is reported "The Master Mind" is  
 to be re-cast with a cheaper company in  
 support of Edmund Breese.

Harry Fitzgerald is no longer man-  
 ager of the Fox house at Waterbury,  
 Conn., L. D. Garvey replaces him:

Billy Atwell of the Loew-S-C agency  
 is all bandaged up, result of having an-  
 other machine bump his own.

Mark Vance, of VARIETY ("Mark.")  
 heard the lusty notes of a young son  
 at his home last Sunday. Mrs. Vance  
 and the baby are very well.

Harry Dobson, comedian of the Tele-  
 graph Four, and Lillian Unger, a New  
 York non-pro, were joined in wedlock  
 Wednesday.

Gaston Palmer, of the 5 Piroscoffis,  
 has left the General Hospital, Spokane,  
 where he was operated upon for ap-  
 pendicitis.

Florence Crosby has joined the re-  
 organized cast of "The Merry Mar-  
 tyr." Walter Paschal is engaged for  
 "The Midnight Maiden."

Frank Howard, unable to fulfill his  
 "Little Cafe" contract owing to ill-  
 ness, will become an S-C "single" upon  
 his recovery.

"Where Is My Wandering Boy?"  
 with a cast of six people, started  
 Thursday with dates arranged by  
 Charles A. Burt. The show runs chiefly  
 to the comedy thing.

The Edwards Davis company had  
 two marriages within a short while.  
 Sept. 22 M. David Lewis married Rose  
 Young, of Los Angeles, and Oct. 1,  
 Hans Rehauser, musical director, wed-  
 ded Anna Heustis.

The McCall headquarters in the  
 Candler Building on West 42nd street,  
 where a free Cabaret is going on all  
 day, has proven opposition to the pop  
 vaudeville houses in the neighborhood.

Fatima was called before the 54th  
 Street police court yesterday for a  
 "Sunday violation" at Hammerstein's.  
 It happened a couple of weeks ago  
 when the cooch dancer gave her usual  
 performance on the Sabbath.

Although one "Life's Shop Window"  
 was forced to close another company  
 under John Washburn's direction is  
 making money. In four weeks it paid  
 for its production and has made more  
 than \$4,000 already for its owners.

The Melnotte Twins after finishing  
 their Sullivan-Considine time will play  
 the Interstate Circuit booked by the  
 Beeher Bros. Western Vaudeville As-  
 sociation time to follow was offered  
 but the girls will head east from the  
 Interstate.

Loney Haskell will do triple duty  
 next week, appearing as "announcer"  
 for Mlle. Gabriel, "The Half Woman"  
 at Hammerstein's acting likewise for  
 "Don," the speaking canine at the Or-  
 pheum, Brooklyn, besides attending to  
 the details of the Hammerstein place  
 in the mornings.

George Kennington, for the past  
 three years the New York representa-  
 tive of the National Printing & En-  
 graving Co., has severed his connec-  
 tions with that house to accept a more  
 remunerative position with the Cocheu  
 & Klayer type printing concern (for-  
 merly the Metropolitan Job Print).

Mona Hungerford is not to play the  
 Laurette Taylor role in the fifth com-  
 pany of "Peg O' My Heart," but will  
 remain in New York as Miss Taylor's  
 understudy at the Cort. Florence  
 Martin, who played the title role in  
 "Little Boy Blue" last season, will take  
 Miss Hungerford's place on the road.

Hammerstein's is still looking for  
 \$5,570, pinched from Auditor John J.  
 Schmidt of the Victoria, last Saturday  
 morning while returning to the theatre  
 on a street car, from a bank where he  
 got the money. Upon Mr. Schmidt re-  
 porting the loss to Oscar Hammer-  
 stein, Oscar is said to have delivered a  
 short talk that caused the boys around  
 to stuff cotton in their ears.

A press announcement in behalf of  
 Hugh McIntosh, the Australian vaude-  
 ville manager, says that before leaving  
 London for Sydney last week, he booked  
 some of the best acts in England, in-  
 cluding many Americans. Among those  
 mentioned were W. C. Fields, Russell  
 and Held, Josephine Davis and Billy  
 Geller, Barton and Ashley, Elliott-  
 Savonas, Tucker, the violinist, Cinque-  
 valli, Ada Reeve and Florence Smith-  
 son. The notice stated Mr. McIntosh  
 had arranged to take control of a West  
 End, London, hall, and intended im-  
 mediately upon arrival in Australia to pre-  
 pare for the erection of a vaudeville  
 theatre at Perth.

If you want to know the theatrical paper  
 that has the largest circulation  
 Ask Any Newsdealer  
 Anywhere

(If you don't advertise in VARIETY, don't advertise at all)

"Ward 22," with an Irishman, He-  
 brew and German, is a new act which  
 Walter W. Steiner has booked for the  
 Union Square Nov. 10.

"The Mermaid and the Man," with  
 15 people and music written by J. A.  
 Veal (who is in the act) had its premi-  
 ere at Perth Amboy, N. J., Monday.

Hans Bartsch, foreign play broker,  
 sails for his usual tour of Europe next  
 Thursday on the Kronprizzen Cecilie,  
 in search of material available for the  
 American market.

Fay Cord, the concert singer, has  
 finally consented to take up stage work  
 and has an offer from Harry H. Fra-  
 zee to play a principal role with one of  
 his new productions.

"The Quitter," with a company of  
 western players, opened Oct. 17, at  
 Waterloo Ia., with bookings listed for  
 the middlewest states. Bert Leonard  
 is ahead of the show with C. G. Allen,  
 business manager.

Sol Schwartz, when excited, pulls  
 out a piece of tissue paper and polishes  
 his diamond stud (Buffalo or Balti-  
 more?).

Billy Heelan, of the old song writing  
 duo, Heelan and Helf, is critically ill  
 in Fordham Hospital, N. Y. Heelan's  
 friends are rallying to his financial as-  
 sistance.

Frank Jones was presented with a  
 handbag by the staff of Hammerstein's  
 Victoria theatre, upon Mr. Jones con-  
 cluding his contract there last Sunday.  
 Each member of the staff contributed.

Joe Shea will book pop vaudeville,  
 three or four acts each, into Oneida,  
 Gloversville, Little Falls and Middle-  
 town, all in New York, commencing  
 next week.

May Walsh of Shirk and Walsh  
 would like to have it understood she  
 was not represented in the obituary  
 column, where a May Walsh's death  
 was reported.

# DISASTROUS WEEK ON ROAD; ONE SHOW BADLY STRANDS

**"Purple Road" and "Enchantress", among Casualties.  
"Moon Maiden" Goes to Pieces in Syracuse. 27 People  
Left There. Manager Gone. "Rob Roy" and  
Louis Mann Reported About to Close.**

Syracuse, Oct. 29.

"The Moon Maiden" ended a disastrous, short season here Saturday night when the principals refused to budge further unless Manager W. J. Benedict paid them back salary. Benedict was unable to come across and the show closed, leaving 27 people stranded.

Mabel Wilbur, featured, with \$500 due her, left at once for Rochester to visit relatives. Robert Milliken, Hudson Freeman and wife, Business Manager Frank Lee, Charles Morrison, Henrietta Lee (Mrs. Morrison), Donald Buchanan, Arthur McHugh (press representative) and several chorus girls returned to New York at their own expense. The rest of the company, including Walter Wills and John Mayon, comedians, remained here. The company had from one to two weeks' salary coming. The Morrisons were in for \$400, with the other principals also getting I. O. U.'s for their money.

The show played at the Weiting last Thursday, Friday and Saturday to a little more than \$400, the first half of the week being played at Elmira, Ithaca and Waverly. The gross receipts on the week were something like \$1,100. The next stand was Niagara Falls, which had been all papered. McHugh, ahead at Berlin, Ont., was wired that everything was off. The show had Canadian time booked.

Benedict disappeared suddenly and is believed to have gone back to New York. He's said to have enlisted new capital and after reorganization will start out again out of New York.

The company opened in Pittsfield, Oct. 4. The show was given nice notices on its music but the book was panned to a frazzle. Eighteen girls and special scenery were carried. The show cost about \$400 a day to operate.

Utica, N. Y., Oct. 29.

A. J. Purvis, a well known stationery dealer here, is reported as being the "angel" back of the W. J. Benedict show, "The Moon Maiden," which closed at Syracuse. The production is understood to have cost \$6,000 before it was taken out of New York.

Cincinnati, Oct. 29.

Members of the "Christmas of Today" company, in which Louis Mann is starring, received two weeks' notice here last week while the show was playing at the Lyric.

"The Purple Road" closed Saturday night at the De Kalb, Brooklyn, although billed for the current week in Montreal.

Nathan Burkan, acting on behalf of the author and composer, attached the

show and has the production under seizure proceedings.

Few managers of the present day can recall any attraction that has encountered so tempestuous a time as that undergone by "The Purple Road" since its initial presentation.

Montreal, Oct. 29.

The attendance at "Rob Roy" for the opening of this week at Her Majesty's theatre has induced the show management to present "Robin Hood" for the last two days of this week instead of the advertised piece.

Fred Schader, in advance of "Rob Roy," has returned to New York.

It is reported "Rob Roy" may close Saturday night. Daniel V. Arthur, manager for the DeKoven Opera Company, is here to make final decision.

"Believe Me Xantippe," billed to reopen in Newark next week, is not to go on tour again—not just now anyway.

William A. Brady arrived at this decision early this week.

San Francisco, Oct. 29.

It's reported on pretty good authority the Kitty Gordon show is closing next Saturday and that the company will return to New York. It's also understood the show owes John Cort \$8,000 on money advanced to keep it going.

The company has been weakened greatly by recent desertion. Downstate newspapers panned it severely.

Mary Ambrose, who sued the show, was awarded a verdict here Tuesday. Miss Ambrose wasn't out of work long, as she was engaged for "The Candy Shop" production, taking Catherine Hayes' role, the latter reported being ill with throat trouble. Rumor has it that the real cause was a hitch between Miss Hayes and the Gaiety management.

## OPENED AND CLOSED.

The United Play Co. closed its "Kindling" company with Sarah Padden, in Grand Rapids, Mich., Saturday.

Wee & Lambert open their "Kindling" company in Oyster Bay tonight with other Long Island dates to follow. The show will play southern territory not covered by other "Kindling" companies.

## STOPS "THE TRAFFIC."

Berkeley, Cal., Oct. 29.  
The authorities here refuse to permit the proposed performance of "The Traffic" in the High School Auditorium next Saturday.

San Francisco, Oct. 29.

"The Traffic" is running unmolested at the Savoy. It may remain over another week.

## RUMOR POINTS AT CRITIC.

It is being whispered that a New York daily newspaper critic has been "caught with the goods."

According to the report one of the shows recently brought into New York was "panned" by most of the reviewers, but this particular critic's "opinion" was so utterly at variance with the others as to attract the attention of the publisher of the paper that employs him.

A quiet investigation was started and it is said the critic was found to be financially interested in the production.

## SHOWS IN FRISCO.

San Francisco, Oct. 29.

There appears to be no let-up in the interest in the Gaiety theatre, where "The Candy Shop" is in its second week. The gross receipts on eleven performances totaled \$12,493, with the second week starting off very close to capacity.

"The Count of Luxembourg" at the Columbia is doing rather light business.

Ethel Vaughan and Bert Lytell, playing "Broadway Jones," returned to the Alcazar, the opening receipts being of healthy proportions.

"The Bird of Paradise" is doing an encouraging business at the Cort, although the receipts are not actually big.

Anna Held and her road show play at the Cort next week. The advance interest is keen. Daily matinees will be given.

Good business continues at the Tivoli, where grand opera revival is on.

## TRYING OUT "PHOENIX."

The Shuberts have fixed upon Poughkeepsie, N. Y., as the "try it on the dog" spot for their new production of "Miss Phoenix," Oct. 31, which they are bringing into New York soon. Ann Murdock has the title role.

## DID \$5,000 AT WALNUT.

Philadelphia, Oct. 29.

Rebbecca & Bratton's production of "Rebecca of Sunnybrook Farm" opened at the old Walnut (\$1 house) Monday of last week to \$203 and did over \$5,000 on the week.

## \$2,000 IN RED BANK!

Red Bank, N. J., Oct. 29.

Don't speak loud, the neighbors are listening, but Charles Champlin at the Empire last week played to \$2,000, dividing it 65-35 with the house. Pat Casey has the latter. Champlin has a rep show.

At last Casey has taken away some money from Red Bank. (Local papers, please do not copy.)

## BACK TO \$2.

Chicago, Oct. 29.

"Oh, Oh, Delphine" came to the Illinois Sunday night with Frank McIntyre and the original New York cast. The piece was received with enthusiasm by a large audience, and it registered an instant hit.

With the advent of this show the house goes back to \$2 as top price, the engagement of "The Lady of the Slipper" having been \$2.50 for best seats.

## SHOWS IN PHILLY.

Philadelphia, Oct. 29.

"Stop Thief" was the only new offering for the week and opened very well at the Garrick. It is presented by an excellent company and was warmly received.

"Milestones" at the Broad; "The Little Cafe," which is still drawing crowded houses at the Forrest, and "Fanny's First Play" at the Adelphi are holdovers.

"A Romance of the Underworld" opened to big business at the Walnut and with the way it was received and the help of good press notices should enjoy a successful week.

## SLOANE COMPOSING "MERMAID."

A. Baldwin Sloane is composing the music for the new Annette Kellermann show, "The Mermaid," to be produced after New Year's.

The enterprise is said to be financed by a retired American politician now residing in Europe.

## PLAYED WITHOUT MAKE UP.

Cincinnati, Oct. 29.

Without make up, Orpheum Stock Company members gave their initial performance at the Little theatre, Monday night.

The theatre is located in what used to be the Orpheum ballroom, a small place, seating only 150.

"The Pigeon" was presented in highly pleasing fashion. After the show was over, Managing Director Thuman declared the Little theatre was an unqualified success. Matinees at 11 a. m. will be a feature.

## WAYBURN CALLING FOR GIRLS.

(Special Cable to VARIETY.)

London, Oct. 29.

Fifteen girls, all buck dancers, have been cabled for by Ned Wayburn. He wants them for a production here.

Mr. Wayburn has appointed Harry Hall stage manager at the Prince of Wales theatre, and Arthur Evans in the same capacity at the London Hippodrome.

Dabny Smith has retired from the Albert de Courville service. A reported increase in the Smith family is shortly expected.

Most of the girls sent for by Wayburn will leave next week some time for London. The majority will be from "The Passing Show of 1913," at the Winter Garden, New York. Henry Lehman and Vera Zirrell of "The Passing Show" are sailing this week, it is said, in response to a cable from Wayburn.

## MISS LESLIE PROMOTED.

A promotion greeted Blanche Leslie at the Winter Garden Monday, when the role of prima donna was given her, Miss Leslie succeeding Hazel Cox in the part, Miss Cox having followed Ethel Hopkins.

Miss Leslie will go on the road with the production ("Passing Show of 1913") as one of the principals. All the present company will be carried when the troupe leaves the Garden this Saturday.

If you don't advertise in VARIETY, don't advertise at all.

# FRITZI SCHEFF'S \$10,000 OFFER FOR MUSICAL PIECE

**Says She is Tired of Vaudeville and Pans B. F. Keith. Gives Out Statement in Cincinnati. Will Finish Remainder of Variety Engagements. Wants to Return to Legit Stage.**

Cincinnati, Oct. 29.

B. F. Keith vaudeville is too much for Fritzi Scheff. She has made the announcement here that at the end of her present tour, she will return to light opera. The prima donna makes it plain that she is tired of the sort of vaudeville B. F. Keith is dealing out.

Miss Scheff has made public an offer of \$10,000 to the composer who will write a musical vehicle that meets her approval.

## MARRIES LEADING LADY.

Boston, Oct. 29.

Alexander Light, an actor who two years ago was featured in this city in Shakespearean repertoire, was quietly married this week to Louise Chase, his leading lady during his tour of the middle west during the past year.

The ceremony occurred at 51 Hiawatha road, Mattapan, Rev. A. M. Bool of Cambridge officiating.

## PROMISING STARTLERS.

Philadelphia, Oct. 29.

Some startling things are promised at the Little theatre where Will Page has gone from the Orpheum Stock Company as manager.

This week the bill is "Tomorrow," called a "daring drama which false prudery hitherto declared should not be mentioned in polite society." The Sunday ads carried a line reading, "This play should not be witnessed by the very young."

## ACTOR ALLEGES ALIENATION.

Edward Schneider, who claims to be an actor, has brought suit against Bascom Parker, a retired business man of Niles, Mich., in the sum of \$10,000.

Schneider alleges that Parker alienated his wife's affections. Parker is said to be a multimillionaire.

## MACK AND IRISH PLAYERS.

San Francisco, Oct. 29.

It's talked here that Andrew Mack will head a company of eastern players who will play a six weeks' engagement here in Irish plays at the Savoy, following the present exhibition of the Robert Scott South Pole picture. Oliver Morosco is said to be interested in the proposed Mack show.

## RESULTS FROM 'DAMAGED GOODS'

Chicago, Oct. 29.

The presence of "Damaged Goods" at the Blackstone appears to have stirred up all manner of trouble in all manner of directions. First a murder and attempted suicide was laid to the doors of the play. Next, the Chicago Tribune, taking cue from the piece, sent out a corps of reporters to investigate quack doctors, who claim to cure such diseases as are emphasized in "Damaged Goods."

The result was the uncovering of a filthy mass of corruption among adver-

tising physicians, who fatten on the fears of an ignorant public.

The reporters who made the rounds of the fake doctors were thoroughly examined before they went out by reputable physicians and were pronounced in the best of health. After being examined by the quacks they discovered they were suffering from many serious diseases, some likely to prove fatal.

The expose made by the paper Monday morning was one of the big hits of the year. Monday night the members of the city council passed an order, the purpose of which is to investigate and see if these fake doctors may not be driven out of the city.

## BIRMINGHAM LECTURE.

Canon James O. Hannay, who writes under the nom de plume, G. A. Birmingham, will begin an American lecture tour at the Berkley theatre Nov. 10, under the auspices of the League for Political Education. "The Irishman in Fiction" is the title of Canon Hannay's first lecture. He is the author of "General John Regan," the new play espoused by George Tyler.

## GERMAN AUTHOR TOURING.

Dr. Ludwig Fulda, the German author, arrived Wednesday on the Imperator, for a lecture tour of the United States. He made a similar tour here some six or seven years ago. His subjects will be Literature and Art.

Dr. Fulda is the author of several plays, among them "The Twin Sister" and "The Talisman," the latter being used as a model of playwrighting in the German schools and colleges.

## ZIEGFELD SAYS HE'S GOING.

Flo Ziegfeld, Jr., says he is going to London, to stage a revue over there that will bear the "Ziegny" brand. Mr. Ziegfeld expects to sail between now and Xmas.

## CHARLIE FROHMAN GETS HIM.

After nearly a generation in the employ of Frank McKee, Lute Phelps has transferred his allegiance to the Charles Frohman staff, and has been appointed manager for the Ethel Barrymore company.

## AFTER MONTREAL HOUSE.

Montreal, Oct. 29.

The Shuberts are after a new theatre for Montreal. Two sites on St. Catherine's street have been selected. The house, if built, will likely have some local capital interested.

## FAITH IN HOLLIDAY ST.

Baltimore, Sept. 29.

It's reported Jay Packard has taken a lease on the Holliday Street theatre where he expects to install a permanent stock company.

## NEXT W. & L. PRODUCTION.

Despite the bankruptcy proceedings against Werba & Luescher, it is understood the firm will send out David Bispham in "The Jolly Peasant." They will act as managers for a corporation organized and financed by the singer and his intimate friends.

The liabilities of the firm are about \$80,000, mostly due to the theatrical trade printers, with some personal indebtedness of the firm. It is said the creditors will be offered 50 per cent. on the dollar in settlement, on long term notes. Mark A. Luescher and Louis F. Werba, the partners, believe they should not be held liable in settlement for over the amount of interest they held in the various productions the debts were contracted for.

Several people were interested in the Werba & Luescher shows. Joe Le Blang, the cut rate ticket speculator, held three-eighths of "The Spring Maid," the only Werba & Luescher attraction, and their first, that ever got any real money. "The Rose Maid" cost the firm over \$100,000.

Alice Lloyd pulled the concern out on two bad shows that had cost them money previously to Miss Lloyd going on the road with them.

## CECIL LEANS DIVORCED.

Florence Holbrook was granted an interlocutory degree of divorce from her husband, Cecil Lean, in Justice Giegerich's Court Wednesday.

The Leans were wedded Sept. 23, 1902. Miss Holbrook had a detective trail Lean with the result that he returned some scandalous reports about the actor's attention to another woman.

## "IOLE" GETTING READY.

Harry H. Frazee is getting his stage production of Robert W. Chamber's novel, "Iole" in shape. Frazee will not show this piece in New York until "Adele" has worn out its money interests as he desires to make the "Iole" production at his own theatre.

Until the time is available the show will attempt a long stay in either Chicago or Boston.

## "OP O' THUMB" ENGAGEMENTS.

Morton and Glass, Billy McDermott and Smith and Austin have been engaged through William A. Brady for the Brady-Shubert-Comstock & Gest production of the Drury Lane (London) panto, "Op O' My Thumb."

It will be first shown at the Manhattan opera house, New York, before Christmas.

## HERZ IN "DUCHESS."

Ralph Herz has been engaged by H. H. Frazee for the leading comedy part in "The Madcap Duchess," replacing Harry MacDonough. He will open with the show in Boston Saturday afternoon. Robert Hood Bowers has succeeded Max Hirschfeld as musical director.

The piece is by David Stephens and Justin Huntly McCarthy, music by Victor Herbert. It comes to the Globe Nov. 11.

The publishing house of Schirmer is reported to be financially interested in the production.

## VON TILZER "IN" FOR \$11,000.

The play, "To-Day" at the 48th Street theatre, stands in Harry Von Tilzer \$11,000 to date, it is said. The show did between \$6,000 and \$7,000 last week, drawing in \$2,400 of that amount Saturday. The matinee netted \$900 and the night show held \$1,500.

Von Tilzer has purchased the interest of Minnie Seligman in the piece, paying her about \$3,000. This gives the music publisher nearly one-half of the show. Other holders of stock are Max Willner, who has more than one-third of the issue (without any investment) and George Broadhurst the author. He rewrote the play and has about 24 shares out of a total of 150 to represent his work and a cash investment of \$2,500.

Miss Seligman held 38 shares. It was understood that if Von Tilzer increased his holdings in the productions, the other stockholders were to be given a portion of the added shares Von Tilzer secured.

Willner acquired his part of the whole through "discovering" the piece on the East Side. It looks like a long run for "To-Day" at the 48th Street. The last act is causing comment.

Later a more authentic account of the Seligman transfer said the actress received \$2,000 from Von Tilzer for her stock, which represented \$4,000, and that Mr. Von Tilzer had declined to share with Willner, leaving him with 76 shares as against 74 held by the other two partners.

## HOWARD'S SHOW DOING FAIRLY.

Chicago, Oct. 29.

"A Broadway Honeymoon" at Howard's theatre, formerly the Whitney, is not meeting with unqualified success, although business has been fair. The house is small, to begin with, seating less than 1,000, and with \$1 at a top price it will be seen that in order to make any money the show must play to capacity the greater part of the time, a state of affairs that has not resulted.

This week Monday matinees were inaugurated in order to see if that would help out matters. This means that there will be three matinees a week.

Soon after the opening of the show, Emma Carus, who made a personal hit in the piece became the star. It was rumored at that time she took over a good share of the stock in the show.

There is talk about the theatre that the piece may be taken to New York about the first of the year.

Joe Howard is talking of producing a musical piece by Addison Burkhardt and Charles W. Collins.

## FIRST ON AT PROVIDENCE.

The rewritten, rejuvenated "The Awakening," which Rachel Crothers wrote for the Shuberts has been retitled "When It Strikes Twelve" and will have its first performance at Providence next Monday.

A cast of 25 people including Grace Ellison are playing the piece.

Just where the show lands remains a matter of conjecture until a line is gotten on it at Providence.

If you don't advertise in VARIETY, don't advertise at all.

# SOME GOOD AND SOME BAD NEW PRODUCTIONS SEEN

**Belasco's Molineux Play Pronounced Decided Success. Brady Puts On New Play. "Gen. John Regan" Termed Bad Boy. Hitchcock's "Beauty Shop" Gets Over 'in Chicago. Play Tried by Plymouth Company at Boston, Failure.**

The Roland B. Molineux play, "The Man Inside," which had its premiere in Cleveland Tuesday night, will be the next attraction at the Criterion, coming into that house in about three weeks. John Mason in "Indian Summer" opened at the Criterion Monday.

Cleveland, Oct. 29.

"The Man Inside" was successfully produced here last night. The reviewers treat the Molineux play with the utmost dignity. Archie Bell says: "The play is decidedly worth while." It is more than that. The piece is a thoroughly interesting treatment of criminology.

The story attacks criminal procedure and points out flaws in the American system of punishment for crime. It is not a "crook play" by any means, but impresses the auditor as being an inspired effort.

The skilled hand of David Belasco is evident in the handling of the subject. The detail is perfect. Helen Freeman scores in an important role. Milton Sills is impressive as Gordon. A. E. Anson, as Red Mike, draws a strong picture. Edward H. Robins makes Big Frank a large breezy westerner. J. E. Miltkern plays a smooth crook.

A point that is made much of by the newspaper reviewers is that the play outlines a constructive policy of reform in the method of dealing with crime. Opinion here seems to be that the piece will be a theatrical sensation and the basis of a widespread discussion this season.

Atlantic City, Oct. 29.

At the Apollo Monday night, "General John Regan" was given its first American showing under the direction of the Leibler company. Arnold Daly was featured in the George A. Birmingham play. Three acts, none running over 35 minutes, yet a more talky offering could not be imagined.

"General John Regan" is said to have been a London success, but to achieve that here is beyond all hope. Mr. Daly seems to have an infallible ability of picking lemons, and he hasn't failed this time.

"General John Regan" has Ballymoy, Ireland, for a setting. The town is a hopeless village. To it there comes an American tourist. The latter declares that he thinks he can really awaken the town, and does so by saying that he is writing the life of General John Regan, formerly of Ballymoy. This person never existed. The town folk know it and so does the Yankee, though they don't know that that is his ruse to arouse their interest. Most of the play deals with building a statue to the general, thereby bringing a government

official to the town for the unveiling and then asking for a grant of money from the government to build a pier. Mr. Daly, as a young doctor, has all the gift of gab that ends with the town getting the statue.

From the first night view "General John Regan" had better retreat into the past from which he never came.

Chicago, Oct. 29.

"The Beauty Shop," a new musical comedy in three acts, with book and lyrics by Channing Pollock and Renold Wolf, and music by Charles J. Gebest, as revealed at Cohan's Sunday night, proved to be a sprightly affair, full of wholesome fun, gay tunes and pretty choristers.

Raymond Hitchcock is the chief clown, and the makers of the affair have given him every opportunity to exhibit his own peculiar brand of fun-making.

The opening act shows a reception room of a beauty parlor, and the final two acts take place on the island of Corsica, where Mr. Hitchcock becomes involved in a vendetta.

Among those who assist are Christine Mangasarian, Tessa Kosta, Jack Henderson, Lawrence Wheat and Harry Hermesen.

All the local scribes praised the show. Indications are that the engagement will be a big success. Cohan & Harris are the producers.

Wilmington, Oct. 29.

William A. Brady produced here Monday night a play by Laurence Eyre, called "An Angel Without Wings" at his new playhouse. It is a comedy of New York life and was well received.

Alice Brady, daughter of the producer, has the leading role and is supported by Florine Arnold, Charles Millward, George Henry Trader, Wallace Erskine, Hilda Englund, Margaret Sedden, Louise Muldener, Nick Long and Josephine Williams.

Boston, Oct. 29.

The Henry Jewett Players, the \$1.50 stock company expected to establish permanently in Boston a second Boston Museum, opened at the Plymouth this week where they have a five weeks' engagement. The opening attraction was "Let's Go A-Gardening." It was one of the saddest things imaginable in comparison to what was anticipated.

It would hardly be fair to judge the large company in this vehicle as it offers but little opportunity to reveal the merit of the cast and is crudely amateurish. Written by Florence J. Lewis, a Radcliffe graduate, the plot revolves around the desire by a young woman of the present year to estab-

The Newark, N. J., newspapers played up display stories about Rodman Law and Victoria Wallace, when they fell into the Passaic river during a parachute leap for the movies this week.

Belle Gold furnished the autumn foliage with which to decorate the rooms of the Professional Women's League Monday on the occasion of the club's Social Day. Miss Gold brought the decorations from her home in Leonardo, N. J. The guests of honor were Mary Nash of "The Lure" and Florence Nash of "Within the Law" company.

Low Fields has engaged Mlle. Poiret for an appearance at the new 44th Street Music Hall. The date is not announced. She will play the sketch "Le Visiteur."

"The Love Leash" leaves the Harris this week. "Miss Phoenix," a Shubert production takes its place Monday. Anne Murdock is featured in the latter piece.

John R. Rogers, in advance of the Eva Tanguay show, would seem to be an ideal press agent for the "I Don't Care" artist. One of the stunts he is using to gain publicity for his star—and he is securing it—is to place a small advertisement in the want columns of the daily papers in the towns she is playing, reading as follows: "Eva Tanguay wants a baby boy or girl to adopt. Address, care Theatre, enclosing picture and particulars." John doesn't ask the dramatic editors to make any comment on it—he doesn't even call their attention to it. It isn't necessary.

"The Honey Bee," the Hutcheson Boyd-Rudolph Bunner show which Harrison Gray Fliske has accepted for legitimate production, opens Nov. 6, Atlantic City. Fliske plans a New York showing of the comedy.

John Craig plans a production of "We the People" at his Castle Square stock house, Boston, with a legitimate production likely of the piece shows the punch. Among those specially engaged is William P. Carleton.

Ruth Hines, according to the Brown-Peacock Exchange, after three years' retirement, will return to the stage this winter.

Jim Clancy seems to have landed a live wire in the Rev. Alexander Arvine, the minister who dared to voice his Socialistic doc-

trines in the pulpit and quit a paying parish as the result, and will show him off in his little skit at Hammerstein's week after next. Arvine is being well advertised for his New York debut at the Corner. Harry Reichenbach did the publicity work.

lish gardens and flowers in a large city filled with barren tracts and vacant lots. As Edward F. Harkins, dramatic critic of the Boston Journal, worded it, "It is commendable to infuse brightness into the theatre but there is something more in good drama than a cheerful theme and a row of flower gardens." Jewett himself, undeniably an actor of merit and with ample experience in the stock world to be entrusted with the expenditure of the money raised by a number of wealthy church people (mostly of the Christian Science faith) to establish a clean drama in Boston in which the so-called sex-problem is eliminated, has but little to do. Marie Leonhard, the leading woman is a graduate of the English stock world and has the goods, making much out of little in the production. Without her the production would have fallen flat.

The stage manager, Arthur Hoyt, took a part himself to aid in the success of the opening, being cast as a baseball fan of the improbable type which could be created only by the pen of a woman. Marie L. Day as a middle aged woman opposed to the floral invasion in her prosaic city did much to save the performance. Manager Fred Wright of the Plymouth when asked Tuesday afternoon what the company was going to use next week, answered bluntly that he did not know. Whether Jewett himself knows or not could not be definitely established. The audience opening night was present in good numbers, was of the highest type and contained practically all those enthusiastic for reform of the drama.

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Gladye Fairbanks of the "Poor Little Rich Girl" Co., is announced to play next summer in a new play.

Charles R. Reno, who has out several road companies, is recovering from a recent illness in a New York hospital.

Henry Smith will go in advance of the Alice Lloyd show to the Coast, replacing Sam McKee.

William L. Wilken is back in town. He was in advance of Louis Mann, but as that star is changing his road plans Wilken will be assigned to one of the new Shubert road shows. Wilken did some great work for Mann on his western tour.

Walter Steinert has a band engaged to lead a parade of hospital patients and Red Cross nurses down Broadway to the Union Square theatre Nov. 3 as a street stunt for the purpose of advertising his "Ward 22," which he's placing in vaudeville.

The Hippodrome has had a hard time with the "Police dog" publicity stunt. One paper (Press) ran a photo of the dogs attacking a ticket speculator in his row plans at the other end of the dog's string. The speculator must have been blind that could be caught this way.

William Morris has been doing a lot of newspaper and bill board advertising for the "Blindness of Virtue" engagement at the Manhattan and has been announcing some bargain day mats. Morris also has Jan. 5 announced as the date of Harry Luder's forthcoming appearance in New York.

Ray Owens refutes the statement that he was "fired" by Ed. Schiller at Bayonne and has a personally signed statement from Schiller thanking him for his services and wishing him luck with the general management of the Keeney-Payton enterprises. Owens worked for Keeney several seasons ago.

Fred Wynn is doing the advance for the "Girl of the Underworld" (western), with W. W. Craig managing. Joseph Wicks and Wade Morton are the business boys with the southern company.

"Roy Roy" now playing the Canadian "weak stands," has booked for a trip to the Pacific Coast. The jaunt over the Rockies will give Freddie Schader, press representative, his first peep at regular mountains. Schader's furthest stop west heretofore being Chicago.

Harry Reichenbach had the Rector Alexander Arvine story in all the New York dailies last week, much being first page stuff. James Clancy has Arvine in Camdenville and booked for Hammerstein's and the publicity came in handy. Wednesday night of last week Reichenbach tied up the Comstock & Gaud 3-Star show at Bridgeport to the extent of salary for two weeks, an attachment being issued for that amount. It was cheaper to settle than fight by the management. Reichenbach claims he was dismissed summarily from the advance of that company and was entitled to two weeks' notice.

Mother Sladden is doing the press work for the "Alma" show which got under way on the one nighters this week.

One may hear all sorts of stories about bad business and small figures for one night's performances, but the Ralph Keillard Co. played "Hamlet" at the Garden one performance last season to exactly \$4.25 cash. There was quite an audience but it was "paper."

"The Call of the Heart," a new play by Leta Vance, was offered this week at the Prospect theatre.

Ben Atwell is attending to the publicity for the Hippodrome, New York. Tustin Worm vacated to take charge of the 44th Street Music Hall. Worm has an idea he may be sent out with the Gaby Dealy's show.

For reasons best known to the parties concerned, Lionel E. Lawrence no longer makes his headquarters with Nelson Roberts and W. W. Randall in the Knickerbocker Theatre building. Lawrence's last theatrical connection was with the defunct Garden Theatre stock.

A. G. Delamater has relinquished his hold on the stage rights of Robert Chambers' "The Firing Line," which he held under option for two years. Meanwhile Chambers isn't worrying and continues to grind out readable novels which find a ready market.

Walter Cox is managing the Steve King show "Excuse Me," now playing its way to the Pacific Coast. The mat is ahead is George Loeffler. King expects to put out another company as soon as he gets his new Amphion stock, Brooklyn, going.

## ALL FOR THE LADIES

Mado Minty in "The Spider's Web" at the 44th Street Music Hall is excellent. A spider's web made of rope is stretched across the stage. Miss Minty crawls over it and from a distance resembles a real spider. She is a good looking girl with a very pretty figure, and wears a brown velvet union suit with bands of brown velvet to get the effect of a spider's body. The act is a great novelty and was very well received. In the Music Hall program this week is "The Modiste Shop" with Sam Bernard. It is a musical comedy in one act. The costuming must represent a fortune. It's worth while going just to look the dresses over, girls. It would take pages to describe them. Tortajada did a specialty. She is a Spanish beauty, singing several songs in her own language and closes with a Spanish Fandango. She also played "Carmen" in the ballot of that name on the bill. After her came Billy McDermott with his imitation of Nat Wills (unannounced). He got plenty of laughs but didn't seem to fit in with the rest of the classy show. His make up is too dirty, anyway. The "tramp" make up is a thing of the past. Mack and Walker gave their same old act and did well. Miss Walker has toned down her laughs (thank goodness) and it was a big improvement.

Nella Walker at the Music Hall was smart in a tailored suit of grey, but the hat spoiled the picture. It seemed several sizes too large. Why not change it? (Mind my own business. All right, if that's how you feel.) Louise Meyers in the same program was girlish and sweet in a supple dancing frock of Nile green satin. She stood out as a relief against all the other gorgeous gowns of "The Modiste Shop" scene.

There is but one thing that could be more uncertain than a route on vaudeville's big time—and that is matrimony. The observation came naturally since the latest thing in matrimonial disorder is now occurring in vaudeville, among the managerial heads. Both parties to the wedding compact were not professionals. The husband is rather well known in the "big time." He has not been married so very, very long. When the novelty of the honeymoon wore off, each thought of divorce. Each wanted to get it first, and, so the story says, each had a private detective watch the other, and, Lord! each, so the story says, secured evidence of marital duplicity. Now the interested parties to the probable court action are "assembling" (as they would say in the picture world) the evidence, for a divorce case.

Not much of a crowd saw the Palace show Monday night. The biggest thing out front was Mizzi Hajos and Co. in "Queen Anne." But that was out front. The act is nearly as dead as Queen Anne is. It ran 30 minutes. Nobody knew what it was about and no one said anything about caring. Miss Hajos looked well and sang sweetly, to be sure, but the best liked part was her dance with Wallace McCutcheon.

Mr. McCutcheon first danced with Grace Langdon. It was a Tango. Grace must have arrived from the chorus. She was stiff and awkward and should go in for dancing lessons before attempting fancy stuff. 11 chorus girls and four chorus men did nothing but pose about, filling up bare corners. 24 in the company in all. This act can't last much longer than "Her Little Highness" did unless they go to work on it at once. Clifton Crawford was the big favorite of the show. He sang three songs and recited twice. "The Souze" and picture number were his best.

Minnie Allen on the Palace bill is a clever girl. She seems able to do most anything in the variety line, sing, dances, and other things. Miss Allen has a really good act. McDevitt, Kelly and Lucey were one of the laughing hits. The boys dance especially well. Miss Lucey showed a pretty pair of legs in purple tights but the costume for this was quite burlesque. Jack Wilson and Co. next to closing made the big hit. Mr. Wilson is wearing some costumes that are a scream. One is skirt split up to the knee, with a chain and padlock sewed on. Wilson explains it is advisable nowadays for the girls who wear open skirts. Jack Boyle, of the company, is a good looking chap, with a very attractive manner but he sings off-key now and then.

There's another vaudeville divorce action in the near-distance, from what I hear. This concerns show people only, and peculiarly enough the complaint against the husband from: all accounts is not charged up by the wife to another woman, merely that the wife has been unable to locate where her husband's affections have been centered of late. If this matter reaches a trial in the courts I shouldn't be surprised if several people in vaudeville and musical comedy applied for leave of absence over the period necessary to record all the testimony.

A somewhat famous musical comedian now in the west has once more had a falling out with his wife and is devoting himself assiduously to a dancer who achieved some prominence at a local music hall last year. Not so long ago the dancer married a young man who is not enjoying financial prosperity at present. It may eventuate in two theatrical divorces.

Some gloom at Hammerstein's this week. What a show around Wilkie Bard! The gloom hung like a fog over the theatre. Mr. Bard was the only one who could dispel it. He woke them up. "The Night Watchman," put in by Mr. Bard for this week was the hit of his act. And the audience wasn't English, either. Julia Curtis was on the bill. She did five minutes of imitations, four minutes too long. Clara Inge followed Mr. Bard (after intermission). Clara is a cute little girl, but that shouldn't prevent her from strengthening up her act if she wants to remain on Broadway. The Berrens presented what they call a "Musical Surprise." Yes, we were surprised—to see them playing the big

time. One of the fellows dresses as a woman and plays a violin. His make-up is all right but he was suspected of being a man before removing his wig—which confirmed our suspicions.

Clara Inge wore two pretty dresses during her act at Hammerstein's. One was a white lace gown of many frills, the other a pink charmeuse under a crystal tunic. The hat with this dress was not becoming, but then Clara needs a hat to act with in her final number.

Mr. Berren of the Berrens looked very pretty in a yellow chiffon gown. A black velvet and silk gown studded with rhinestones was also becoming to Mister Berren. I don't know how that Mister and "clothes" hits you, but to me it's funny.

The Comedy Club Benefit at the Casino Sunday evening held several real hits. Of these Alice Lloyd and Al Jolson did the best. Mr. Jolson closed the show. Miss Lloyd immediately preceded him. She sang three songs in her winsome manner and the audience wanted to hear more. Miss Lloyd wore one of the new crinoline gowns, of crystal over a pink satin skirt. It perfectly set off her blonde beauty. (If you want to know the truth, Alice Lloyd is looking younger and prettier than ever before).

Sadie Burt (of Whiting and Burt) also at the Casino Sunday night, presented a nice appearance in a striking gown of blue and black striped satin, black velvet slippers and white hosiery. The engagement of Miss Burt at the Winter Garden isn't doing her a bit of harm. Broadway seems to teach many on dress. Whiting and Burt were among the big favorites at the Benefit.

Mentioning slippers reminds me that Emilie Polini of the Princess Players could well invest in a pair, for the bedroom sketch in which she appears at the Princess. Miss Polini wears shoes and they don't improve her pedal appearance one whit. In the same company at the Princess Willette Kershaw, the leading lady, in the playlet, "A Pair of Gloves" is a charming picture in an elaborate ermine wrap. An evening gown of ivory satin with a girdle of silver was also worn. Later in another piece Miss Kershaw has a dressing gown of cerise and gold. She discards that to walk about in a pink silk nightgown, made like a Harem costume. Miss Kershaw looked so naughty many women in the audience blushed for her. The piece is naughty, too. It must be when a man and woman are in a bedroom alone at night with their undress evening clothes on, mustn't it? Shocks, thrills and laughs at the Princess. They don't care what they do or say in that theatre.

Mizzi Hajos at the Palace is lovely in an Empire gown of silver gauze, a cute little lace cap with a chin strap of rhinestones and a huge ostrich feather fan. Her next change was a dancing frock of black silk and chiffon. Minnie Allen, on the same bill, has some real clothes. The most effective was a silver lace crinoline, trimmed

with skunk and an orange velvet skirt slashed to the knees. Another was a pink chiffon affair with trousers replacing the usual skirt. Miss Allen has others also. Miss Lucey (McDevitt, Kelly and Lucey) presented a refined appearance in a simple gown of white chiffon with a black chiffon tunic.

Tommy Gray was at the Casino. He was an actor three times during the evening. Maybe Mr. Gray believes he's an actor. Tommy finished his evening's work by doing a funny (?) fall and spoiling a nifty suit of clothes, but even the "Old Reliable" failed to get him a laugh. Guess Tommy will have to stick to Tommy's Tattles and other writings. He's very funny in them.

Other people at the Casino (among the many) were Irving Berlin who sang several of his successes. The audience made him sing the Friars song-speech. It was a tremendous hit. Valleska Suratt did one song in an early position. She got through nicely. Bankoff and Girlie were another hit. They are clever dancers, and should find a way to give themselves class. That would mean much more money on the stage for them.

### MUSIC HALL VAUDEVILLE.

(Continued from Page 3.)

grams at the Music Hall is said to be one that calls for a series of after-pieces, to be produced by Weber and Fields, and in which those comedians will appear.

The American Music Hall, Chicago, will adopt the Music Hall policy, when bookings for the Chicago house have run out. These will occupy the time there until about December. Mr. Fields' "All Aboard" is at present at the American but leaves Nov. 9, to make room for the Alice Lloyd show for a week. The "All Aboard" piece goes to Kansas City from Chicago, taking in the big city time on the Shuberts route sheets.

### PRESS OPINIONS.

Some European ideas, European artists and considerable native talent in about equal proportions are found in a new entertainment called "A Glimpse of the Great White Way" that reopened the Forty-fourth Street Music Hall yesterday afternoon. As a music hall presenting its program twice a day at moderate prices the management believes the house has at last struck its proper pace.—Herald.

It was after six o'clock before the performance was over. With top prices in the afternoon at \$1 for the best seats, this was a pretty long run for their money that the people who packed the theatre from top to bottom got.—Times.

The opening of the Forty-fourth Street Music Hall last night was one of the biggest theatrical successes New York has seen in a long time. The Messrs. Shubert and Lew Fields opened the doors of the Music Hall with a style of entertainment quite unknown in New York, but most popular in all of the big Continental cities.—American.

### THREW UP ENGAGEMENT.

Concord, N. H., Oct. 29.

Louis Sherwood, with "Alma" two seasons, closed Saturday with the Rollo Lloyd and has gone back to New York. Sherwood and the management had a break which resulted in the actor throwing up the engagement.

### PICTURES AT PORTOLA.

San Francisco, Oct. 29.

The Portola theatre has changed its policy, going from the Bert Levey vaudeville into pictures.

The house will show nothing but big film specials at 10c. admission.

## FILM FLASHES

Harry Spingler will be in the cast of the Reliance's "The Bracelet."

Little Isabel Daintry, of London pantomime fame, will shortly be seen in Reliance releases, as will Emelie Fulton and Mae Willard, recently of the Ziegfeld beauty forces.

Carry Lee will be seen in a new Reliance two-part drama, "For Love of a Man."

David Griffith is to be given a complimentary reception and dinner by the Mutual forces on Thanksgiving eve. Griffith's salary for his new post is reported at \$2,500 per week. Hearing which a wag, remarked, "They don't care what they do with calendars or ciphers in the Mutual, do they?"

One woman's dress on another woman, leading the husband of the first owner of the dress to believe his wife is inside, attempts to slay her. This is the punch of "Lolita's Dress," a Reliance announced for release Nov. 5.

A tramp comic, "A Sure Cure," released by the Reliance on Nov. 3 will present Charles Dickson, Paul Scardon, Ralph Lewis and Edward Cecil.

Russell Bassett of the Universal plans a trip from the Los Angeles studio to a N. Y. turkey dinner with his family for Thanksgiving. Tony Bassett, son of "the grand old man of the movies," is now working overtime in the Vitagraph studio.

Winnie Brown in "The Prairie Trail," a new Bison, is shown making a flying leap from a horse to a fast moving train.

The Smalleys have returned to Los Angeles from Laguna Beach, where with other players of the Universal, they spent days with beach fishermen to get films for the new Robert Browning filmette, "James Lee's Wife."

Fritz Brunette of the Universal was struck by a taxi as she was leaving the Imp studio last Wednesday. Save slight concussion she suffered no great injury, and was at the studio next morning.

Charley Greene and Walter McNamara were among the Imp folk who went down to the German Lloyd dock to greet Julius Stern Oct. 28.

Ned Mallouf is now general sales manager for the World's Best Films.

George Murray, old-time showman and one-time pool player, now N. Y. sales manager for Morgan lithographs, is specializing on film posters.

Joe Engle of the Universal affiliation is selling state rights for the Paul J. Rainey's African Hunt pictures.

Harry Raver will go to Missouri with the contingent staging the Augustus Thomas play, "In Mizouri," next month. Burr McIntosh has been signed finally for the role of the sheriff. Nat Goodwin had been considered as an alternate choice.

David Horsley was elected a life member of the Screen Club Oct. 28.

Jack Clymer is now handling the Exclusive Films solely, his extra post as sales generator for the Itala films devolving to Hector Streyckmans, who succeeded from the Pilot Films for the Raver payroll.

"Alkali Ike" (Augustus Carney) of the Essanay has resigned and is planning a European jaunt for pleasure.

A Film Lloyds, covering all forms of movie brokerage business, has been opened in the Candler Building, N. Y.

Nov. 8 is date for the planned house warming of the new quarters of the Screen Club at 165 West 47th street, New York. The house committee will receive.

Fred Thompson's direction of "The Christian" in the suburbs of Boston, he writes, will keep him in the Hub until after Election.

Madeline Traversa has been signed for the season by the Reliance.

Anna Lauchlin's next appearance for the Reliance will be in "The Bracelet," by Bennett Munson. It's a Colonial days' romance.

The new stage being built by the Universal at Hollywood, Cal., will accommodate 3,000 people.

The Universal's newest picture of the "Mike and Jack" series, undoubtedly inspired by the Kin plan to film Weber and Fields as Lolie and Mike, shows the pair among cowboys.

Edwin August will shortly appear in "In a Roman Garden," a Latin study.

"Locked Out of 12" is a comic listed for early Universal release.

"When Ursus Threw the Bull," a two-reef travesty on "Quo Vadis," is listed for early circulation by the Nestor.

A hallowe'en party is planned by the Essanay folk in Chicago. Ruth Stonehouse,

Clara Dale, Beverly Bane, Ruth Hennessy, Annie Edney, Clara Smith, Helen Dunbar, Francis Bushman, "Doc" Travers and Bryant Washburn will be among those present. The party will be held in the studio. A cabaret adjunct and dancing will be added features.

"Who Killed Olga Carew," a new Imp mystery melodrama, will present Jain Gall in what is expected will prove a tense role. Walter McNamara staged it.

Florence Lawrence will shortly be seen in a Jewish role in a new Universal release called "The Third Generation." Harry Saltor is staging it.

"Lasca," the famous Spanish poem, has found its way to the movies.

The annual ball of the Motion Picture Exhibitors Association of Greater N. Y., will be held at Terrace Garden, Dec. 15. The grand

### IMP PEOPLE RETURN.

Julius Stern, European manager of the Imp, returned on the Kronprinzessin Cecile Oct. 28, after several months abroad establishing branches.

"The movie field on the other side is wide open for invading enterprise," said Mr. Stern to a VARIETY representative. "The movie fans in London, Dublin, Glasgow, Berlin, Paris, Munich, Vienna and the principal foreign centres prick up their ears, or, rather, rub their eyes, when a film from our side is thrown on the screen. Movies furnish the bulk of entertainment of the other side now. In the smaller cities they have replaced theatrical attractions entirely. But the other side wants good pictures, and is willing to pay for them."

### "POMPEII" ADVERTISING FLUKE.

The end of this week will see George Kleine about \$2,000 behind the pay car in his experiment of bucking a rival film on Broadway. Kleine sank about \$1,000 in newspaper and poster advertising to announce the presence at the Bijou of the Kleine feature film, "The Last Days of Pompeii." The crowd responded nobly to the Kleine enterprise, but instead of going up to the box office of the Bijou have been dropping their coin on the glass slab of Wallack's across the way, where the Mandelbaum-Pasquali Pompeii is showing.

The estimated \$2,000 Kleine loss is involved in the cost of the extra advertising and the Kleine ad. readers that went to Wallack's. Kleine did the advertising, but the Mandelbaum photography has been doing the business.

The fact that the Bijou has been so long out of the running as a Broadway playhouse, and that Wallack's makes three times the flash the Bijou can make at its best explains the fluke. The Kleine folk had a big spread advertisement in the papers Sunday, and the Mandelbaum folks practically not any. The Wallack's people expected to be licked Sunday afternoon and night, but, instead, could hardly hold the crowds, while the Bijou barely got the Wallack's overflow.

But the Kleine losses may be made up during the remaining three weeks of its Bijou stay, as the Mandelbaum "Pompeii" is forced to vacate Wallack's after Sunday night, to give way to the Lieblers' presentation of Cyril Maude.

The gross of the five weeks' Mandelbaum "Pompeii" engagement at Wallack's up to last evening was \$8,925, which means that the five weeks closing next Sunday will gross over \$10,000, shared at 60 per cent. for the house and 40 per cent. for the company headed by Mandelbaum.

The Wallack's contract was closed by Hector Streyckmans, acting for Mandelbaum. Streyckmans sold out his interest summarily when confronted by a tax of 15 per cent. on the gross to be paid to a certain theatrical manager, who insisted upon that bonus for handling the booking of the Mandelbaum play.

Film folk are mirthful over the contretemps of Kleine in defecting film fans to Wallack's because the original "Quo Vadis" manager went into the Bijou with the avowed purpose of taking the business away from his rivals at Wallack's.

### BRADY HAS WEBB "TALKER."

William A. Brady has taken over the rights to the talking-moving picture device, patented by George Webb and demonstrated in New York several months ago.

Webb is inventor of the Magnaphone, used as train announcer in the Grand Central Station, New York. Mr. Brady has not yet announced how he will use the "talker."

### RAMSAY WALLACE, NEW LEAD.

J. Malcom Dunn, leading man of the Harlem Opera House stock, has left the company to join a production and was succeeded Monday by Ramsay Wallace.

*Best answer*



WILKIE BARD

The Celebrated English Artist Now Appearing at Hammerstein's.

march will be led by King Baggott and Mary Fuller.

"The Death Weight," a new 2-part Essanay, includes in its cast Frank Dayton, Beverly Bayne, Richard C. Travers, William Baily and Otto Breslin.

A summertime Virginia Colonial romance, being staged at Highland Park, outside Chicago, last Wednesday by the Essanay contingent, headed by Francis X. Bushman, was interrupted by a snowstorm.

Wallace Reid and Dorothy Davenport of the Pacific Coast studios were married at Los Angeles Oct. 13.

Stanley Twist, of the World Special Films Corporation, is getting several companies of Pasquali's "The Last Days of Pompeii" ready for the road.

Hert Diener, late of the Mutual Film Corporation, has been engaged by the World Special Films Corporation as general manager of their Buffalo branch, with Mr. H. G. Segal as assistant manager.

Jules Burnstein, of the World Special Films Corporation, has just arranged with William Fox to play their "Sappho" in his houses.

"The American films are cutting the biggest swath of all the invading films abroad. So far, no one has been able to corner the London, Paris or Berlin market, and it looks as if the whole valuable section between the Irish Coast and the Mediterranean would always be an open market. The other side wants American directors for their films. There's opportunity abroad for men understanding the film business, but no one should go over who is not equipped with means to leisurely look about to find the right avenue for labor or enterprise."

Herbert Brenon, who staged "Ivanhoe," William Shaw, leading man, and Leah Baird, leading woman of the company, came back with the Imp's foreign director.

# NATIONAL CENSORSHIP NOW WARMLY DISCUSSED

**Picture Manufacturers Commencing to Rebel Against It. Feature Films Left Alone, "Daily Releases" "Censored." Large Expense and no Return. Relic of Early Picture Days May be Turned Aside.**

Whoever wished the National Board of Censorship upon the big film manufacturers is going to be asked to wish again before long.

The leaks in the film business are fast being discovered, and the holes plugged with gun powder and celluloid. The film men are asking themselves new questions. The levy of \$1 a reel for all films in Ohio, in effect next week, added to a tax of about \$11,000 yearly to a New York censorship coterie miscalling themselves a National Board, is making a difference in the prospective profits of the film business. If a state censorship, as in Ohio, and other states lined up, to follow, why \$11,000 budget for a local body? If the feature film men get along without censorship, why not the makers of regular releases? If men are qualified to run a film business commercially, why are they not mentally equipped to run it artistically and morally? Why pay volunteers to come in and prescribe and proscribe?

While paying the censorship tax of the National Board of Censorship cheerfully until recently, the big film producers have awakened to the conclusion that they have been paying complimentary tribute for a service stifling freedom of thought, a condition destructive of art. The manufacturers, too, have begun to see that in tolerating a censorship body reviewing the output of three separate and rival concerns like the Universal, General Film and Mutual, they are taking it for granted that no discrimination is being exercised. Individually the film firms have begun to think, perhaps, their faith in humankind under the conditions is Utopian. They see that prejudice could cost any one of the trio of concerns a lot of money yearly in disappointed scenes. They discover certain situations condemned in their own films and approved under certain conditions in other products. They see instances where the censorship board, indubitably honest in their convictions, have passed a picture and subsequently rescinded their O. K., and again, where they have originally annulled and subsequently O. K'd the same picture. They cite the instance of "The Battleground," an American Film Co. release, first approved and later recalled. They cite "Bottles," similarly treated. They recall "A Victim of the Mormons," sent on its way merrily with the official imprimatur, to be later called back and told it was very, very naughty, merely because Utah disappeared. "Bottles" and "The Battleground" were "drink plays." The trouble they had getting through made manufacturers hesitate about considering "Rip," because Rip was a drunkard, and "Caste," because it included the toper, Eccles. Added malaprops are reported in a scene from "Romeo and Juliet" being held up be-

cause of the suicide, and "Hamlet" because of the murder.

They recall that Mayor Gaynor before the convention of moving picture men at Grand Central Palace last summer decried censorship as a check to endeavor, saying if applicable to pictures why not to plays, art concepts in statuary, paintings and books? They remember that the board calling itself the National Board of Censorship was an issue of the McClellan mayoralty period in New York, when fear of political restrictive measures led manufacturers to welcome the self-appointed censorship board as an easy way out of an impossible situation. They recall an attempt of certain people trying to read into the Folks' ordinance a clause making censorship imperative, and remember how Mayor Gaynor read the clause out of the bill before he would sign it.

The manufacturers have exchanged complaints of exhibitors against certain restrictions in pictures released to them, and unbridled freedom in opposition films released to rival houses next door, across the way or on the next block. The film men have been figuring up what the censorship board has cost the film makers in films destroyed since the institution of the body, and have discovered that the figures talk louder than a megaphone. With the salaries that the National Censorship Board collect annually, the film men have no great quarrel. They believe that John Collier, general secretary of the board, earns his \$2,100 yearly through the time he gives his job; ditto, W. D. Maguire, Jr., executive secretary, his \$1,400 annually; ditto, the wage paid Sarah Levien, educational secretary. They find no fault with the board's month's vacation annually. The film producers' chief and unanimous complaint is against the tolerance of a self-created adjunct of a business the board practically absolutely controls in defining through their standards of concession, approval and disapproval what shall and what shall not be in filmdom. And, finally, the manufacturers are discovering that with the same standards of judgment deciding the output of the three principal producing combinations monotony is overtaking the products.

This last realization is said to be affecting manufacturers in considering the National Board of Censorship, or rather reconsidering it, more than the \$494,280 worth of film which the manufacturers agree the censors ordered destroyed for the year ending Oct. 1, 1912, and, more, of course, than the \$11,000 yearly which the manufacturers contribute toward the board's maintenance, and more than to the lack of authority in the censors under the Collier wing, reported often to consist of giggling feminine adolescents incapable of comprehending their responsibility.

## PANICKY PRINTERS.

The New York representatives of the show printers who make a specialty of supplying the movie concerns with litho and type posters are speculating about possible cuts in future commissions on sales through inroads probable from a new litho and job sales hustler who hopped over from Boston this week and flashed through the film companies' offices with quotations for work that cut the regular prices a third.

The Boston drummer represents a big Boston job plant and says rents are so low and help so cheap in Beantown that he can deliver the goods at the prices quoted and get shipments here within five hours after leaving his presses.

The New York rates for film litho posters is now as low as \$75 per 1,000 for one sheets in four colors. The Vitagraph use only block and type one sheets, ditto the Pathe, though both issue litho threes and eights.

## OPERATORS' DEMANDS.

Philadelphia, Oct. 29. At a meeting of the Moving Picture Operators' Union plans were discussed for securing a new scale of hours and wages from employers.

They demand two operators for each moving picture machine; one to work daytime for \$18 per week, the other at night for \$15.

## KIN'S BUSINESS MAKER.

Ideas continue to be dollars in the film business. The innovation of selling Kinemacolor machines to exhibitors instituted by General Manager Arthur H. Sawyer last week has resulted in advance orders for the Kin service that report says will run the year's business up more than \$50,000 before the Xmas holidays.

The Kin people expect the machine sales scheme to add at least half a million dollars of Kin sales during 1914, if facilities for turning out the color projection apparatus can be made to respond to demands.

The new \$50,000 Kin plant at Lowville, N. Y., will be ready for action by Thanksgiving. Stage director Lawrence Marston has already issued calls for the company to appear with Weber and Fields in the big Weber and Fields Kin series, to be made a feature of next year's Kin. Wm. H. Hickey, director general of Kin's foreign service, took a flying trip to Lowville last Saturday and spent several days en route initiating up-state exhibitors into the commercial and chromatic attractions of the colored process, with the result that 62 more exhibitors have been enrolled.

Doc. Weiner will have full charge of the Lowville studio.

Albert E. Lowe has been appointed executive sales and contract director for Kinemacolor.

## RELEASED NEXT WEEK (Nov. 3 to Nov. 8, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:		BY ABBREVIATIONS, VIZ.:	
GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph.....V	Gaumont.....G	Imp.....I	American.....A
Biograph.....B	G.N.E.P.....G.N.	Gem.....Gm	Keystone.....K
Kalem.....K	Ramo.....R	Bison.....B 101	Reliance.....Rel
Lubin.....L	Solax.....Sol	Chrysalis.....C	Maletta.....Maj
Pathe.....Pth	Eclectic.....Ecl	Nestor.....N	Thanhouser.....T
Spill.....S	P.R.A.....P.R.A.	Posby.....P	Key-Bee.....K.B.
Edison.....E	Lewis Pennant.....L.P.	Reclair.....R	Reno.....Reno
Essanay.....E-S-A	Great Northern.....G.N	Rex.....Rex	Domino.....Dom
Kielme.....Kl	Dragon.....D	Frontier.....Frnt	Mutual.....M
Melies.....Mel	Italia.....It	Victor.....Vic	
	G.N.X.X.....G.N.X.X.	Biuche Features.....Bl	

NOTE—The subject is in one reel of ab out 1,000 feet unless otherwise noted.

### NOV. 3—MONDAY

GENERAL F—Diverson, drama, B; The Fatal Shot, drama, 3 reels, K; The Double Chase, drama, L; Pathe Weekly No. 64; Hope, drama, 2 reels, S; The King's Man, drama, V; Wild Waves, scenic, E.  
UNIVERSAL—The Ring of Sorrow, dramatic, V; The Temptation of Jane, drama, 2 reels, Imp; The Lesson the Children Taught, drama, P.  
MUTUAL—The Girl and the Greaser, drama, A; Fatty at San Diego, comedy, Key; A Sure Cure, Rel.  
EXCLUSIVE—None announced.

### NOV. 4—TUESDAY

GENERAL F—Magic Melody, drama, L; The Yaudeville Star's Vacation, comedy, Pathe; Slipping Fingers, drama, S; The Silver Bachelorhood, drama, V; Tommy's Stratagem, comedy-drama, E; Quicksands of Sin, drama, S&A; Zuma, the Gypsy, drama, 3 reels, Cine; UNIVERSAL—Captain Kidd, drama, 3 reels, 101-B; Girls Will Be Boys and It's a Shame to Take the Money, split comedy, C.  
MUTUAL—Ward of the Senior (Class, Maj; Selected Releases (character and brand unannounced); The Junior Partner, drama, 2 reels, T.  
EXCLUSIVE—The Interrupted Message, drama, T.

### NOV 5—WEDNESDAY

GENERAL F—The Man Who Vanished, drama, 2 reels, K; The Probationer, drama, S; A Yellow Struck, drama, Pth; The Hood Umbrella, comedy, and The Ancient Temple of Katuruk, topical, V; Archie and the Bellboy, comedy, E; Their Wives' Indecision, comedy, S&A.  
UNIVERSAL—Water Hearts, drama, N; Mike and Jake at College, comedy, Joker; The Reformation of Calloope, drama, 2 reels, Ecl.  
MUTUAL—The Veteran, dramatic, 2 reels, Rel; Mutual Weekly No. 45; The Dress of Holita, dramatic, Rel.  
EXCLUSIVE—Wives, dramatic, 3 reels, It, Gaumont Weekly No. 86.

If you don't advertise in VARIETY, don't advertise at all.

### NOV. 6—THURSDAY

GENERAL F—Where's the Baby, comedy, and In the Hands of the Blackhands, split comedy, B; The Pile of Victory, drama, 3 reels, L; Race Memories, drama, 2 reels, Pth; Pathe Weekly No. 65; The Conversion of Mr. Antl, comedy, S; A Broken Melody, drama, V; The Rustler's Stepdughter, Western, drama, S&A; Sydney and Its Harbor, scenic, Melies.  
UNIVERSAL—The Old Parlor, I; The Primeval Test, drama, 2 reels, Rx; Slim Gets the Reward, comedy, Frnt.  
MUTUAL—What Her Diary Told, dramatic, A; The Judgment, dramatic, 2 reels, Dom; Poor John, and Caused by a Clock, split reel, comic; Love Sickness at Sea, comic, Key.  
EXCLUSIVE—No release announced.

### NOV. 7—FRIDAY

GENERAL F—Tightwad's Present, comedy, and The Marble Industry, educational, B; Company Industry, Industrial, and Getting the Best of Dad, comedy, L; A Phony Alarm, comedy, Pth; Views Along the Rhine, scenic and Schoolmarm's Shooting Match, comedy, S; Flaming Hearts, comedy, V; A Face From the Past, drama, 2 reels, E; The Death Weight, drama, 2 reels, S&A.  
UNIVERSAL—His Wife's Burglar, comedy, N; The Heart of a Crackman, drama, P; The End of the Road, drama, 2 reels, Vic.  
MUTUAL—An Indian's Honor, dramatic, K-B; Friday, the Thirtieth (character unspecified), Princess; The Little Brother, drama, T.  
EXCLUSIVE—No release announced.

### NOV. 8—SATURDAY

GENERAL F—Old Coupons, drama, B; Hiawanda's Cross, drama, L; Tortoise at Close Range, educational, Egyptian Temple, educational, and Ice Cutting in Sweden, educational, single reel, Pth; The Divor, drama, 2 reels, V; Ellice, The Forgetter's Daughter, drama, E; Broncho Billy's Secret, S&A.  
UNIVERSAL—Love and Emberger, comedy, Joker; The Girl and the Hound, drama, Frnt; The Berlin Trail, drama, 2 reels, Vic.  
MUTUAL—The Haunted House, drama, A; Lovinsky's Holiday, comedy, Maj; Two Men and a Maid, third in comic series.

# IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

## BILLS NEXT WEEK (November 3)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed on "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. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted by single names 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," Interstates Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"P-N." Nixon-Nirdlinger-Prudential-Consolidated Agency (New York)—"J-I." Jones, Linick & Schaeffer (Chicago)—"B." Bert Levey (San Francisco)—"W." Western States Vaudeville Ass'n (San Francisco)—"web," Webster Vaudeville Circuit (Chicago)—"cox," E. J. Cox (Chicago).

**New York**  
 44TH ST M H  
 Polaire  
 Sam Bernard Co  
 Mado Minty  
 Carmen Bait  
 Aronst Family  
 Schwars Bros Co  
 Mack & Walker  
 Alexander & Scott  
 Ward Bros  
**HAMMERSTEIN'S**  
 (Orpheum)  
 Mlle. Gabriel  
 "The Green Beetle"  
 Kelly & Harrison  
 Leandri  
 Clarice Vance  
 Arthur Deagon  
 Hale & Patterson  
 Farnum & Delmore  
 Exposition Four  
 Melville & Higgins  
 Ashley & Canfield  
 Violinsky  
 Saunders & Cameron  
 Great Farco  
 Terry & Frank  
 Pauletta  
 5TH AVE (ubo)  
 Minnie Dupres Co  
 Jack Wilson Co  
 Connolly & Wenrich  
 Dinehart & Heritage  
 Leo Carrillo  
 Bison City 4  
 Creighton Bros & B  
 Merkle Sisters 4  
 Ernie & Ernie  
 Archie Oari  
 UNION SQ (ubo)  
 "The Purple Lady"  
 M Sawtelle Du Duffy  
 "Motoring"  
 Tom Maraulay Co  
 Gordon & Kinley  
 (Others to fill)  
**PALACE** (orph)  
 Valaska Surrat Co  
 Marsden & Seely  
 Joe Jefferson Co  
 (Others to fill)  
**COLONIAL** (ubn)  
 Olga Netherole  
 Vanderhill & Moore  
 Wills Holt Wakefield  
 Madden & Fitzpatrick  
 Howard & Ratcliff  
 Gordon & Rice  
 Leitch & Waldron  
 Moran & Wisner  
 Clark & Verdi  
**AT-HAMRRA** (ubo)  
 Marie Dressler  
 Morton & Glass  
 Travato  
 Fisher & Green  
 Imhoff Conn & Corn  
 Edwin George  
 Clara Ballerlin  
 Williams & Segal  
 Will & Kemp  
**BRONX** (ubo)  
 "Song Revue"  
 Mr. & Mrs. J. Barry  
 Dainty Marie  
 Berton Churchhill Co  
 James H. Cullen  
 Marie Rinehart  
 Martinetti & Sylvester  
 Elford & Leaser  
 The Peers  
**PROCTOR'S 125TH**  
 Kinz  
 Mabel Rettow  
 Irene Hobson Co  
 Ward & West  
 Letford & Symonds  
 Chappel & Muse  
 Rice & Harris  
 Griffins  
 Claire Vincent Co  
 "Girl in Barracks"  
 Reddington & Grant  
 2d half  
 Chief Tenderone  
 Francis & Francis  
 Farnum & Delmore  
 Katherine York  
 Vore Sabina Co  
 Clinton & Jermon  
 Victor Faust  
 Harry Cutler  
 "Honey Girls"  
 "Want & Aiswyn  
 Ponce & Lea  
**PROCTOR'S 23D**  
 "Honey Girls"

**"The Punch"**  
 Grant Gardner  
 Oxford Trio  
 2d half  
 Martin Howard  
 Albee Turner  
 Kammerer & Howland  
 Fred Hildebrand  
 Grace Emmett Co  
 Watson & Lloyd  
 Reded & Hilton  
**LINCOLN** (loew)  
 Laurie & Aleen  
 Archer & Belford  
 Sue Smith  
 "Everybody's Doing It"  
 Mintz & Wertz  
 (One to fill)  
 2d half  
 Mund & Sol  
 P. White Co  
 Al & Fan Standman  
 Oxford Trio  
 (Two to fill)  
**BOULEVARD** (loew)  
 Leno Roberts  
 0 Krazy Kids  
 Scott & Wilson  
 Grace Emmett Co  
 Coakley McBride & M  
 Bristol's Stallions  
 (One to fill)  
 2d half  
 Francis Curran  
 Marie Stoddard  
 Duran & Raymond  
 Florence  
 Warren & Blanchard  
 Lohse & Sterling  
**DELANCEY** (loew)  
 Ollivatt Troubadours  
 Jenkins & Cover  
 Gilmore & Noyer  
 Cecil Eldred & C  
 Rose Marguerite  
 Al & Fan Standman  
 Lohse & Sterling  
 (One to fill)  
 2d half  
 Jere Banford  
 "Dancing Macks"  
 Waterbury Pros & T  
 Savoy & Brennan  
 The Bellmonts  
**PIAZA** (loew)  
 Dorothy Herman  
 Moran & Betty  
 Robt H Dodge Co  
 Al Lawrence  
 (One to fill)  
 2d half  
 Coakley McBride & M  
 Toomer & Hewins  
 Ronald Ward  
 Canaris & Cleo  
 (One to fill)  
**Brooklyn**  
**FUSHWICK** (ubo)  
 Ed Foy & Family  
 D'Armond & Carter  
 Harry B. Lester  
 Bowers, Walter & Co  
 McDewitt Kelly & L  
 Julia Nash Co  
 Letzel & Jeannette  
 Moore & Young  
 Charles D Weber  
**ORPHEUM** (ubo)  
 William Lorraine  
 Ceall Lean Co  
 A Seymour Brown Co  
 R. Goldberg  
 Don  
 Cantwell & Walker  
 Ben Deely Co  
 Claude & Pan Usher  
 McShanon Diamond & C  
 Pietro  
 Lynch & Zellar  
 Love & Wilbur  
**SHIRBERT** (loew)  
 Geo Murphy  
 Doc Cook  
 Clark & Ward  
 Frank Stafford Co  
 Mason & Halliday  
 Bellmonts  
 (One to fill)  
 2d half  
 Great Johnson  
 Coate & Marguerite  
**"GRANDS Doing It"**  
 Al Lawrence  
 Cecil Eldred & C  
 4 Solis Bros  
 (One to fill)

**Bay City**  
 BIJOU (ubo)  
 "Buster Brown"  
 2d half  
 Jerome & Carson  
 The Smiths  
 Hendrix Belle Co  
 Cycling Brunettes  
**Bemidji, Minn.**  
 BRINKMAN (web)  
 Del Baily & Jap  
 Van & Davis  
 Knigs & Ransom  
 Great Herman  
**Billings, Mont.**  
 EMPRESS (sc)  
 (4-5)  
 (Same bill as at Miles  
 City this issue)  
**Birmingham, Ala.**  
 LYRIC (ubo)  
 Willard Simms Co  
 Ed F Reynard  
 Felix & Barry Girls  
 Bert Wheeler Co  
 Alexander & Scott  
 Watson Santos  
 Skating Bear  
 (Others to fill)  
**Bismarck, N. D.**  
 ORPHEUM (web)  
 Morris & Summers  
 Cataldo Bros  
 The Caswings  
**Blwahk, Minn.**  
 GRAND (web)  
 Garrison Sis  
**Boston**  
 KEITH'S (ubo)  
 "Lasky's Water Cure"  
 Robert Dalley Co  
 Mabelle & Ballet  
 Emil's Bears  
 Bernard Granville  
 Ellic Morris  
 (Two to fill)  
**ORPHEUM** (loew)  
 Miller & Russell  
 Francis & Co  
 Melodius Chaps  
 Ryan Bros  
 (Four to fill)  
 2d half  
 Ann Walters Co  
 Luckie & Yost  
 Frances Clare Co  
 De Armo  
 (Four to fill)  
**ST JAMES** (loew)  
 De Armo  
 Gilmore & Castle  
 Luckie & Yost  
 Ann Walters Co  
 Harriet  
 (One to fill)  
 2d half  
 Miller & Russell  
 Harden  
 (Four to fill)  
**Breckinridge, Minn.**  
 GRAND (web)  
 Agnes Burr  
**Brockton, Mass.**  
 CITY (loew)  
 Viola Duval  
 "King for Night"  
 Dixon & Dixon  
 2d half  
 2 Georges  
 Al Herman  
 Eckhoff & Gordon  
**Buffalo**  
**SHEA'S** (ubo)  
 Harry Tighe Co  
 Edward Ables Co  
 Miller & Mack  
 Moran & Wisner  
 3 Bartos  
 (Others to fill)  
**NEW ACADEMY**  
 Jos Aduabot  
 Ralton & LaTour  
 Estelle Wordette Co  
 Pete Baker  
 Whirlwind DeForrests  
 "Nursery Rhymes"  
 The Bowdens  
 (Three to fill)  
**NEW LYRIC** (loew)  
 Baldeen  
 Zeno & Cook  
 Marguerite's Favorites  
 Mathews & Groves  
 DeVries (Two to fill)  
**Butte.**  
 EMPRESS (sc)  
 Willisch  
 D'Arcy & Williams  
 "Happines"  
 L. Wells  
 Katie Sandwine Co  
**Calgary, Can.**  
**ORPHEUM**  
 (Same bill as at Ed-  
 monton this issue)  
**EMPIRE** (m)  
**GREAT NORTHERN**  
 Power's Elephants  
 Otto Bros  
 Benson & Belle  
 Link & Robinson  
 Dumtreux Troupe

**Calumet**  
 GRAND (ubo)  
 Amenda Hendricks  
 2d half  
 Jerome & Carson  
 The Smiths  
 Hendrix Belle Co  
 Cycling Brunettes  
**Champaign, Ill.**  
 K O H (wva)  
 Dave Vanfield  
 Stone & King  
 Raymond Teal  
 "New Leader"  
 2d half  
 Earnes & Robinson  
 Black & White  
 Chick Sale  
 Mrs Chick Sale  
**Chattanooga**  
 CHATTANOOGA  
 MAJESTIC (ubo)  
 "Little Miss Mixup"  
**Chicago**  
 HALSTED ST  
 EMPRESS (sc)  
 (Open Sun Mat)  
 Luigi Dell'oro  
 "New Leader"  
 Burke & Harrison  
 Walsh Lynch Co  
 Leonard & Louie  
 "Big Jim"  
 MAJESTIC (ubo)  
 "Woman Proposes"  
 Al Von Tilzer  
 Sam Mann Co  
 Dr Herman  
 John Baxter  
 Coleman's Novelty  
 Burnham & Irwin  
 Daring Darts  
**PALACE** (ubo)  
 Nora Hayes Co  
 Leonard & Russell  
 Australian Scouts  
 Maxine Bros & Bobby  
 Wheeler & Wilson  
 Hufford & Chain  
 The Cromwells  
 Arthur Aldrich  
 WILSON (jls)  
 Lind  
 John Baxter  
 Florence 3  
 Harry Antrim  
 W E Whittle  
 Joe Maddern Co  
 The Kings  
 2d half  
 Lind  
 Collier & DeWalde  
 John Baxter  
 Gertrude McGill Co  
 Leander & Mack  
 Burns Armstrong & F  
 8 English Roses  
 McWICKERS (jls)  
 International Team  
 Lotta Gladstone  
 "Lead Kindly Light"  
 Eadyun Haines  
 Bell Oliver Girls  
 Lawson & Namon  
 Loos & Van Alstyne  
 Jack Corelli Co  
 Dryer & Dryer  
 Orpheum 3 troupe  
 WILLARD (jls)  
 Stadium 3  
 Leander & Mack  
 Alf Ripon  
 The Vessons  
 Sam Liebert Co  
 Burns Armstrong & F  
 8 English Roses  
 2d half  
 Bean & Hamilton  
 Jack King 4  
 Sam Liebert Co  
 Amedeo  
 W E Whittle  
 Heif Heif 3  
 5 Howards  
**COLONIAL** (jls)  
 Patricia  
 5 Howards  
 Ebeling Cullenbine & C  
 Warner & Mendia  
 Weston Raymond Co  
 English Ballet  
 Amedeo  
 2d half  
 Patricia  
 Jos Maddern Co  
 Luzzano Troupe  
 Jack Taylor  
 Herman & Lavigne  
 Rose & Rose  
 John & Tessie  
**CROWN** (jls)  
 Musical Lancers  
 Gibney Earle Co  
 Rhoda & Crampton  
 Luzzano Troupe  
 Jack Taylor  
 Jack King 4  
 2d half  
 English Ballet  
 Cliff Dean Players  
 Warner & Mendia  
 Musical Lancers  
 Jack Cork Co  
 Ralph & Hazel  
**AMERICUS** (cox)  
 "Roller of Caters"  
**GREA NORTHERN**  
 AMERICUS (cox)  
 Marcus & Gartelle  
 Lillian Watson  
 Tolett & Bennett  
 Hibbard & Kennedy

**Hip & Napoleon**  
 2d half  
 Warner & White  
 Grant & Maud  
 Danny Simmons  
 8 Berlin Madams  
 Alf Latell Co  
 Four Vanos  
 (Three to fill)  
**Chisholm, Minn.**  
 DORIC (web)  
 Farley & Proctor  
 Totito & Co  
**Cincinnati**  
 KEITH'S (ubo)  
 "Mercedes"  
 Grace De Mar  
 6 American Dancers  
 Doolin & McCool  
 (Others to fill)  
 EMPRESS (sc)  
 (Open Sun Mat)  
 Barton & Lovera  
 Sharr & Flahob  
 Katherine Klare  
 Arthur Sullivan Co  
 Joe Whitehead  
 Hanjopheids  
**Cleveland**  
 KEITH'S (ubo)  
 Le Roy Talma & Bosco  
 Doris Wilson Co  
 Percy Warem Co  
 Clark & Hamilton  
 Paul Eisele  
 Burley & Burley  
 Metropolitan Dancers  
 (One to fill)  
**Clinton, Ia.**  
 FAMILY (cox)  
 "Who's Your Friend"  
 2d half  
 "In Wrong"  
**Colorado Springs**  
 EMPRESS (sc)  
 (5-6)  
 (Same bill as at Pub-  
 lio this issue)  
**Columbus**  
 KEITH'S (ubo)  
 Edwin Stevens Co  
 Chas & Fan Van  
 Florence Singers  
 Demaret & Chabot  
 Gormley & Caffery  
 Rosaires  
 Oilding O'Mearas  
**Crookston, Minn.**  
 LYRIC (web)  
 Riley & O'Neal Twins  
 Richmond Roxburg  
**Denver.**  
**ORPHEUM**  
 Mack Rambeau Co  
 Carl McCullough  
 Delmore & Light  
 Olive Girls  
 Georgette  
 Buckley's Animals  
 EMPRESS (sc)  
 (Open Sun Mat)  
 Orpheum 3 troupe  
 MELNINE TWINS  
 Dorothy Rogers Co  
 Merry Youngsters  
 Byron Lichter  
 Walter's Farmyard  
**PANTAGES** (m)  
 Great Carter  
 Frank Mills Players  
 Raymond & Hall  
 4 Baldwin  
 Carmen & Roberts  
**Dee Welles**  
**ORPHEUM**  
 Catherine Countiss Co  
 Will Rogers  
 Belleaire & Herman  
 Swaine & Townley  
 Dazle Leon  
 Paul Conchas  
 (One to fill)  
**Detroit**  
 TWMPLE (ubo)  
 The Teasems  
 Clayton White Co  
 Ethel Green  
 John T Murray  
 Binnet & Sons  
 S-schoolie & Dickinson  
 The Stanleys  
 Apple's Animals  
**BROADWAY** (sc)  
 (Open Sun Mat)  
 Girdler's Dogs  
 Ada Carlton  
 Sophie Everett Co  
 Jack George  
 Rick & Leno  
 Lamont's Cowboys  
 O'Brien & Buckley  
 Adas Troupe  
**Devils Lake, N. D.**  
 GRAND (web)  
 Musical Casado  
 Quiley & Slaight  
**Dickinson, N. D.**  
 LYRIC (web)  
 Cataldo Bros  
 The Caswings  
 Morris & Summers  
**Dubuque, W.**  
 FAMILY (m)  
 Rhue Bros

**Fay & Minn**  
 2d half  
 Delphino & Delmore  
 Lyons & Cullum  
**Duluth**  
**ORPHEUM**  
 Irene Franklin  
 3 Sullys  
 Great Welland  
 Lew Hawkins  
 Lennett & Wilson  
 Boudini Bros  
 Fels 3  
**SAVOY** (web)  
 Totito & Co  
 "The Thrillers"  
 Uebts Bros  
 Theo Smith  
**Edmonton, Can.**  
**ORPHEUM**  
 Bert Levy  
 Muriel & Francis  
 Lloyl & Whitehouse  
 Gallagher & Carlin  
 Bollinger & Reynolds  
 Nonnie & Conroy  
 Conroy & Models  
**PANTAGES** (m)  
 Browne's Revue  
 Musical Spillers  
 Jack Russell & D  
 Weston & Young  
 The La Belles  
**Elizabeth, W. J.**  
**PROCTOR'S**  
 Florette  
 Sawyer & Tamer  
 Farnum & Delmore  
 Schuman 4  
 Cain & Newcomb  
 Roberts & Lester  
 Minstrel Kiddies  
 2d half  
 Treat's Seals  
 Fosatti  
 Matthews & Harris  
 Ward & West  
 "Purple Widow"  
 Chappelle & Moore  
 Tinkman & Co  
 **Erie, Pa.**  
**COLONIAL** (ubo)  
 Carmen Ercell  
 Florence Troupe  
 Goldsmith & Hoppe  
 Meredith & Snower  
 Arthur Sullivan Co  
 (One to fill)  
**Evansville, Ind.**  
**NEW GRAND** (ubo)  
 Stross & Becker  
 Bogart & Nelson  
 Lottie Williams Co  
 Donovik & Arnold  
 Reed Bros  
 2d half  
 Eugene 3  
 Parillo & Fabrto  
 Orlan Havel Co  
 Princeton & Yale  
 Sigabec's Dogs  
**Eveleth, Minn.**  
**EMPRESS** (web)  
 Garrison Sis  
 Markee Bros  
**Fall River, Mass.**  
**ACADEMY** (loew)  
 "Purple Widow"  
 Lawrence  
 Ryan Richfield Co  
 Bragar Bros  
 (One to fill)  
 2d half  
 Gilmore & Catic  
 Ryan Richfield Co  
 Ryan Bros  
 (One to fill)  
**Fergus Falls, Minn**  
**BIJOU** (web)  
 Poshay Bros  
 Van & Davis  
**Flint, Mich.**  
**BIJOU** (ubo)  
 Bombay Deerfoot  
 Smith & Pullman  
 Kelsey Conboy Co  
 Rice & Cain  
 The Brenness  
 "Red Bird"  
**Ft. Francis, Ont.**  
 F. RYAL (web)  
 Farnum & Patterson  
 Theo Smith  
**Ft. Wayne, Ind.**  
**ORPHEUM** (sc)  
 (Open Sun Mat)  
 LaBell's Comiques  
 Alice Serton  
 Nestor & Delberg  
 John R Gordon  
 American Comedy 4  
 "Day at Circus"  
**Gary, Ind.**  
**ORPHEUM** (wva)  
 Rob McDonald  
 Vance & Vance  
 Harry Russell Girls  
 2d half  
 "Who's Your Friend"  
 Githert, Minn.  
 GRAND (web)  
 Garrison Sis

Grand Rapids, Mich. COLUMBIA (ubo) Lorraine Dudley Co John Gaiser Grand & Hickey Adair & Hickey 4 Harveys Green Bay, Wis. ORPHEUM (wva) 2d half Musical Vnoe Patricola & Myers Rose & Levers Davis Swain's Cockatoos Hamilton, Conn. YEMPLE (ubo) Baby Helen Hanlon & Clifton Nevins & Gordon Walter Van Brunt Helen Hessler Rafafette's Dogs (One to fill) LYRIC (loew) Margo's Actors Will Dockey The Seheran Gladys Vance "Mother Girls" Hazel Allen & Paul Welcome & Welcome Hamecek, Mich. Keogh Sisters 2d half Woods Rakom Harringburg ORPHEUM "Neptune's Garden" Chas Olcott Ball & West Guerro & Carmen (Others to fill) Hartford, Conn. POLIS (ubo) Chas O'Donnell Co "Clown Land" Josie Heather Alexander Bros Manne & Ball Ray & Hillard (One to fill) Hoboken, N. J. LYRIC (loew) Great Johnson Marie Stoddard Toomer & Hawkins 2d half Buch Bros Dorothy Herman Robt H Hedge Co Harley, Wis. TEMPLE (ubo) Minto & Dodd Billy Doss (Two to fill) 2d half Fred Swift Herrick & Wells Keogh's Sisters (One to fill) Indianapolis KEITH'S (ubo) Lillian Shaw Moe Besson Hines & Fox Joe Cook Louis Hart Ballet Classique (Others to fill) International Falls, Minn. UNIQUE (web) The Smith EMPRESS (web) Upton & Ingraham Marie & Bears Ishpeming, Mich. ISHPeming (ubo) Woods Balton 3 Nadje Jackson Mich. BIJOU (ubo) "Petitcoat Minstrels" 2d half Strolling Players Cook & Stevens Baby Zelda Nikko Japs Jacksonville ORPHEUM Homer Miles Co Dooley & Sayles Collins & Woppman Ray's Dogs (Others to fill) Kalamazoo, Mich. MAJESTIC (ubo) "Girl Question" 2d half Fleischer & La Brink Roadell Singers Musical Swan Rockwell & Wood Dr Volta Kansas City ORPHEUM Geo Demerel Co Redford & Winchester Charlotte Ravenscroft Flanagan & Edwards Manning Moore & Arm Kenny Nobody & P Window & Stryker EMPRESS (sc) (Open Sun Mat) The Lelands Mae Francis Walker & Irl Evans & Vidocq Ryan & Lee "Girls & Jockey"

Knoxville, Tenn. BIJOU (ubo) "Blue Widow" Lafayette, Ind. FAMILY (ubo) La Remy's Van & Rhinehart The Foaters Palace 4 Savoy's Dogs 2d half "Heart Breakers" Lansing, Mich. BIJOU (ubo) "Red Bird" 2d half Bombay Dearfoot Smith & Pullman Kelcey Conboy Co Rice & Cain The Brennans Los Angeles ORPHEUM Charlotte Perry Co Ed Wynn Co Brown & Newman Lambert & Ball The Langdons "Ladies & Gents" Milton & De Long Sis (One to fill) EMPRESS (sc) (Open Sun Mat) Schrock & Perival "Village Choir" "Who Was He?" Kelly & Galvin Nina Payne Gerard Pantages (m) Abou Hamid Troupe Alliston & Truaco Josie Meleno Co Hears & Drey Anderson & Glines De Vole 3 Hippodrome (ava) Abrams John Co Raport, Lowe & G Musette 4 Wilites Gurin "Troths of City" Louisville KEITH'S (ubo) Wilfred Clarke Co Wm Weston Co Britt Wood Chris Richards Landry Bros The Vivians Herbert's Dogs (One to fill) Lowell, Mass. KEITH'S (ubo) Hyman Adler Co McCormack & Wallace Hays & Francis Quigg & Nickerson Van Cello (Others to fill) Mandan, N. D. LYRIC (web) The Cagwins "Maestice, Mich. NEW ROYAL (ubo) Will Coleman Orpheus Godfrey & Washburn 2d half Lee's Manikins (Two to fill) Marquette, Mich. OPERA HOUSE (ubo) Nadje 2d half Ameda Hendricks Memphis ORPHEUM Simon Osterman Co Hermine Shone Co Richards & Kyle Eric Hayes Nat Lepzig (One to fill) Miles City EMPRESS (sc) (3-4) The Morandini Arthur Geary "Night 8 Baths" Mary Dorr Prince Floro Milwaukee MAJESTIC (orph) Sam & Kitty Morton Roney & Bent Chas E Evans Co Belle Story Fred Lindsay Hig City 4 Hess Sisters The Binings EMPRESS (sc) (Open Sun Mat) Williams & Warner Postick Hume & T Chas D Wood Archie Goodall Maurice Freeman Co Minneapolis ORPHEUM "Kid Kabaret Devine & Williams Fiddler & Shelton Gene Muller 3 Les Yost Bartholdi's Birds (One to fill) UNIQUE (sc) (Open Sun Mat) Price & Price Dave Ferguson Mrs & Mrs P Fisher Ryan & Lee 3 Musket Divling Nymphs (One to fill)

Minot, N. D. ARCADE (web) Gruber & Kew Quigley & Knight 2d half Morse & Clark Musical Casads Metone, Ill. FAMILY (m) Delphino & Delmoro Leddingwell & Myers Williams & Dixon Wolf & Zedella Lyons & Cullum 2d half Wm Plumber Co Weinberg Bros Elliott & Napes Stephens & Howard Rice & Myers Montreal, Can. ORPHEUM Laaky's "Red Heads" Albert Perry Co Howard & Fontes Fred Dupres Chaik Saunders Harvey De Vora 3 Juggling De Lisle FRANKIE (loew) Franklyn Davis Lombardian 3 "Night with Sculptors" Ditson & Gordon Murry Lane Co Brooks & Giris Ward & Delmar Swan & Bamhard Moorehead, Can. COMSTOCK (web) Richmond Roxburg LYCEUM (web) Agnes Burr (One to fill) Muskegon, Mich. EMPRESS (ubo) Dorandrell Gosh Sisters Lloyd Savin Co G Herbert Mitchell Lee's Manikins Nashville PRINCES (ubo) "Runaway Girls" Nequamee, Mich. STAR (ubo) Zeb Zarrow Troupe Ergottl Midgets Newark, N. J. PROCTOR'S (ubo) Julius Tannenbaum & O'Connor Irlwin & Herzog Azard Bros Cole & Denahy (Others to fill) LYRIC (sc) Francis James Reynolds Emil Hoch Co Marlumbo Duo Treat's Seals Flying Tinkman Leonard Kane Caine & Newcomb Lester & Roberts "Inada & Irving Favor Sinclair Co Mareno Marro & M Newburgh, N. Y. COHEN O H (loew) Martin Howard Stroub Trio P J White Co Ronalr & Bess Ward Cotter & Blanchard Wood's Animals John Devlin Pittsburgh GRAND (ubo) Delmore & Lee Freeman & Dunham The Beans Herzog's Horses (Others to fill) Plainfield, N. J. PROCTOR'S Saonaa Bernard & Harris Keys & Walker Matthews & Harris Bounding Pattersons 2d half Flofett's Anita Lessick & Anita Wm Mckey Co James Reynolds "Minstrel Kiddies" Portland, Ore. ORPHEUM Fox & Dolly Genaro & Bailey Geo Rowland Co Armstrong & Clark Virginia Rankin Kitara 4 EMPRESS (sc) W J Du Bois Smith's Well's Nature's Nobelman Spencer & Gardner Valentine Fox Rolandow Bros Norfolk, Va. COLONIAL (ubo) "House Warming" Kimberly & Mohr Spencer & Williams Valentine Fox Rolandow Bros Oakland, Cal. ORPHEUM "Dance Reverses" Nellie Nichols Mack & Orth Ankar Bros Rose Coghlan 4 Athletes (One to fill) Providence, R. I. KEITH'S (ubo) Fred V Bowers Co

PANTAGES (m) (Open Sun Mat) Boris Fridkin Troupe Boris Savelis Co Connors & Edna Tom Kelly Aldo Bros Ogden, Utah PANTAGES (m) (Open Thurs Mat) Moore's Girls Kling Thornton Co Musart 3 James Brockman Aerial Ballets Devon Sisters Ogden ORPHEUM Milton Pollock Co Rube Dickinson Kirk & Fogarty Belk Family Du For Boys Ramesses Oakbrook, Wis. GRAND O H (wva) Leonard & Haley Jan McCann Co Lisa & Linda Harry Russell Ottawa, Can. DOMINION (ubo) Bryan Sumner Co Elgelow Campbell & R Lolo The Randalls Jack Dekota 3 Howard & Yost El Roy Sisters Paterson, N. J. EMPIRE (loew) Rice Elmer & Tom Hayden & Bertin Nilrem Deno Cooper Co The Gardens "Fun in House" Dorandrell Gosh Sisters Peoria, Ill. HIPPODROME (cox) Flying Fishers On Ko Mon Musical LaLarens International 8 Florence Troupe Holland Troupe Apollo Duo & Bertha "Whitings" "Temple of Music" Heidelberg 4 Holland Troupe Petronka, Mich. TEMPLE (ubo) Turner & Tennis 2d half Godfrey & Washburn Philadelphia KEITH'S (ubo) Ethel Levey Ramdsel 3 Le Bonita's The Farjans Brice & Gonne Harry De Coe Bronson & Baldwin Louise Glatway Co Robbin's Horses ALLEGHENY (ubo) The Harringtons Billy Humphries Galford & Broderick Billy Hall Co Dunbar & Teiler "The Tourists" BIJOU (ubo) Willard & Bond White's Bess Cotter & Blanchard Wood's Animals John Devlin Pittsburgh GRAND (ubo) Delmore & Lee Freeman & Dunham The Beans Herzog's Horses (Others to fill) Plainfield, N. J. PROCTOR'S Saonaa Bernard & Harris Keys & Walker Matthews & Harris Bounding Pattersons 2d half Flofett's Anita Lessick & Anita Wm Mckey Co James Reynolds "Minstrel Kiddies" Portland, Ore. ORPHEUM Fox & Dolly Genaro & Bailey Geo Rowland Co Armstrong & Clark Virginia Rankin Kitara 4 EMPRESS (sc) W J Du Bois Smith's Well's Nature's Nobelman Spencer & Gardner Valentine Fox Rolandow Bros Norfolk, Va. COLONIAL (ubo) "House Warming" Kimberly & Mohr Spencer & Williams Valentine Fox Rolandow Bros Oakland, Cal. ORPHEUM "Dance Reverses" Nellie Nichols Mack & Orth Ankar Bros Rose Coghlan 4 Athletes (One to fill) Providence, R. I. KEITH'S (ubo) Fred V Bowers Co

Valerie Bergere Co Cressy & Jayne Shriner & Richards Louise Stone Daro Bros (One to fill) Pueblo, Colo. EMPRESS (sc) (3-4) Dancing Kennedys Klein Bros "His Nerve" Clark & McCullough May Ward Mirthful Mermaids Regina, Can. MAJESTIC (web) Two Specks Nice Lake, Wis. LYRIC (web) "The Thrillers" Richmond LYRIC (ubo) McConnell & Simpson Foster & Lovels Dammon Troupe (Others to fill) Rochelle, Ill. O H (web) That Trio Rochester TEMPLE (ubo) Marie Le Gendre Fannie Brice Swan & Gorman 3 Hopkins & Axtell Max Laube Vera Michalena (Others to fill) FAMILY (loew) Ellen Richards Leonard & Alvin Rush Ling Toy Gilmore & Omond McAlvay Marvels Rockford, Ill. ORPHEUM (wva) "Sunnyside of Broadway" 2d half Kratoos Florence Modena Co Raymond Teal "Night in Chinatown" Laypo & Benjamin Gussie ORPHEUM Lulu Glaser Co Pealson & Goldie Swor & Mack Rice Sully & Scott Andrew Kelly La Vier Kluting's Animals EMPRESS (sc) (Open Sun Mat) Billy Chase Hastings & Wilson Gypsy Countess "Concealed Bed" Norton & Earl Billy Sheer "Mission Garden" Le Bonita's JEFFERS (ubo) Jerome & Carson The Smiths Hendrix Isle Co Cycling Brunettes "Buster Brown" Salem, Mass. SALEM (loew) 2 Georges Eckhoff & Gordon Al Heran 2d half Viola Duval "King for Night" St Onge Troupe Salt Lake ORPHEUM "Little Parisienne" Sutton McIntyre & S Hoey & Lee Carl Rosini Frozini McLellan & Carson (One to fill) EMPRESS (sc) (Open Wed Mat) Lee Bros Fringle & Allen "When Women Rule" Byal & Early Medlin Feiber & T Karno Co PANTAGES (m) (Open Wed Mat) "Troths of City" Riley & Giris-Cannolly Sis Rapoli & Co Allen & Lewis Dougherty's Kangaroo Irving Roth San Diego EMPRESS (sc) (Open Sun Mat) The Naglys Geo Hall "Blank Tamer" Briere & King Dingle & Corcoran Ahearn Co SAVOY (m) "Songs Reception" 4 Marx Bros Co Harris Bros Eddie Howard Greve & Green San Francisco ORPHEUM Kathryn Kitterer James J Morton Chung Hwa 4 3 Ellisons Chip & Marble Scott & Lane Clara Morton

EMPRESS (sc) Snyder & Hallo Gruet & Gruet Clayton & Co Clarence Oliver O'Brien & Lear "Cupid's Syndicate" PANTAGES (m) (Open Sun Mat) Bothwell Browne Co Armstrong & Co Santucci Gene & Arthur REPUBLIC (ava) King Thornton Co Verga & Dorothy Italian Duo Straub Sisters (Two to fill) 2d half Allen & Lewis 4 Van Stuarts King Thornton Co Roudas 3 Boston & Lewis Shaddy & Shaddy LINCOLN (ava) Road 3 Musical Alvinos Large & Snee 2d half Diamond Comedy 4 Aeroplan Girls Verga & Dorothy MAJESTIC (ava) Jim Post Co Platel & Cushing "Titanic Disaster" St. Cloud, Minn. IDEL HUB (deb) De Balty & Jay St Louis COLUMBIA (ubo) Orpheus Elephants Frank Keenan Co Barry & Wolford Frank & Turek Rabla's Binns Binns & Binns Alcide Capitaine WASHINGTON (ava) Vera Ross Marimba Band Van & York Harris Bros AVENTURE (crawl) Geo Anger Co Billy Mann Schneider Co Brown & Barrows SHEVANDOH (crawl) Arthur Richards & A Hawkins Co Billy Chase Spindel Co Casino Co Creo Toby Stark Co GRAVIOUS (crawl) Toby Stark Co Billy Mann UNION (crawl) Jacobs & Sardell Leonard Weber & M CHEROKEE (crawl) Strollers Lewis Sisters Kaufman KINGS (crawl) Joe Matthews Co Wm Wilton Dow & Dow Alpha X BREMEN (crawl) Clark's Minstrel MIKADO (crawl) Atlas Players MONTGOMERY (crawl) Atlas Players St Paul ORPHEUM Edward Davis Co Ed Blonfeld's Merga Slicka Dolce Sisters Martin Johnson The Brads (One to fill) EMPRESS (sc) (Open Sun Mat) Herman & Shirley J F MacDonald "Canoe Girls" Whyte Fisher & W 3 Yoscarys GALETY (web) Cook & Hamilton Uholts Bros Musical Stranders Dougherty's Kangaroo Le Roy Lambert & Perry The Vanshlinghs "Merry Tamer" 2d half Hallen & Burt Westoff 3 "Song Dream" Jack McAuflife Tumbling Fools Stranahan, Pa. ORPHEUM Will Oakland Co "Porch Party" Joe Havelley Le Roy & Donley Riesner & Gores Herbert Goldsmith Zola & Root Seattle ORPHEUM Mile Dale

Stuart Barnes Lewis O'Dell Co Maude & McCarthy Albert Musical Cutty Whitefield & Ireland EMPRESS (sc) Martini & Maximilian "E. Harris" Ballou "Xmas" Louise Mayo 3 Emersons "PANTAGES (m) "Night in Mexico" Alex Kaminsky Co Hall & Shakey Archer & Ingersoll Sam Hood 4 Charles Sioux City ORPHEUM Maybew & Taylor W L Abingdon Co Hamill & Abbott Williams Thompson & C Handers & Milliss The Vaniers South Bend, Ind. ORPHEUM (wva) The Townsmen Gertrude Friebe Chick & Chicklets Chas Kenna "Bachelor's Dream" 2d half Bob McDonald Palco Rand Roberts Joe McGee Elsie Gilbert Spokane ORPHEUM (Open Sun Mat) McFarland & Mims? Gould & Ashlyn John E Hassard Austin Webb Co Duree & Dupree 2 Carlton Hyman Meyer EMPRESS (sc) (Open Sun Mat) Livingston Brocks Harris Bruce Duffett Co Mayo & Allman "Bower of Melody" PANTAGES (m) (Open Sun Mat) "Redemption" Romero Family Juggling Normans Vincent & Raymond Melvyn Kelly La Tel Bros Springfield, Ill. MAJESTIC (wva) Kalso Bros Temple 4 Sager Midgley Co Brown & Harris & B Black & White 2d half McKayes Stone & Hayes CHEROKEE (crawl) Chief Caupolican Roehm's Girls Kaufman Stockton, Cal. ORPHEUM Joe Matthews Co Wm Wilton Dow & Dow Alpha X Superior, Wis. SAVOY (web) Farley & Prescott Great Herman Upton & Ingraham Cook & Hamilton The Spores GRAND (ubo) Francis McGinn Co "Arcadia" Avon Comedy 4 Nevins & Erwood The Heders La Van 3 Claude Raaf Tacoma EMPRESS (sc) Maxlin Eddy & Roy Campbell & Campbell Cullen Bros Lewis & Norton Dunedin Troupe PANTAGES (m) 6 Piroconms Orford & Berman 5 Praxsons Wilton & La Nore Bottomley Troupe Terre Haute, Ind. VARIETIES (ubo) Eugene 3 Purdie & Decker O'Brien Have Co Princeton & Yale Sigbesons Dogs 2d half "Song Dream" Stross & Decker Bogart & Nelson Lottie Williams Co Donovan & Arnold Reed Bros Thief River Falls, Minn. LYCEUM (web) Knight & Ranson Woodley & Patterson Toledo KEITH'S (ubo) Leona Stephens "Love in Suburbs" (Continued on Page 22.)

Claudia & Scarlet Eugene Troupe (Others to fill) Toronto SHEP (ubo) David Blapham Olive Briscoe Una Clayton Co John & Mae Burke Myrkoff & Vanhy Husey & Lee 4 Bards Jeter & Rogers Troy, N. Y. PROCTOR'S Carlton & Clifford Westoff 3 Wm Eurt Co Jack McAuffife "Song Dream" 2d half Lambert & Perry Marimbo Duo Jewelle Manikins Ernest Dupille Sheck Dawille & D Utica SHUBERT (ubo) Talcott Motoring McCormick Irwin The Lo Grohs (Others to fill) Vancouver, B. C. ORPHEUM (sc) Adelin Lowe Co Leo Beer Dancing Mars "Behind Footlights" Edna Aug Houghton Morris & H Macintosh PANTAGES (m) "Apple of Paris" Marian Munson Co Laurie Orway Francis Le Maire Belle & Baker Victoria, B. C. EMPRESS (sc) Orville & Frank 5 Old Veterans Keelo & Leighton Franco's Opera Co Ross & Ashton Washburn, N. D. BRAUN (web) Poshay Bros Washington KEITH'S (ubo) Jack Norworth Fredrika Slemens Co Girl from Milwaukee Raymond & Cavery Gardiner 3 Sprague & McNeese Farber Girls Hilda De Costa 3 Hickley Bros Waterloo, Ia. MAJESTIC (wva) Donahue & Stewart "I Died" Calk & Rogers Asaki (One to fill) 2d half Force & Williams Bessie Leonard The Nobles Merritt & Douglas Johnson Howard & L West Hoboken, N. J. NEW AMSTERDAM (loew) Moore & Jenns Demaree & Doll Carnaris & Dell (Two to fill) Charlotte Meyers Gales Morgan & Betty The Braminos (One to fill) William, N. D. STAR (web) Morse & Clark Gruber & Kew Winnipeg, Can. ORPHEUM Billy B Van Co Sophie Bernard Hanlon & Hanlon Correll & Gillette (Others to fill) EMPRESS (sc) Aldro & Mitchell Bernard & Lloyd "Night in Station" John Healy 3 Merlans Dogs VICTORIA (wva) Tops Topsey Dogs Baroff & Wilbert The Healy's Riley & O'Neil Twim Paris ALHAMBRA Newhouse & Ward F Sylvester Co Bros Griffiths Chas Adrich Jewel Signe Lester Inas Troupe Three Its Houdini Eviette & Fontaine W. B. Brew (Continued on Page 22.)

Stuart Barnes Lewis O'Dell Co Maude & McCarthy Albert Musical Cutty Whitefield & Ireland EMPRESS (sc) Martini & Maximilian "E. Harris" Ballou "Xmas" Louise Mayo 3 Emersons "PANTAGES (m) "Night in Mexico" Alex Kaminsky Co Hall & Shakey Archer & Ingersoll Sam Hood 4 Charles Sioux City ORPHEUM Maybew & Taylor W L Abingdon Co Hamill & Abbott Williams Thompson & C Handers & Milliss The Vaniers South Bend, Ind. ORPHEUM (wva) The Townsmen Gertrude Friebe Chick & Chicklets Chas Kenna "Bachelor's Dream" 2d half Bob McDonald Palco Rand Roberts Joe McGee Elsie Gilbert Spokane ORPHEUM (Open Sun Mat) McFarland & Mims? Gould & Ashlyn John E Hassard Austin Webb Co Duree & Dupree 2 Carlton Hyman Meyer EMPRESS (sc) (Open Sun Mat) Livingston Brocks Harris Bruce Duffett Co Mayo & Allman "Bower of Melody" PANTAGES (m) (Open Sun Mat) "Redemption" Romero Family Juggling Normans Vincent & Raymond Melvyn Kelly La Tel Bros Springfield, Ill. MAJESTIC (wva) Kalso Bros Temple 4 Sager Midgley Co Brown & Harris & B Black & White 2d half McKayes Stone & Hayes CHEROKEE (crawl) Chief Caupolican Roehm's Girls Kaufman Stockton, Cal. ORPHEUM Joe Matthews Co Wm Wilton Dow & Dow Alpha X Superior, Wis. SAVOY (web) Farley & Prescott Great Herman Upton & Ingraham Cook & Hamilton The Spores GRAND (ubo) Francis McGinn Co "Arcadia" Avon Comedy 4 Nevins & Erwood The Heders La Van 3 Claude Raaf Tacoma EMPRESS (sc) Maxlin Eddy & Roy Campbell & Campbell Cullen Bros Lewis & Norton Dunedin Troupe PANTAGES (m) 6 Piroconms Orford & Berman 5 Praxsons Wilton & La Nore Bottomley Troupe Terre Haute, Ind. VARIETIES (ubo) Eugene 3 Purdie & Decker O'Brien Have Co Princeton & Yale Sigbesons Dogs 2d half "Song Dream" Stross & Decker Bogart & Nelson Lottie Williams Co Donovan & Arnold Reed Bros Thief River Falls, Minn. LYCEUM (web) Knight & Ranson Woodley & Patterson Toledo KEITH'S (ubo) Leona Stephens "Love in Suburbs" (Continued on Page 22.)

**NEW ACTS NEXT WEEK**

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

Minnie Dupree and Co. (New Acts).  
Fifth Ave.  
Four Merkle Sisters, Fifth Ave.  
Polaire (New Act), 44th St. M. H.  
Mlle. Gabriel, Hammerstein's.  
"The Green Beetle," Hammerstein's.  
Great Marco, Hammerstein's.  
Terry and Frank, Hammerstein's.  
Pauletta, Hammerstein's  
Marquard & Seeley, Palace.  
Margaret Sawtelle Duffy and Co.,  
Union Sq.  
Romain and Orr, Union Sq.

Jesse L. Lasky's Co.  
"The Water Cure" (Musical Farce).  
35 Mins.; Full Stage (Special Interior).  
Fifth Avenue.

It's one of Jesse Lasky's turns with farcical dialog by Mary Roberts Rinehart and Cecil B. DeMille and a little music by Robert Hood Bowers. The redeeming feature is the work of Alan Brooks who has the feature line on the program. He deserves it. Brooks kept "The Water Cure" from failing. There's room for improvement in the other principals. A voice especially among the feminine contingent is needed, while some of the bewhiskered dialog could be pruned and a song number or two interpolated. Bowers has written little music and does not corral much on it. The "Don't Blame It on Broadway" number (not Bowers) got all the attention. There's an opening chorus, a "Doctor Song" and the Broadway number. Brooks was the hit, although at times he was lost with some of the ancient puns. "The Water Cure" tells of the Herculean efforts of a New York clubman (Brooks) to evade a show girl (Helen Bancroft) with whom he had been flirting and faced a breach of promise suit as a result in the spring room of the Hope Springs Sanatorium from whence all the doctors, rubbers and help had fled but the Spring Girl (Mae Busch), who tries to keep things going. The Spring Girl puts red whiskers on her sweetheart and palms him off as the rubber, while an Actor (Henry Stockbridge) poses as the doctor. At the Spring is the musically inclined old Mr. Moody (E. D. Cue) and his four daughters. Moody persists in blowing away at a trombone which he says he can't hear, said Moody being deaf as a post. This same Moody, by the way, is able to hear sprigs of conversation, but feigns deafness on that trombone. That trombone jarred the whole theatre. The company does fairly well but not as well as a few principals with singing and dancing talent could do under the circumstances. The act reminds one of the "What Ails You?" piece Rupert Hughes for Henry W. Savage, and is probably a condensation of "Cheer Up." As long as the act has Brooks it will get along, but without him and that spiral stair funmaking it would not survive long. At that the act needs changing about. There are enough writers connected with it who should bolster up portions of the dialog. Some new principals would also help. The closing is lamentably weak. *Mark.*

Sam Bernard and Co. (43).  
"The Modiste Shop" (Musical Comedy).  
47 Mins.; Full Stage (Special Set).  
44th St. Music Hall.

Granted that "The Modiste Shop" is a condensation of "All for the Ladies," a Shubert musical comedy production, and admitted that Sam Bernard is probably continuing under a contract into the Music Hall show this week, but that, nevertheless, does not take away from the fact that this vaudeville production (as it now is) makes all other "productions," "girl acts" or "tab-loids" that vaudeville has seen, look foolishly simple by comparison, particularly as to settings, dressing and class of the act. Mr. Bernard takes care of the comedy, into which he has interjected a travestied Tango dance, the first of its kind around here. He sings "Permissible" also, and there are other songs, mostly handled by Frances Demarest, although a trio number by Louise Meyers and a couple of other girls did not leave sufficient impression to be worth while retaining. The Bernard act is a big thing in vaudeville for nearly 50 minutes. It ran over an hour at the matinee and may yet be cut down to 40 minutes or less. There's lots of entertainment in it, the original "clothes" that "All for the Ladies" became noted for, and good looking girls in them, giving the stage 44 people in all for this turn. That's some "flash" as they say on the small time. But still that isn't the point by any means, as far as vaudeville is concerned. When one considers the "Carmen" Ballet with 78 people, Mado Minty in her novel "Spider" dance, the opening scene of the Music Hall performance this week, and Tortajada, besides the big comedy act of the Schwarz Brothers, it gives an idea of what may be accomplished in a vaudeville program at \$1.50 prices when the Bernard act is thrown upon top of all this. It makes the Mizzi Majos affair at the Palace this week, at \$2,500, seem silly—it gives big time vaudeville a shock, and considered alone from the point of production, what vaudeville house has ever held a "girl act" such as Sam Bernard now heads? It would cost over \$10,000 to stage this Bernard turn by itself; it could not be played for less than \$4,500 weekly on any regular vaudeville program in the country, and it fills the stage with one of the best produced turns vaudeville has ever seen. It came from a "production." That's true. But it's there, and if Mr. Bernard and his company may be brought into a vaudeville show, other "productions" equally as big, expensive and important can be placed there also. What is big time vaudeville going to do about it? Wait to see how the Music Hall pans out? It may wait too long. The "\$2 Vaudeville" is here and it is selling at \$1.50. Sam Bernard and his show alone stamp the performance as worth the money. Martin Beck and the Palace at \$2! Or "Keith Vaudeville"! Oh, Tush! *Simé.*

Mrs. Thurston (Thurston and Grey) has opened a theatrical hotel at 633 Vine Street, Philadelphia.

Mado Minty.  
"The Spider Dance."  
7 Mins.; Full Stage (Special Set).  
44th Street Music Hall.

Program—"The Spider awakens. She cares not for the fly nor the morning butterfly, which are too easy prey for her. She is only fascinated by the pursuit of the beautiful moth. At the end the Spider is victorious. She drags her prey into her web and kills.

The story is the least part of the Mado Minty novel dance number that has been heralded from Europe for ever a year. One would be in doubt whether to term Miss Minty a dancer or an acrobat. The spider's web set horizontally from stage to flies is a mass of rope ladders, all joined and giving the performer opportunity to do aerial work, such as a trapeziste might do on a single bar or rope. In this way Mado roams over the web, not very quickly nor with undue agility, but novelly. It is the idea rather than anything else that carries the dance so well over. At the Music Hall the number is made part of the first production scene. This may detract from it. On a full stage by itself, properly mounted the dance would draw even more. Several girls are in the turn, according to the description of the story, and Miss Minty does a little ground dancing, but the web is the big thing. It's going to make Mado talked about here as she was in Paris and London. *Simé.*

Mizzi Hajos and Co.  
"Queene Anne" (Musical).  
31 Mins.; Full Stage (Special; Palace Exterior).  
Palace.

Mizzi Hajos may fit in vaudeville, but "Queene Anne" does not. It has nothing from a variety standpoint except a big stage setting, a chorus that is hopelessly lost in the condensed version of "Her Little Highness" (which failed at the Liberty) several principals who stalk in and out, musical numbers that lack the punch vaudeville demands despite Reginald DeKoven's trade mark, and a deplorable dearth of comedy. Wallace McCutcheon deserves credit for heroic labor as the Hajos offering works into nothing more than a waltz and turkey trotting exhibition by Miss Hajos and Mr. McCutcheon. They say DeKoven raged and fumed when he heard that vaudeville was getting "His Little Highness" in a chopped up state, and that he threatened injunction proceedings and everything else in the hope of stopping the Palace presentation. It would have been just as well. *Mark.*

Blanche Colvin.  
Songs and Dances.  
12 Mins.; One.  
Fifth Avenue.

Blanche Colvin, in a songalog, which included character work in several numbers, was "No. 2" at the Fifth Avenue Monday night. Miss Colvin does well enough in a way, but doesn't work her numbers up just right. In her closing number in which she compares the dancing of yesterday with today and illustrates the variance with her feet, she evoked some applause. *Mark.*

**NEW SHOWS NEXT WEEK**

Initial Presentation of Legitimate  
Attractions in New York

"Miss Phoenix," Harris (Nov. 3).  
"The Pleasure Seekers," Winter Garden (Nov. 3).  
Cyril Maude (Repertoire). Wallack's (Nov. 3).

Alice Lloyd.  
Songs.

Alice Lloyd Show, Royal (Bronx).

There's only one Alice Lloyd. There's something about that English girl, and she's a great little girl, is Alice on or off the stage. It's three years since Alice Lloyd had played New York, in Vaudeville. This week she is at the head of her own company at the Royal Opera House in the Bronx. The Alice Lloyd show is going west. This is its first week as a combination. It has a sure-fire box office name at the head, for Alice Lloyd will draw business where one hundred others would fall down. That is not altogether because Alice Lloyd is so likable, but because people want to hear her sing songs. The better the songs the better she is liked, but the people want to hear her just the same. No one handles her particular type of song as she does. This time Alice has a repertoire of numbers, nearly all new excepting "Who Are You Getting At, Eh?" the never to be forgotten hit of her first American appearance, and "Splash Me," a number that in itself has proven the immense popularity Alice enjoys over here. In new songs Alice has "Parisian Crinolines," a neat number; "Mother, Mother," a dandy selection suited to Alice's own inimitable delivery; "Lady Policeman," a character Suffragette cop that Miss Lloyd dresses in blue uniform, and which will allow of any quantity of "business" when fully developed and "Mary Told the Soldier," another number that just fits her. These are sung with others then and again, as Miss Lloyd closes the first section of the Alice Lloyd Show program. Each is dressed, and as Alice is a sweet person on the stage, she enhances her gowns always. It was either Alice or the dress that brought out a round of applause when first entering for the "Mother" song. All of her "clothes" will bring admiration. The number with the most catchy lilt Miss Lloyd is now using has been reserved by her for the Cabaret section of her show. It is called "Popsy Wopsy." Were Alice to sing it in a downtown theatre, the melody would be whistled all over town within a week. She has another pretty dress for this. It is about eight years since Alice Lloyd gave an electrical shock to theatrical New York. She is still the same Alice, in looks, actions and work—better, in all, if anything. Other English singers have come and gone. Some thought because Alice Lloyd made a hit in America, they could. But those who thought that are now back in England, while Alice still reigns. She is a pretty, dainty, little singer, thoroughly bereft of self consciousness and as fine a performer as anyone who ever wore a skirt. *Simé.*

If you don't advertise in VARIETY, don't advertise at all.

**H. Bart McHugh Co. (10).**  
**"The Housewarmers"** (Musical Comedy).  
 17 Mins.; Full Stage (Parlor).  
 Union Square.

"The Housewarmers" becomes more a matter of talent than material. The story is light, written by Mack and Orth. The dialog does not scintillate with any brilliancy, and the act resolves itself into ten people, three of whom are principals. It is New Year's Eve. Jess Wedd and Gladys Wedd are having a housewarming. They were but lately married. Several young people call to make the night a rah-rah one. Among the callers are a harelip youth and a cissified boy. These are choristers. Four of the chorus are girls, although all choristers are mentioned on the program in principal fashion. The bunch cut up. Johnny Dooley leads the bunch. He talks with a George Cohan twang and imitates Harry Lauder, besides leading songs. Yvette Rugel is the bride. She sings too, and gives an illustrated "September Morn" in the rear of the parlor set. Miss Rugel likely picked this pose for herself. Anyone of the girls could have attended to it since only a profile view is shown, but perhaps none of the other girls had the profile from head to feet that Miss Rugel has. Billy Parker is the third principal. When Mr. Dooley said to Bill, "You are going to sing us a song, arn't you?" Bill walked down to the footlights and sang it. It was gross disrespect for the guests present. Bill paid absolutely no attention to them whatsoever. Some day even in vaudeville when someone is asked to sing a song it will be sung to the roomful or whoever is present instead of to the audience. That's a Lew Fields idea of running a vaudeville act, and it isn't a bad one. The harelip boy secures some laughs. If it is permitted to be said this harelip thing by anyone bears the same relation to comedy that a bladder does. In songs "The Housewarmers" is very well off, and it is the numbers that will carry the turn along. "Days of '64" made a live song and there is action to all the vocal work, excepting Mr. Dooley's Lauder. And by the way, Dooley's Lauder is no so good. His Cohan twang is much closer to the original. With the youth and life in Bart McHugh's new act, it becomes passable, and may work in very much better. The piece could stand more and better "business." This is so even in the numbers. "Hands Up," with the company surrounding Mr. Dooley and Miss Rugel, isn't well staged. *Sime.*

**Edith Raymond and Co. (1).**  
**Wire.**  
 9 Mins.; Four (Exterior).  
 Fifth Avenue.

Edith Raymond is a tight wire artist with balancing on bicycle and unicycle as her best cards. The company embraces an assistant in evening dress who attempts comedy now and then with movements supposed to be awkward and excitable during Miss Raymond's work. The girl has an ordinary act best suited for the three a day houses. She opened the show. *Mark.*

**Bernard A. Reinold and Co. (4).**  
**"How Hofmeister Did It"** (Dramatic).  
 25 Mins.; Full Stage (Interior; Special).  
 Fifth Avenue.

Bernard A. Reinold, who gained vaudeville popularity through his portrayal of Dietrich Dinkelspiel in "Dinkelspiel's Christmas," now offers for vaudeville approval, "How Hofmeister Did It." Reinold is seen as Conrad Hofmeister, very much like the good natured Dinkelspiel, although more garrulous. Rupert Hughes wrote this sketch. The new act is funny but not as hilariously amusing as the former "Dinkelspiel" turn. There's the Dutchy home of the Dutchy Hofmeister and wife Augusta (Katherine De Barry), whose daughter Gretchen (Marian Chapman) is in love with Fritz Schultz (John J. McMahon). Daughter would marry but refuses to go to Buffalo with Fritz, as she must stay at least another year to light father's pipe and hook mother's dresses. The parents favor the match. Hofmeister hits upon a plan to bring about the honeymoon to Buffalo by threatening to drive his daughter and lover from home with the aid of the old sabre which he used in his good, old war days. Everything ends right, with German heart songs and a dance by the Hofmeisters. Reinold is splendid as the jolly, likable old German. The supporting company is excellent, Miss Chapman making an attractive looking German girl. One will enjoy "Hofmeister." *Mark.*

**Bert Lamont's Cowboy Minstrels (5).**  
**Songs and Talk.**  
 Full Stage; Special Set.  
 Alice Lloyd Show, Royal (Bronx).

Messrs. Lamont, Swanberg, Conroy, Phillips and Cullen, calling themselves "The Cowboy Minstrels" have struck an idea that is going to keep them together for a long time as a singing quintet. The audience applauded at the opening which revealed a pretty western setting, and the house applauded even more loudly at the close, after the five men had sung songs and told jokes. The latter were not always new but they seemed to get over as though they were. In songs the men have a routine that is liked. The only voices featured are Bert Lamont's lyric tenor and the bass. All are dressed in cowboy outfits. Though termed "Minstrels," there is no semi-circle affair, just a neat setting, including a cabin, and cowboys who sing and joke. In the Alice Lloyd show olio they are next to closing, following singing ahead of them, and appearing just after Frank Fogarty who talks as well. While the turn could stand a little quickening through chopping, it's a well-devised number well worked out. *Sime.*

**King of Dancers.**  
**Singing, Dancing, Talk.**  
 9 Mins.; One.  
 Grand O. H. (Oct. 26).

Colored man, sings, talks and mugs, besides depending mainly on his original eccentric stepping, at which he's very good. *Jolo.*

**Mrs. Louis James and Co. (3).**  
**"Making a Play"** (Dramatic).  
 23 Mins.; Five (Parlor).  
 Union Square.

If the last line of Mrs. Louis James' new playlet is sufficient the act is over. One line did as much for "Officer 666" and when a full play may be held up by a few words why not a sketch? After a series of melodramatic incidents, which ends with a pistol shot and the escape of two burglars, a policeman in uniform thanks a detective in evening dress seated at a table for the latter permitting the woman to escape. "Don't thank me," replies the detective. "Thank the author." The author is Robert Garland. He has somewhat laboriously worked up to the finale, with a mass of dialog for the three principal players to handle. Mr. Garland has given the sketch a title which in a way intimates the playlet is unreal, and some such denouement as happened may have been anticipated through this, not in the precise manner it did, but the name of the piece suggests a "surprise finish." There is a surprise in the center of the act, when a woman running away from an elderly husband seeks refuge with a friend of her brother, followed there by the husband, who endeavors to persuade his wife to return home. She refuses. The friend becomes an interested listener. When invited to leave the room in order that the couple shall have a few minutes of private conversation, the estranged pair immediately convert themselves into thieves, stripping the curio cabinet of its costly contents. They escape, but are met on the outside of the house by a policeman who has been planted there by the "friend" (the detective as it developed becoming the master of the house for the time being to entrap the schemers). Brought back to the parlor, they hear the detective phoning police headquarters. The woman (Mrs. James) has a revolver and shoots at the officer but fails to hit. The shot means a broken lamp shade, however, and a dark stage for an instant, which furnishes regular if brief excitement. Mrs. James did the role of the woman very well. Frederick Powell took good care of the husband part. It's a matter of opinion with John MacFarlane as the friend-detective. Charles O'Donnell was the policeman. Arthur Hopkins presents Mrs. James in this playlet. *Sime.*

**Walter James.**  
**"The Singing Tramp"** (Songs and Talk).  
 14 Mins.; One.  
 Union Square.

Walter James has selected a tramp character for the singing monolog he is doing at the Square this week. Mr. James has a pleasant singing voice and some songs that are not in the widely sung popular class. One is a medley. The dialog is along lines akin to the character. He closes with a recitation entitled "Walk." It is rather lengthy. Others have taken the tramp thing for a monolog and gotten away with it. No reason why Mr. James can't, as far as may be seen from his new turn. The Square liked him very much. *Sime.*

If you don't advertise in VARIETY, don't advertise at all.

**Mabelle and Ballet.**  
**Classical Dances.**  
 18 Mins.; Full Stage (Exterior).  
 Fifth Avenue.

Ballets may come and ballets may go, but in the resume one must not overlook Mabelle and terpsichorean sisters who are offering a pretty and effective act at the Fifth Avenue this week. Any kind of a dancing act in the closing position of a New York bill has a handicap to start with, but Monday night the audience was glad it remained for the Mabelle turn. It shows grace, class and much rehearsal. The girls dress their various dancing ensembles attractively and perform their routine stepping with credit. Mabelle, of course, is the featured dancer. She's attractive of form, a hard worker who is easy and graceful on her feet. She's assisted in her "Adagio" dance by Mlle. Lovet, who shows that she has been dancing for some time. A pretty feature was the flower dance of Lillian and Dorothy Dumont. Mabelle is unquestionably classified for the front rank. *Mark.*

**Franklyn Batie.**  
**Songs.**  
 15 Mins.; One.  
 Fifth Avenue.

Franklyn Batie will never regret leaving the Jack Wilson Trio to go out on his own. At the Fifth Avenue Monday night, Batie, in evening clothes, sang his way into big favor, his "single" landing solidly. Batie will do, and is now in a class by himself. In the Wilson act he shone brightly, but got little chance with his voice. Batie has a voice and he gives it full play in the present turn. He has all the accoutrements of a successful singing single. Of excellent stature, with a pleasing personality, he goes over big. The catchiest number was his "Why Don't They Dance the Good Old Dances of Ireland?" while his opening song, "Those Happy Days When We Were Running Wild," was of pleasing construction. That "Good Bye" song brought out the full vocal pressure, while he fared very well with "Just for Tonight." Batie should be able to stick around New York for a long time. *Mark.*

**Sidney Wood and Doraine Sisters.**  
**Songs and Dances.**  
 Alice Lloyd Show, Royal (Bronx).

Sidney Wood and Doraine Sisters (2) do a three-act in the olio of the Alice Lloyd show and also appear in the Cabaret afterpiece. In this way they have probably split the turn until the olio act now consists of but two songs. One of these and the first, a Japanese number, isn't worth while, but the second, a rag with a "Caroline" title, is handled so well by the trio who look nicely while doing it that they should secure something to replace the Jap number immediately. Mr. Wood is a nimble dancer and presents a neat appearance between the two girls when dressed in white for the "Caroline" song. The Doraine Sisters can do several styles of stepping. It should be very little trouble for these three English young people to frame up a very acceptable act. Opening the olio in the Lloyd show the "Caroline" song alone makes them worth while. *Sime.*

## 44TH STREET.

(Estimated Cost of Show, \$9,400.)

What grand opera is to comic, so is the Lew Fields 44th St. Music Hall show to regular big time vaudeville, as New York knows it. The Music Hall is giving a vaudeville performance, highly embellished. In one way it attempts something vaudeville has never seen, to "produce" every act. This is Mr. Fields' original idea and will be carried out much farther no doubt when he is able to give it his personal attention.

Just now most of this "production work" is in the first scene, which is covered by the title of "A Glimpse of the Great White Way." A slight story here is of Frances Demarest, a show-girl, taking the Ward Brothers in their English characters around New York, showing them the sights.

That is merely incidental. The thing is the show itself, and boys, that is some show at the 44th St. this week for \$1.50! Anyone in New York who is willing to spend a dollar or two dollars to see a variety performance can not afford to pass up the Music Hall. It is giving the dyed-in-the-wool, real and sure thing "\$2 Vaudeville" at cut prices. The scale at night is up to \$1.50, at matinees \$1.

A visitor may dissect the bill, take any one particular feature of it and he has his money's worth. Monday's performances don't count. They were like dress rehearsals of a big production. The management merely watched for the best effect to be obtained. At the matinee the show ran from 2.15 until 6.03. At night it started at 8.10 and closed at 11.44.

The Music Hall has the right idea. It is crowding the stage with people. Everything looks big and everything is big, excepting a couple of the regular vaudeville acts which were not properly placed. For placement, however, several changes could have been made. The "Carmen" Ballet for instance, an elegantly put on turn with 78 people had to close the performance. It was too much to expect. The house would not wait for it. Yet that "Carmen" ballet is the finest thing of its kind ever done on this side of the water.

The Ballet should open the show, and Sam Bernard and Co. (New Acts) close it. The first part was over-supplied Monday with lightness anyway. The Schwarz Bros. in their "Broken Mirror" number made the big comedy hit of the show. They came in the first part. That act or Mado Minty (New Acts) in her "Spider Dance" might have closed the opening section, with a vaudeville act or two in between, then the present opening piece start off the second section, with the Ward Brothers' turn to permit of the setting for Mr. Bernard's production, which could close. Bernard will hold them where "Carmen" can not, for the Ballet gets going too slowly. Once, however, under way, it grows in interest and tells the story completely. Emil Agoust takes all honors. Mr. Agoust staged and plays in it, as the Toreador. His

work is exquisite. Milbury Ryder also attracts favorable attention to himself as a pantomimist in the soldier-lover role. Tortajada jumped into the "Carmen" part at no notice at all practically. Bolero, who was to have had the character, was taken ill at the dress rehearsal Sunday night. Tortajada rehearsed all Sunday night and did the performance at the matinee. She pleased and would have been more appreciated in the part if not previously appearing in her Spanish songs and dances. This somehow took the edge off her Carmen work. But two settings were employed, perhaps by a delay in arrival of scenery or through speed wasted in scene shifting. There are five scenes in all. They may say Americans will not take to pantomime nor ballet, but they are bound to get "Carmen" and like it, if only sitting through it.

The 44th Street experimented with the house lights Monday night. Early they were dimmed. Later all were turned on. The stage was brilliantly lighted. The management decided to see if the full lights all over the house would help the performance. During the act of the Ward Brothers they were switched on. A rather indifferent audience up to that moment immediately brightened up. This keeping a theatre like a picture house when there is a live performance going on was given an awful bump right there. Of course there are times when for effect or the spot, the house lights must be off, but otherwise the more light all over in a vaudeville theatre the better. Jule Delmar did it. (That will make Albee feel good.) Mr. Delmar watched both performances Monday and seemed to have considerable interest in the show in every way.

The Agoust Family of jugglers were given the first production set, juggling in the restaurant scene which just fitted their work. They made a good display. Forest Haff and Fritzi Von Busing sang a couple of straight songs before a beautiful plush curtain, used for all acts in "one." Harry Rose did a rag number, and Alexander and Scott put on their turn, going through nicely, the female impersonator playing to what amounted to a new audience for him. Mado Minty came in here somewhere and the Schwarz Brothers proved what a high grade comedy act they are for "\$2 Vaudeville" by pulling down the laughing hit of the show.

After the olio turns, the Bernard piece played for 40 minutes or more. After intermission Tortajada did nicely with her dances and songs, followed up by Billy McDermott, who appeared in evening clothes at night, though still wearing his hobo face, shoes and medals. McDermott didn't do any too well, on too late or dress not suitable to surroundings. Wilbur Mack and Nella Walker came after him, and also had to fight against the late hour, they leaving the stage at 11:13. Earlier the act might have done better. The "Carmen" ballet then came on to close.

The Music Hall bill must get over. It's going to be another Koster & Bial's and will be helped toward that end when the roof and rathskeller are in working order. That may be in a couple of weeks. *Sims.*

If you don't advertise in VARIETY, don't advertise at all.

## INDIAN SUMMER

Just exactly what the "moral" of Augustus Thomas' latest drama is, cannot readily be discerned. Charles Frohman once more presents John Mason in a Thomas play, again at the Criterion, entitled "Indian Summer."

It's a rather complicated affair and no easy matter to tell about. Let's see, it began with a pianoforte by the star. He is a painter of 45 and occupies a studio at Southampton, Long Island. Now what's next—oh yes, there's another painter occupying the same studio, and Leonie, an elderly French maid. And before we go any further let's dwell on the characterization given to the French maid (she cooks also), played by Mary Norton. It's far and away the most natural performance of the piece. Then came a doctor from New York and a magazine editor, friends of the painter of 45.

Enter Mary Harvey, an angular woman of 50 or thereabouts. It seems (oh, if we could only get it all straightened out) that her husband twenty years before, then a minister, has gazed upon a full-throated female singer in his choir. So they had a child, a boy. Friend painter, for the sake of the little girl daughter of the minister, he being single, acknowledged her parent-hood and sailed away to France. At opening of piece daughtie is about 25 and knows nothing of the affair. Boy has grown up into a likely youth and, smarting under the stain of illegitimacy, shoots and kills a man with whom his mother had been living. He escapes, is captured and escapes so many times it is difficult to keep track of it all. Anyhow his mother comes to artist for help for her boy—the black cloak and "me child" stuff dished up in modern melodramatic style. Boy believes artist is his father and wants to kill him.

But let's hike back to the first act again and try to keep it straight. Artist is painting a portrait of a girl. She is the daughter of the man for whom he stood; hence she's the half sister of the boy who believes the artist to be his father. As matters progress it develops that the boy's mother has been rather promiscuous in the showering of her favors. She had become a chorus girl and an artist's model, and you know what that means. Oddly enough—oh melodramatic absurdity—the artist for whom she posed and with whom she took up for a time, turns out to be the friend of the artist of 45.

Let's go back once more: Girl is engaged to a young assistant district attorney of New York; but while posing for artist of 45, listens to his talk about the blue ocean, reads his poetry set to music, and she decides that the prosaic assistant district attorney is not for her. She tells him so, in a spat, and then informs the artist of 45 that she's going to marry him. Dist. atty. (beg pardon, asst.) comes to studio with girl to bawl out the artist of 45. Illegitimate boy comes there, the asst. dist. atty. sicks the bulls onto him, there's a chase over rooftops, boy drops through skylight, bull shoots him in the posterior (at least that's where the boy grasps himself when he's been shot), and, eventually, the boy dies. Artist of

## HAMMERSTEIN'S

(Estimated Cost of Show, \$5,175.)

Wilkie Bard is a bigger hit, if possible, at Hammerstein's this week than last. He is opening with "Chrysanthemums," "Wriggledy Glide" second, and closes with "The Night Watchman." The last is new to this country and Tuesday night proved a sensation. It was described in detail in VARIETY when Mr. Bard first presented it in London, and gives to Americans another view of this wonderful artist's versatility. If asked to predict the result of this skit on an American audience, one would be very apt to hazard the assertion that it was "too English," but the contrary proved to be the case. The Hammerstein crowd seemed to "get" every little point.

In the speech demanded of him at its conclusion, Bard said: "The last number, my favorite, I was told, would not be listened to in New York as it was too slow, and I am pleased to know they were wrong." In it the English artist has a fine piece of comedy business—the tearing up of his wife's photograph when an actress sings him a love ballad while coddling him. An American performer playing close by this week, one who has been known to protest vehemently whenever anything he did was attempted by another, is said to be already using it.

The Brochards opened, followed by Lawton, a juggler who performs some good stunts with bounding balls. His somewhat effeminate walk detracts from his otherwise good impression. Libonetti did well with his "ragging" on the xylophone. Bert Melrose is constantly improving his comedy pantomimic routine. It is remarkable how much Melrose gets out of one tumbling stunt.

The Berrens pleased with their excellent instrumental turn and "female" violinist. Julia Curtis departs from the cut-and-dried imitation turn by giving her mimicking as impressions of the various stage celebrities as if they were animals.

Clara Inge's opening song was lost by the returning audience after intermission. It worked an especial hardship because it was a semi-audience number. She is very "cute" for a woman of her size. The last three turns were Fatima, Trovato, Dobbs and Reynolds, the latter a team of acrobatic comedians. *Jolo.*

45 eventually gets the girl he loves, and so forth.

Once it looked as if Mr. Thomas was going to launch one of his pet hobbies, when the artist of 45 and the doctor started a discussion on heredity, but this was mercifully spared us by the entrance of one of the other characters.

John Mason as the artist of 45 and Martha Hedman as the girl who fell in love with him, were their usual agreeable selves.

But the play—the drama—the melodrama—merciful heavens, it was impossible, absolutely so. Mr. Mason, in a certain speech after the third of the four acts, practically intimated that he thought the audience was kidding with its applause. And Mr. Thomas, for once, failed to respond with a personal speech. He must have known. *Jolo.*

**THE MARRIAGE GAME**

"The Marriage Game" tells the story of a confirmed bachelor who has views on matrimony gleaned from observation. He takes a party for a cruise on his yacht with the idea of effecting a more complete understanding between his young sister and her husband, who seem to be growing away from each other. In the party are several examples of married folk, both good and bad.

There is also an uninvited guest—that is there comes on board a young woman as the companion of one of the husbands who believe it to be a stag cruise and has taken the liberty of bringing "a friend." This results in a number of more or less risqué comedy situations and facilitates the exploitation of some smart flashes of wit and repartee.

Stripped of the class that comes to it through the brilliancy of the dialog, its setting and the excellent cast, Anne Crawford Flexner's comedy would make the basis of a corking burlesque show—one of those in and out of doors rushing things that once stood for high class farce in the days when Charles Frohman maintained a stock company to present such affairs.

Yet underlying it all there is a moral, printed on the program. It is: "You can't win any game except by playing to win. Yet many women, when they marry, behave as though they'd won the game instead of just begun it."

The two principal parts—the uninvited guest and the bachelor are played by Alexandra Carlisle and Orrin Johnson. There wasn't so very much fault to be found with their respective performances. A sort of low-comedy role was finely handled by William Sampson, as a sort of henpecked husband. He made his points easily and in looks and methods suggests a rejuvenated William J. Ferguson. Another excellent characterization was contributed by George W. Howard as the married man who had brought with him the uninvited guest.

If you want to enjoy some good laughs and some generally good acting with just a dash of "problem" to make for plot, go to the Comedy and get it. It was first shown there Wednesday night.

"The Marriage Game" has about a "fifty-fifty" chance to hit New York right. If the daily newspaper reviewers are kind to it, it will win; if they don't, it won't. *Jolo.*

**MME. KALISH FOR CHICAGO.**

The new Bertha Kalish show, "Rachel," is scheduled to open in Detroit Nov. 10, with the Blackstone, Chicago, as its ultimate destination. In addition to Edna Archer Crawford, mentioned in last week's VARIETY, Lila Ogarth and Sidney Booth have been engaged.

Earle Browne, one of the first signed, turned in his part when he learned that there was much reading to be done.

Miss Kalish read the play to the company last Saturday. She started in at 11 o'clock, knocked off an hour for luncheon, resumed at 2, and finished at 4 o'clock.

**ALICE LLOYD SHOW**

William Morris has framed a winner for a vaudeville road show in this groupe of acts and people headed by Alice Lloyd (New Acts). The show is at the Royal opera house, Bronx, this week. It's a big entertainment besides a full vaudeville program, the performance is finished with "Dance Mad," the second feature of the show.

This is the act Mr. Morris produced for the New York theatre. It is a sort of condensed bird's eye view for the country of the dancing-Cabaret craze New York has been in the midst of. As such the picture is wholly successful, made more so by the well mounted scene which includes an orchestra and leader upon the stage. Tables around leave an open space for the singers and dancers in the centre. This scene is worked with much speed. Several of the principals take part in it, nearly all in fact, while special dancing teams and trios have been engaged. The Marvellous Millers are the whirlwind dancers of the act, appearing twice. Mel Craig does rag violin playing also violin-dancing, besides leading the stage orchestra, the latter often playing with the musicians in the pit. The Tschkowski Trio do a catchy Russian dance. Pretty Mrs. Rudisell, wife of the show's musical director, is the woman of the trio in this. Eduarde and Elisa Cansino contribute a fetching Spanish dance, the boy doing some steps in this line that are his own. An "X-Ray" dance (transparent skirts) is made a number by a quartet of the people engaged. Leona Sherwin does a Scotch song. Fay, Two Coleys and Fay, in whiteface, have a comedy inning with song, Frank Fogarty does a number with the Cowboy Minstrels to back him up, and the latter supply the male chorus for the songs. Mr. Fogarty opens "Dance Mad" in "one" before a special drop. He sings and dances, assisted in the dancing by Daisy McNaughton. The Doraine Sisters and Sidney Wood also work in this section, while Miss Lloyd closes it with her most melodious song, "Popay Wopsy."

Frank Fogarty is another big card. Mr. Fogarty is telling nearly all new stories besides a recitation. He gets over easily.

The first part of the show necessarily contains much singing, through the members later appearing in the Cabaret. But it makes a speedy entertainment and that is what's liked the best nowadays. The Cowboy Minstrels (New Acts) carry the performance along, appearing after the Coleys and Fays in blackface.

"The Act Beautiful" ("No. 2") is the restful number, its pretty poses by man, woman, horses and dogs, all in white, winning out quickly. No one can overlook the excellent training and posing. Sidney Wood and Doraine Sisters (New Acts), opened the show.

As an evening's entertainment with Alice Lloyd the centre, the Alice Lloyd Show is going to fix a name for itself on the road this season. William Morris will probably make an annual venture of it hereafter. Like his other road attraction, Harry Lauder, Mr. Morris has a great star in Alice Lloyd. *Stme.*

**PALACE**

(Estimated Cost of Show, \$6,000.)

Long after the show started seats away down front were obtainable which proved there was no one on the bill doing much of a "draw." The lean audience was late in getting seated and it looked like one of those "pick up" houses at the last moment.

The show did not run one bit like clockwork and when the orchestra was whaling the dear life out of "vamps" or slowing numbers down perceptibly, the stage crew was bumping things and the acts were giving both the employes and musicians the "bad eye," thereby making the whole performance resemble a rehearsal more than anything else.

For a house like the Palace where the acme of perfection should be always on the doormat such slips, halts and "waits" should not be tolerated. It was not once but many times the show was marred by slipshod work. There was a noticeable lack of team work all the way back and front. It hurt and the harm was bound to reflect on the week's business.

The Guerro-Carmen musical act balked at the matinee and the Three Rose Buds were called in. They opened the show with dancing with the Alexander Brothers following with a display of ball bouncing, dexterity and agility being a pleasing combination.

Clifton Crawford, who should have been away down on the bill, appeared as "No. 4" following the McDevitt, Kelly and Lucey who did very well with dancing and comedy. Miss Hajos and Co. (New Acts). The Hajos act was not enthusiastically received.

The second part started with Goleman's Dogs and Cats. Everything appeared to go wrong, but Goleman gritted his teeth and worked all the harder. Inefficiency back stage again asserted itself to the show's detriment. Even at the finish they dropped a curtain on the back of one of the dogs. The turn was seen at a disadvantage.

Minnie Allen is now depending solely on the orchestra for her accompaniments. The first of the act passed along quietly. The house warmed up a little for her "Bear stepping" bit at the close.

The Jack Wilson Trio had the next to closing spot and with not much comedy ahead it wasn't hard for the trio. Wilson is still using the "blue" goods in both his talk and parodies. Some of it is quite raw.

The Haassmans closed. Here's an acrobatic act which can go over nicely in any house in the country. Some of the hand to hand lifts done by this duo are wholly out of the other fellows' trick bag. *Mark.*

**GEORGETOWN SEWED UP.**

Georgetown, Del., Oct. 29.

E. G. Ryon, who a few months ago assumed control of the People's Theatre here, has taken over the management of the New Opera House, which he is using for traveling companies, while the People's Theatre is being used for pictures and vaudeville.

Now that he has control of the two leading amusement places here the theatrical clash is over, and traveling troupes have no fear of opposition.

**FIFTH AVENUE.**

The Tammany Hall parade Monday night almost threw the Fifth Avenue show out of plumb, but the show was longer than the parade. The political demonstration also brought in a few transients.

There was no big name out front. Vari-colored lights outside called attention to a "great array of talent." On the inside Manager McCune was giving 'em an unusually long show, ten acts, the bill running to 11.30, something unusual for the Fifth Avenue.

There were so many new turns the management had no initiative but keep all names out of the lights. Edith Raymond and Co. Blanche Colvin, Bernard Reinold and Co., Franklyn Batie, "The Water Cure," and Mabelle and Ballet (New Acts).

The Raymond act opened the show with a little applause. Blanche Colvin was second and got something. The Reinold Co. offered the first comedy interest of the bill, while Franklyn Batie on fourth scored heavily with songs.

Valerie Bergere and Co. worked like beavers to put over "A Bowery Camille." There are few acts in vaudeville that flash any harder working couple than Miss Bergere and Herbert Warren. They did some brilliant acting and thereby made the offering impressive and effective. The act would be a joke in other hands than theirs.

Paul Morton and Naomi Glass and their bungalow turn are decidedly refreshing. This pair with their happy blending of youth, voices and looks are bound to become more popular as the act goes along. It is needed in vaudeville. "The Water Cure" sputtered and fizzled when Alan Brooks was off the stage.

Ward and Weber, "two man" dancing team, were away down on the bill, but as they carry a special brown and purple curtain effect and dress, their dances got over nicely. Ward and Weber have spent money to get money and should keep working.

The Avon Comedy Four, with about the best Hebrew comedian in vaudeville since Willie Howard joined a production, were the big laugh getters of the evening. Mabelle and Ballet closed and held nearly everybody in. *Mark.*

**ARLINGTON PREPARING.**

Edward Arlington pulled into New York last week and immediately started his plans for taking a wild west show to South America. He will take his pick of the Oklahoma Ranch which closed Oct. 18 Texarkana, and the 101 Ranch which ended its season Tuesday in Houston and will sail Nov. 1 via the Lampart & Holt steamship line for Buenos Ayres. Some 75 people, including cowboys, Indians and Cossacks will be taken along.

Arlington will be accompanied by his wife and daughter, Bessie. He will personally manage the outfit while Roy Chandler will arrange all the playing time.

George Degnon of the 101 Ranch Chicago quarters, returned east Sunday. He lives in Newark.

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## OBITUARY

Mrs. Annie McCaffrey, the mother of James C. Lane, died Oct. 23 in Atlantic City. Burial services were held in her home, 1208 Hilton street, Philadelphia. Deceased was 67 years old.

Alice Cain, of "A Jolly Mix Up" (tabloid) company, died Oct. 14, at Asheville, N. C.

Chicago, Oct. 29.

Sol. Litt, for many years well known in Chicago theatrical circles died Oct. 24, at his home 5000 Grand boulevard, from heart disease. His uncle, the late Jacob Litt was owner of McVicker's theatre and Sol Litt was manager of that house until it came into the hands of Jones, Linick & Schaefer last spring. The deceased was 41 years of age and began his theatrical career in Milwaukee, where he was at one time treasurer in the old Academy of Music now known as the Shubert.

Ren Shields died Oct. 25, aged 45, at his home at Massapequa, L. I., as a result of a progressive ailment with which he was afflicted a couple of years ago. In spite of his numerous successes as a sketch and song writer Shields died poor. He was a member of the Vaudeville Comedy Club, White Rats, and the Friars.

Hurteaux, a well known actor of the Palais Royal troupe, died in Paris Oct. 16, after an operation for appendicitis.

Fred Austin, father of Jennie and Clara Austin, died last week at his late home, 400 Manhattan avenue, New York.

Mrs. Jennie Kingsland Selden died Oct. 27, in New York City, from cancer. Mrs. Selden was operated upon a year ago by Dr. Erdman. Her husband, Edgar Selden, is a music publisher. The deceased was a granddaughter of one of New York's Mayors. Funeral services were held yesterday.

Major Laird, for some years stage manager of the Steeplechase Pier, Atlantic City, died at his home, 415 N. New Hampshire avenue, Atlantic City, Oct. 24. He was well known on the stage. A widow survives.

John J. Kennedy, comedian, after suffering for two years with cancer, died at his home in Brooklyn, Oct. 18. He was 52 years old and leaves a wife and two daughters.

## BILLS NEXT WEEK.

(Continued from Page 17.)

EMPIRE (Etoile Pal.—Jane Meryem & Yves Martel)  
Hamamura Family  
Cyril Maude—Wacks (Nov. 3).  
Celia Galley  
Pickard Troupe  
La Nine  
Miss Flory  
La Florida

"OH, I SAY"—Casino (1d week).  
"POO O' MY HEART"—Cort (4th week).  
"POTASH AND PERLMUTER"—Cohan (1d week).  
"PRUNELLA"—Little (2d week).  
"REPERTOIRE OF SKETCHES"—Princess (5th week).  
"REPERTOIRE (Robertson & Elliott)—Shubert (4th week).  
"SEVEN KEYS TO BALDPATE"—Astor (1th week).  
"SWEETHEARTS" (Christie MacDonald)—New Amsterdam (9th week).  
"TANGED LIPS"—Apollo (3d week).  
"TANTE" (Ethel Barrymore)—Empire (2d week).  
"THE AUCTIONEER" (David Warfield) (revival)—Belasco (5th week).  
"THE BLINDNESS OF VIRTUE"—Manhattan.  
"THE DOLL GIRL"—Globe (11th week).  
"THE FAMILY CUPBOARD"—Playhouse (13th week).  
"THE FIGHT"—Hudson (11th week).  
"THE FIVE FRANKFORTERS"—West End.  
"THE GIRL AND THE PENNANT"—Lyric (3d week).  
"THE GREAT ADVENTURE"—Booth (4th week).  
"THE LURE"—Elliott.  
"THE MARRIAGE GAME"—Comedy (2d week).  
"THE MARRIAGE MARKET" (Donald Brinn)—Knickerbocker (7th week).  
"THE PLEASURE SEEKERS"—Winter Garden (Nov. 3).  
"THE TEMPERAMENTAL JOURNEY"—Republic (10th week).  
"THE YOUNGER GENERATION"—(Grace Kelly)—Apollo (11th week).  
"TO-DAY"—48th Street (5th week).  
"WIDOW BY PROXY" (May Irwin)—Bronx O. H.  
"WITHIN THE LAW"—Eldinge (1st week).  
"YEARS OF DISCRETION"—Grand O. H.

## BERLIN.

"WIE EINST IM MALI"—Berliner.  
"GRAFIN FIFI"—Theatre des Westens.  
"DIE HEIMKEHR DES ODYSSEUS"—Theatre am Nollendorfpark.  
"DER LACHENDE EHEMANN"—Monti's.  
"Gottschalks EHEMANN"—Monti's.  
"DIE PUPPENKLINIK"—Lustspielhaus.  
"SENE GELIEBTE"—Trianon.  
"BERLINE"—Kielina.  
"IM KIEKKAFF"—Residens.  
"DAS PAAR NACH DER MODE"—Komodienhaus.  
"DIE TANGOPRINZESSIN"—Thalia.  
"DIE REISE UM DIE WELT IN 40 TAGEN"—Metropol.  
STOCK—Berthaus.  
STOCK—Schauspielhaus.  
STOCK—Deutsches.  
STOCK—Kammerspiele.  
STOCK—Lessee.  
STOCK—Deutsches Kuenstler (Solisten).  
STOCK—Theatre in der Koeniggratzerstrasse.  
STOCK—Deutsches Schauspielhaus.

## CHICAGO.

"ALL ABOARD"—American (5th week).  
"PASSING SHOW OF 1913"—Auditorium (2d week).  
"WHEN LOVE IS YOUNG"—Cort (2d week).  
"THE BEAUTY SHOP"—Cohan's (3d week).  
"THE ROAD TO HAPPINESS"—Garrick (11th week).  
"A TRIP TO WASHINGTON"—La Salle (11th week).  
"SHAMELESS DHU"—Olympic (3d week).  
"A GOOD LITTLE DEVIL"—Powers (1st week).  
"THE OCEAN"—Princess (5th week).  
"STRATFORD-UPON-AVON PLAYERS"—Blackstone (1st week).  
"A BROADWAY HONEYMOON"—Howard's (5th week).  
"THE YELLOW DELPHINE"—Illinois (3d week).  
"THE YELLOW JACKET"—Fine Arts (5th week).

## LONDON.

"THE GIRL FROM UTAH"—Adelphi.  
"THE EVER OPEN DOOR"—Aldwych.  
"A DAUGHTER OF FRANCE"—Ambassadors.  
"NEVER SAY DIE"—Apollo.  
"THE NEW DUKE"—Comedy.  
"ROYAL OPERA"—Covent Garden (Nov. 1).  
"OH, I SAY"—Criterion.  
"THE MARRIAGE MARKET"—Daly's.  
"BEARD ORDERS"—Drury Lane.  
"THE ADORER ONE"—Duke of York's.  
"THE GIRL ON THE 'ILM"—Gaiety.  
"THE REAL THING"—Garrick.  
"PEOPLE LIKE OURSELVES"—Globe.  
"WITHIN THE LAW"—Haymarket.  
"JOSEPH AND HIS BROTHERS"—His Majesty's.  
"THE GREAT ADVENTURE"—Kingway.  
"THE BEGGAR GIRL'S WEDDING"—Lyceum.

"THE GIRL IN THE TAXI" (Revival)—Lyric (Nov. 1).  
"THE LAUGHING HUSBAND"—New Theatre.  
"MARY GOES FIRST"—Playhouse.  
"MAGIC"—Little Theatre (Nov. 7).  
"THE WAY TO MADRID"—Savoy.  
"THE PURSUIT OF PAMELA"—Royalty (Nov. 4).  
"ARE YOU THERE"—Prince of Wales.  
"THE WITCH" (Revival)—St. James's.  
"THE GRAND SIEGE"—Savoy.  
"THE PEARL GIRL"—Shaftesbury.  
"BETWEEN SUNSET AND DAWN"—THE GLOBE (Ellis Glickman, mgr.).  
"DIPLOMACY"—Wyndham's.

## PHILADELPHIA.

"MILESTONES"—Broad.  
"THE LITTLE CAFE"—Forrest.  
"STOP TIEP"—Garrick.  
"SOTHERN MARRIAGE"—Lyric.  
"FANNY'S FIRST PLAN"—Adelphi.  
"THE DIVORCE QUESTION"—Walnut.  
"TO-MORROW"—Little Theatre.  
"LEAH, THE FORSAKEN"—American (Stock).

## CORRESPONDENCE

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

JOHN J. O'CONNOR  
(WYNN)  
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.)—With the Tange and other freak firms dancing in their heyday, Maurice and Walton proved to be an appropriate pick for headline honors at the Majestic and quite naturally stopped proceedings for awhile. A carefully planned publicity campaign in which the "Examiner" played a big part by engaging the splendors for afternoon and evening parties at several local hotels, was a boom for the engagement. They found a choice audience on hand Monday afternoon and after their routine bowed off with the bill's honors. Another surprise was the Ussesa Family with their European acrobatic novelty, quite the best thing in their line that has visited Chicago in years. The bill opened with The Labakans, an acrobatic duo who work in one assisted by a trapeze cannie. The sort of tricks is rather mild, still sufficiently strong to hold them as a big time opener. Searl Allen and Co., in "The Promoter," held down second notch and with a mighty slow start, gradually warmed them up to a neat bit. The rapid fire dialogue was rather fast for the Majestic bunch, but the majority of it went home. The Hess Sisters held a good spot to advantage, landing their usual mark. Jack Taylor, a talkative magic man, has slick delivery but a poor bunch of material. An immediate consultation with a patter manufacturer is recommended, for with proper matter Taylor should get by. Binna, Binns and their whole family to stand description. They made good. Harry and Wolford, following The Ussesa, were a genuine success, more so because of the difficult spot they held. A dandy little two act, fit for any bill, likewise an asset. Following the dancing conditioners came Leonard and Russell, favorites here. They cracked out a big hit, but Alcide Capitaine, who closed, found it a task to keep them in, quite natural though after a really good show.

PALACE (Mort Singer, mgr.; agent, U. B. O.)—Only a fair show at the Palace this week, half running toward the good mark, the balance just the opposite. Three numbers had come and gone before the audience began to manifest any interest, the first sign of a big time aggregation coming with De Leon and Davies, who offered a routine of songs and talk taken over from "The Campus," a production in which they appeared here some few months back. They had an easy time in a choice position. The Stanleys opened with their shadowgraph specialty, a novelty in its way. Ward Baker followed with a repertoire of classics on which he interrupted by one popular medley which broke the monotony for a spell, but didn't quite save the act. His opening number is far too long and kills the interest he might have gathered with a lively piece of music. The Metropolitan Dancers are distinctly small timers. Carrying no voices, only a fair bid at appearance and very little in the dancing line, they looked weak for third spot on the Palace program. Felicia and Davies, Charles E. Evans with a comedy skit, "A Forgotten Combination," landed an unusual amount of legitimate laughs without going to extremes. The turn pulled a big hit. Edna Showalter played a role which was a splendid voice, something Miss Showalter really possesses. There were two really big hits in Sam and Kitty Morton and Orford's Elephants. The former, who incidentally topped the bill, stopped the show for a laugh. The Elephants were a novel feature, a big attraction Chicago and their work was fully appreciated. Closing with Leo Zarrell and Co., the show finished up pretty strong, but the first section left a poor impression and brought the entire collection to only a fair mark.

WYNN.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.)—New fields in "All Aboard" playing to excellent returns.  
AUDITORIUM (Bernard Ulrich, mgr.)—"Passing Show of 1913" opened Sunday night for policemen's benefit.  
BLACKSTONE (Augustus Pitou, Jr., mgr.)—Edinger playing a return engagement in "Kismet."  
CHICAGO LITTLE THEATRE (Maurice Browns, mgr.)—Comedy repertoire.  
COHAN'S G. O. E. (Harry Ridings, mgr.)—Wynmold Ritchie in "The Beauty Shop," opened Sunday night.  
CORT (U. J. Hermann, mgr.)—Hyams and McIntyre in "When Love is Young," a musical comedy made from "Boys of Company E" to fair success.  
FINE ARTS (Albert Perry, bus. mgr.)—"The Yellow Jacket." Engagement extended second time.  
GARRICK (John J. Garrity, mgr.)—William Hodge in "The Road to Happiness. Business brisk.  
GLOBE (Ellis Glickman, mgr.)—Yiddish players in repertoire.  
ILLINOIS (Will J. Davis, mgr.)—"Oh, Oh, Delphine" opened Sunday night.  
IMPERIAL (Kilmt & Gazzolo, mgrs.)—"In Old Kentucky."  
HOWARD'S (Frank O. Peers, mgr.)—Emma Carus in "A Broadway Moneymoon," playing to fair house.  
LA SALLE (Harry Askin, mgr.)—"A Trip to Washington" proving a good drawing card.

NATIONAL (John B. Barrett, mgr.)—

Rodney Ranous and Marie Nelson in "The Warning."  
OLYMPIC (George C. Warren, mgr.)—Chauncey Oloot in "Shameless Dhu," playing to big houses.  
POWERS (Harry J. Powers, mgr.)—"The Governor's Lady," with one more week to remain.  
PRINCESS (Frank Phelps, mgr.)—Doris Keane in "Romance," one of the soundest hits of the season.  
STUDEBAKER (Sam Lederer, mgr.)—Lina Abarbanell in "The Red Canary." Last week.  
VICTORIA (Alfred Spink, mgr.)—Traveling company in "Freckles."  
ZIEGFELD (Will K. Ziegfeld, mgr.)—"Last Days of Pompeii," pictures.

The Oak Park theatre is now booked from the Jones, Linick & Schaefer office.  
"A Trip to Washington" celebrated its 10th performance at the La Salle, Oct. 31.

Lou Reals is no longer connected with the Victoria Four. Jess Travers took his place last week in Denver.

The Stratford-upon-Avon players will arrive at the Blackstone next week and offer a repertoire of Shakespearian plays.

Charles Hodkins returned to his desk this week after an extended tour of the south, where most of his theatres are located.

J. C. Matthews has taken over the booking of the Electric theatres in Kansas City, Kan., and Joplin, adding another full week to his chain.

The Majestic, Waukegan, will close up at the end of this week because of the death of Sol Litt, who had the house. Col. Thompson was manager.

"On Hurricane Day" and "The Wood Nymphs" are the titles of two new productions that will be made next month by Menlo E. Moore.

Walter F. Keefe and Don Stuart went to Cleveland, O., Monday for the opening of the new Miles theatre. Mr. Keefe books the house.

"The Yellow Jacket" has been held over for another week at the Fine Arts theatre, and it is barely possible that it may remain longer.

Ed A. Wynn has joined the Alvarado Players as leading man and the company is playing in Indiana and Michigan towns in "Our New Minister."

Bill Cunningham, formerly stage manager of the Great Northern, has entered the booking of the Michigan and is now connected with the Walter Meakin Agency.

The Temple, Petrosky, Mich., is now being booked through the local U. B. O. office by Glen Burt of that agency. Formerly the house was on the S-C books.

Harry Clinton Sawyer, formerly a great favorite in the La Salle opera house productions, has been engaged to play one of the roles in "September, Morn."

"Passing Show of 1913" opened last Sunday night at the Auditorium for the benefit of the police fund. The opening audience consisted of 3,000 persons.

Since the return of Ashton Stevens, to the dramatic desk of the Chicago Examiner, Richard Henry Little has been doing special star reporting for that paper.

The National Dairy show is now on at the International amphitheatre at the Union Stock Yards. Athletic and Cabaret features have been added for good measure.

The last weeks of "All Aboard" at the American Music Hall are announced. Alice Lloyd and her company will come to that house for one week, opening Nov. 9.

Halligan and Bykes recently turned down an offer for eight weeks in local vaudeville theatres at a salary of \$800 weekly. The couple are now at the La Salle in "A Trip to Washington."

Gertrude Decker and Don Mullally have been engaged to play the chief roles in "Lead Kindly Light," the sketch by Jack Laik which will be offered at McVicker's next week.

Doris Keane was compelled to dismiss her matinee audience Thursday last on account of a fainting spell. She has fully recovered again and will play the usual night and matinee performances.

Through some mysterious influence, the Heebler Bros. Agency recently taboored in the W. V. M. A. offices, was reinstated this week. This move apparently acts at rest the report that A. E. Meyers will be back in harness

WHAT CHICAGO CRITICS SAY ABOUT

# T. ROY BARNES AND BESSIE CRAWFORD

## IN "THE RED CANARY"

### CHICAGO "DAILY NEWS"

October 21, 1913.

#### T. Roy Barnes Clever.

BY AMY LESLIE.

Into the rocky wit and humor romped a man named T. Roy Barnes, who is an Apollo Belvidere with a Nat Goodwin sense of humor. That this Adonis came from the vaudeville schools of nonsense appeared at every scrap he had with the libretto. He sprung a lot of snappy gestures, little impudences in attitudes and liberties with the ghastly book which bespoke impromptu of the man of burlesque or variety. But in it all he was intelligent and amusing and he sung well, danced happily, made love solemnly and in every way scored a hit, even though somewhat pushing in comparison to the reason he had to push. Mr. Barnes is a discovery and his splendid appearance, perfect teeth and smile, mischievous eyes and brawn made him welcome in such a storm of feminine loveliness blandly disclosed, perhaps one might say exposed, to the most lawless extent.

### CHICAGO "JOURNAL"

By O. L. HALL.

Had "The Red Canary" not accepted the mission of transporting one T. Roy Barnes from the varieties to musical comedy the Studebaker theatre would have been a place of torment last night. It did become something like that when the newcomer ran out of libretto, but before that unhappy moment the stage of lyric frivol had gained a new personality and a new note. This stranger had little voice to bestow upon his song, but he had a comic method, good appearance, singularity and resource. He brought into musical comedy a little touch of the cock-sureness of the theatrical half-world whence he came, but his brashness could be taken for freshness in a show that had little of its own.

### CHICAGO "EXAMINER"

By ASHTON STEVENS.

Miss Lina Abarbanel never sang with more charm and pure birdiness than she did at the Studebaker last night. Nor was her acting ever more bewitching. She was a jewel. And T. Roy Barnes, late of the vaudeville team of Barnes and Crawford, made us a present of a leading comedian who was altogether different, and even funnier than the book provided.

And again, there is that delightful recruit from the vaudeville, Mr. T. Roy Barnes. How a man with T. Roy in front of his Barnes can be a real comedian is a question whose answer will be found only at the Studebaker. He still bears the hall mark of vaudeville—the music hall mark—he acts to the audience, and sometimes he gets tied to the footlights, but nevertheless and notwithstanding, and even however, Mr. Barnes is a find for the legitimate theatre. He is cleanly American, straight cut in his most curvular convulsions, and his tricks, instead of being the old ones of Frank Daniels and Jeff de Angella, are the irresponsible quirks of the moment. Most immediate is Mr. Barnes. He is a find.

### CHICAGO "TRIBUNE"

By PERCY HAMMOND.

Early in its progress a brash young man named T. Roy Barnes inserts himself in the rather effeminate story, and thereafter provides a lot of brittle fun. He is a reminiscence, not unworthy, of the late Peter F. Dalley—equipped with an assortment of pert rejoinders which he delivers dexterously in the familiar Dalley monotone. Flap in a pleasant manner, he contrives his impudences so that they do not offend, and being well dressed and good looking in a teetly, chummy sort of way, he proves himself a better friend of the libretto than the librettists themselves.



### CHICAGO "POST"

By FREDERIC HATTON.

There was one other dispeller of gloom, however, in T. Roy Barnes, a brisk, untechnical, young actor, who acted a fresh American abroad. He has a comic scheme of things quite his own, and without a great deal of help from the authors, made much headway with the audience.

### CHICAGO "RECORD-HERALD"

By SHEPPARD BUTLER.  
"THE RED CANARY."

A musical comedy in two acts. The book by Alexander Johnstone and William Le Baron; the lyrics by Will B. Johnstone; the music by Harold Orlob. Presented Oct. 20, 1913, at the Studebaker Theatre. The cast of principals:

Marle .....	Millcent Rutty
Zack .....	Adrian Bellevue
Lois .....	Mana Zucca
Archibald Speed .....	Charles W. Meyer
Mrs. Kirk .....	Bessie Crawford
Gustave Donnet .....	John Hendricks
Jane .....	Lina Abarbanel
Joe Speed .....	David Reese
Frisette .....	Nita Allen
Hunter Upjohn .....	T. Roy Barnes
Phillippe .....	George E. Romain

The scenes are laid in Donnet's studio shop and the "Garden of Birds," Paris.

A Sumptuous Waste.

The first sign of life in "The Red Canary" comes at about 9 o'clock p. m., with T. Roy Barnes, who, from first to last, is quite the life of the party.

### CHICAGO "EVENING AMERICAN"

By THE OPTIMIST.

The opening of "The Red Canary" at the Studebaker serves to discover a new legitimate comedian who is most thoroughly welcome. He is the droll T. Roy Barnes, not a bit like his name with a single letter for an initial handle. We know him well, of course. Did he not march up and down vaudeville aisles with a shotgun, daring us not to applaud when he was the big half of Barnes and Crawford? And didn't we always throw up our hands at the call of this witty bandit?

Barnes takes the new show unto himself. How much of the book is his and how much comes from Alexander Johnstone and William Le Baron, the accredited authors, is hard to fix. Much of it is very feet, and to be laughed at. Barnes' incredible stage-ear makes it all sound as though he just "thought it up" on the spot, though, of course, he couldn't have done that with more than most of it.

### CHICAGO "INTER OCEAN"

By CHARLES W. COLLINS.

But there are others besides Mme. Abarbanel—T. Roy Barnes, for instance. He comes as something fresh and joyous in the line of song-show comedians. Fresh is the correct adjective; he is all that the word implies, but still he is never brassy. T. Roy doesn't look like a comedian; he lacks the short neck, or the pigeon toes, or the dislocated face, or the abbreviated legs that qualify other comedians. In appearance he is the dashing juvenile, with the broad shoulders and the noble jaw of clothing store advertisements. Nevertheless, he is a wag of the thirty-second degree, and he provokes hilarity. He comes from vaudeville, where he used to go among audiences with a musket, threatening destruction to all who did not applaud his partner on the stage. He does nothing so violent in "The Red Canary," but nevertheless he is a glad addition to the joke-makers of musical comedy.

## ANNOUNCEMENT TO OUR VAUDEVILLE FRIENDS

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shortly and possibly means that the John Simons Agency will continue as a part of the office, although Managing Director Kohl stated emphatically last week that the Simons office was through. Meanwhile the vaudeville situation remains the only live topic of conversation and right now it's some topic, too!

The local Sullivan-Considine office is slowly making a bid for time up in the northwest Paul Goudron having arranged to place attractions at the Majestic, Tulsa, Okla., Savoy, Shawnee, Okla., Empress, Oklahoma City, El-Jou, Aberdeen, S. D., and a new house in Chickasaw, Okla., Goudron also shortly commences to book houses in Paris, Ill., and Logansport, Ind. Incidentally John Nash of the same office is sending out a road show for a four-week run through Canada, the outfit playing eight split week towns, including Manitoba, Saskatoon, Moose Jaw, Swift Current, Medicine Hat, Calgary, Lethbridge and Great Falls. October 20 is the date of the first show. It's the W. E. Sherman circuit of theatres.

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EMPRESS—"The Mission Garden," which played the Orpheum here last season under the title of "California," suffers in comparison with the way the offering was first presented

passable. "The Earl and the Maid" (New Acts) was appreciated. The Two Cappellis were applauded.

COLUMBIA (Gottlob, Marx & Co., mgrs.).—"Count of Luxembourg" (second and last week).

CORT (Homer F. Curran, mgr.).—"Bird of Paradise" (first week).

GAIETY (J. J. Rosenthal, gen. mgr.).—"Candy Shop" (second week).

ALCAZAR (Belasco & Mayer, mgrs.).—"Stock; return engagement of Evelyn Vaughan and Bert Lyell (first week).

TIVOLI O. H. (W. H. Leahy, mgr.).—"Grand Opera repertoire (third week).

SAVOY (W. A. MacKenzie, mgr.).—"The Traffic."

Henry Miller in "The Rainbow" is announced as the next attraction at the Columbia.

Eddie Vallman, formerly assistant treasurer of the Savoy, is managing the Yosemite, Stockton, Cal.

The Charles F. Thompson scenic studio in Oakland, was completely destroyed by fire early this month.

Art Hickman, Sacramento, has returned here from a season of summer activity in Boyes Springs, Cal.

An effective catch line used here in the Gaiety theatre billing by Publicist Rosenthal reads "the winter garden of the west."

"The Count of Luxembourg," in its last week here at the Columbia is being piloted by Harry Martineau of the Klaw & Erlanger staff.

reported to have been dismissed recently from the cast. Daniel Jarrett, Jr., succeeded him.

The opening of the James Post musical comedy company was set back until this week at the Wigwam, this city. Herb Bell, a coast defender comedian, is a late recruit to the show.

"The Sun Dodgers," in a completely new and different dress, is now reported to be slated for presentation a few weeks hence here at the Gaiety theatre and with a lot of new faces in the line-up.

Manager Bauer of the Wigwam pop vaudeville theatre in Mission street has inaugurated the children's night idea that used to be in vogue at the Princess before the latter passed to the control of Bert Levey recently.

Ferry Gilton is working in advance of Newman & Folts' production of "The Traffic," which, it is understood, is to make a jump to Chicago at the conclusion of the present brief engagement at the Savoy.

Work is progressing rapidly on the picture studio of the Keaneograph Film Manufacturing Co. in Fairfax, Marlon County, Cal., and it is expected that the first picture which will be a feature, will be turned out early in December next.

In marked contrast to the sombre hue of Orpheum across the street, the new Gaiety is attired in an attractive dress of plain white with trimmings that suggest a terra cotta sort of color. The effect of the blend is pleasing to the eye.

Leoncavallo, the Italian director and composer of grand opera, made his bow to San

the new Kirby, Stockton, Cal. The personnel of the players includes Broderick O'Farrell, Dan Reed, J. Hanna, Leland S. Murphy, Ray Appleby, George Glancy, William Butts, Brady Cline, Pauline Hillenbrand, Jean Kirby and Barbara Lee.

Dan O'Leary, the veteran pedestrian, is on a hike to this city from Portland, Ore. He left the latter city Oct. 20 and figures on covering the 771 miles of distance in 16 days. His age is 70 years. The probabilities that he will be featured here in vaudeville during the week following his arrival.

Helien Goff figures herself one of the luckiest professionals around here these days. She handed in her two weeks' notice, closed bars with "The Enchantress" and got her salary in full. Miss Goff is laying off in company with Mary Ambrose and the pair are angling with Manager J. J. Rosenthal for parts in the next Gaiety theatre offering.

Following in the wake of the recent suppression of the underworld vaudeville sketch, "Below the Dead Line," at the Republic, it will be interesting to note the attitude of the authorities regarding the return engagement of "The Traffic" this week at the Savoy. For daring and nakedness of truth, the Savoy offering has it all over the vaudeville skit.

Wally Decker was here last week ahead of Oliver Morosco's "Bird of Paradise." A few weeks ago Decker had an eventful experience in Denver, where for a period of three weeks he was seriously ill with pneumonia. During this, the willing hands of brotherly advance agents managed to do the billing of his show in the surrounding towns and cities.

**NAT  
MOSSER  
JACK  
MARCUS**

Known as the **TSCHKOWSKI TRIO** Alice Lloyd Road Show  
Direction, **WILLIAM MORRIS**

here. Norton and Earl were voted an entertaining duo, but displayed a song arrangement below par. "The Concealed Bed," another of the Orpheum's acts of last season which measured up to its former standard, was well liked. Billy Sheer failed to show class. "The Gypsy Countess," with the Count de Szechy, registered clean score.

ORPHEUM—Clara Morton and Co. worked hard, but failed to get the returns desired. Miss Morton appears to have selected a poor vehicle, although the specialties she offered were entertaining. Chip and Marble pleased, their magnificent stage settings causing comment. Work of principals greatly enjoyed. Conlin, Steele and Conlin proved good fun-makers. Scott and Keane presented "Drifting" interestingly and excellently. The story of the skit was prettily and daintily told. Nellie Nicola, of the holdovers, was just as big a hit as the preceding week. The Dance Revue was held the closing spot. Mack and Orth were again big laugh getters. The Athletes were assigned the opening position. As an added feature a special film showing the Portola festival doling consumed ten minutes to the ultimate delight of everybody.

PANTAGES—Maurice Samuels and Co., playing "A Day on Ellis Island," occupied the closing spot and made the most of it. Tom Kelly, rounding out his twelfth tour of the Pantages Circuit, was in good voice and duplicated his success of other visits. Encores were in demand. The Boris Friskin Troupe of dancers displayed merit while the Aldo Brothers gave a good account of themselves in the opening spot. Connors and Edna were

Joseph Cohn, the Hawaiian impresario, is reported to have bought a half interest recently in the Consolidated Amusement Association of Honolulu.

The West Coast Motion Picture Co. is the name of a new film corporation that will shortly establish in Fresno, Cal., with a studio at Zapp's Park.

Musical Director Steinberger of Nat Magner's "Madame Sherry" one night stand company, owing to a sudden illness, has been succeeded by Jack Raynes.

Charlie Colby, the veteran ventriloquist, is seriously ill here at a theatrical hotel on Eddy street. The ailment is understood to be stomach trouble in an aggravated form.

The Lincoln, in the Richmond district, celebrated its first anniversary under the W. S. V. A. banner last week. The last year there has been gratifyingly successful financially.

Walter S. Duggan, a Broadway pilot, is doing the pathfinding stunt for "The Enchantress," which show had such an eventful experience here in the courts a fortnight ago.

Dick Mitchell, the well known Eastern press and advance agent, is located here stationarily as the coast representative of the Captain Scott South Pole Expedition pictures.

Frederick Foster, who was here with "The Lonesome Pine" company at the Columbia, is

San Franciscans Oct. 22 at the Tivoli when he wielded the baton over his own "Pagliacci." Both the opera and the composer received a rousing ovation.

The house staff of the new Gaiety, this city, includes Charles Harris, treasurer; Mack Whiting, stage manager; a Mrs. David, wardrobe woman; Samuel D. Simmons, stage carpenter; George Sims, electrician; and Ed. L. Barton, property man.

The nineteenth annual benefit performance of San Francisco Lodge No. 21, given on the afternoon of Oct. 21 at the Tivoli Opera House, was a gratifying success artistically and financially as well, as gross of last season's show was exceeded by a comfortable margin.

Former Stage Manager Charles Fitz of "The Enchantress," who closed here with the show, has departed for Atlanta, Ga., to fill a stock engagement. Harry De Muth, another member of the show to do the "closing" act here, is reported to have returned to New York City.

The governing directors of the Land Show, the generously attended attraction here at Market and Eighth streets for the last fortnight, have concluded that the success of the affair warrants the belief that a land show will hereafter be one of San Francisco's regular annual events.

The Kirby stock company opened Oct. 27 at

While generally conceded about the best musical comedy show that has ever struck Frisco, not excepting the "Passing Show," the chief wonder of local theatregoers is whether General Manager Jake Rosenthal will be able to hold the swift pace he has so plainly set on the opening offering. Rosenthal is conscious of all this and confidently declares that he will even exceed the present speed rate of the next show.

The Old Louvre cafe at Powell and Ellis streets in this city, which has been in the dark column for several months, reopened Oct. 23 with a vaudeville and Cabaret program, under the managerial direction of Mr. Chell, late of Coppa's Neptune Palace cafe in Kearney street, which was one of the many dance resorts hit by the recent rulings of the police commissioners, divorcing intoxicants and tepalcachore.

The Cort was the scene Oct. 23 of the first full public meeting of the San Francisco Center of the Drama League of America. William Dallam Armes of the University of California and president of the local center, presided. An address was made by William Faversham on Shakespeare's "Julius Caesar," and a paper on "The Women of Shakespeare" was read by Constance Collier of the Faversham company.

F. B. Silverwood, director-general of the Hands-Around-the-State 1915 Shrine concert tour, author of "I Love You, California," has

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WILLIAM COLLIER

Just lately completed the lyrics of another song entitled "Keep Your Golden Gates Wide Open," the music of which is to be credited to Gus Edwards, the eastern writer of popular songs. L. A. Larsen of the concert group of the Hands-Around-the-State Concert Co. will introduce the song on the tour.

Harold Miller and H. C. Haines, two globe trotting citizens of Shamokin, Pa., ambled into Frisco Oct. 22 after a 19 weeks' hike from their home town. They are credited with having walked a distance of 3,248 miles, and on the trip carried their provisions and camping outfit in a small cart which they took turns respectively in pushing over the roads. They followed the Midland route and made stops at the principal cities on the way.

The risqué redlight drama, "The Traffic," which ran four weeks here at the Savoy some time ago, and which reopened in that house Oct. 24 for another engagement of ten days, was stopped Oct. 22 at the Macdonough, Oakland, by the police. In explaining the reason for the suppression of the play, Chief Petersen is quoted as saying that the show is objectionable in every feature and clothes vice in its worst form in the dress of a moral lesson.

An echo of the recent closing down of the old National theatre in this city is that Co-Manager Levy made a hurried "get-away" in the direction of New York City and that Business Representative A. T. Haskins is also marked absent. In the meanwhile, the members of the company continue pretty regular callers here at the office of State Labor Commissioner McLaughlin in quest of unpaid salaries. This last National venture was the briefest on record there, lasting only a week, during which time the 10-20-30 scale of admission was cut to 10 cents and prizes offered at the door to stimulate the attendance.

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Above sent prepaid on receipt of price.  
CHAS. MEYER.

The petition for a permit to construct the proposed million dollar amusement pier here at the Ocean Beach was temporarily withdrawn Oct. 18 by former Police Commissioner Hutton, representing the promoters of the project. It appears that certain clauses in the City Charter effect the legality of the grant. Since the withdrawal of the petition, a corps of solicitors are reported to have been put to work in an effort to secure 20,000 signatures

to a petition, the purpose of which is to invoke the initiative power of the public ballot. The promoters of the enterprise, a majority of whom are local business men, are of the opinion that the preliminary construction work on the pier will be delayed only from thirty to sixty days.

The architectural drawings and plans for the proposed vaudeville hippodrome of the

Hippodrome Company of California in this city have been completed and accepted, and the announcement is made from the offices of the W. S. W. A. that the preliminary work on the new top playhouse will very shortly be commenced. While the exact location will not be announced for another week, it is pretty well known that the site is on a cross street, just off Market and very centrally situated in the downtown shopping district. The specifications provide for a seating capacity of 2,876, independent of the box seats, about 225 in number. The entire balcony is to be encircled with mezzanine boxes on the plan of the Tivoli Opera House in this city.

While here last week superintending the production at the Alcazar theatre of Jack Laika's new play, "Help Wanted," Manager Oliver Morosco told a few things for publication regarding his future Coast production plans. Instead of building a theatre here, as previously contemplated the down state impresario, proposes to give his Los Angeles productions a showing here at the Alcazar before sending them to Chicago and New York City. Before departing for his home in the Southland City, Morosco and General Manager Jake Rosenthal got together and in a short interval made a deal whereby the former is to furnish a theatre in Los Angeles that will be a regular home for the Anderson Gaiety production. The agreement is understood to call for the best house there, which, of course, is the new Morosco.

The Panama-Pacific International Exposition Company's financial report up to September 1st shows the total cash receipts to be \$6,000,000, expenses under \$5,000,000 and investment expenditures (whatever they are) \$467,581, leaving a cash balance on hand of \$1,278,264. The actual present available assets aggregate \$11,978,811, which is estimated will cover the amount of money required to complete the preparatory work of the big Fair, without considering the prospective incomes from concessionaires, interest on bank deposits and receipts from other various exposition sources. The Concessions Department reports that more than 6,000 applications have so far been received for amusement and other concessions, of which 100 have been granted to date and which involve a total expenditure of approximately \$7,000,000. It is figured that more than 7,000 people will be employed in the concessions district and the total amount of money to be invested in amusements by 1915 is expected to aggregate \$12,000,000.

**PHILADELPHIA**

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.)—With half the bill made up of acts new here, the show looked fresh and proved entertaining without any act standing out for distinct honors in the "hit" line. The musical act, "The Bachelor Dinner," offered by A. Seymour Brown and a big company, fur-

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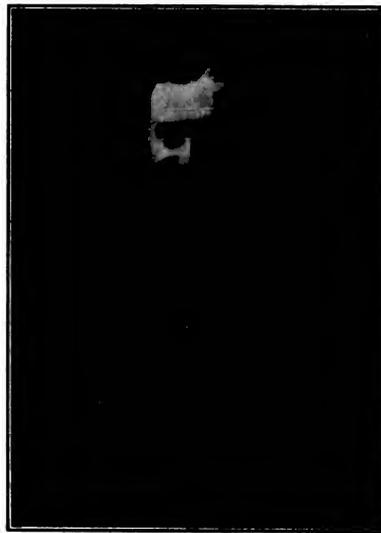
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nished a lively, jingling, fast moving number, which gave the show a big boost. The principal feature and one which helped the act get over was that there is very little time wasted and no talky moment. It's just a slam bang affair, starting with a dash and keeping the speed up right through. Nothing much can be claimed for it so far as originality in theme is concerned, but it's lively, nicely staged and with the comedy end held up hits the right mark for a big showy vaudeville number. Foster Ball and Ford West put over laughing hit next to closing with their "Since Days of '61." It's all that is claimed for it as a "character study" and it has plenty of laughs concealed in its make-up, but it is just a bit long. The "old vet" character is made very funny by the man who can make more kinds of noises than an auto of the 1906 vintage and his partner makes a capital straight. Wood and Wyda got away nicely with their odd little skit, "Good Night." The act has been shaped up since first presented around this section and is working smoothly. There isn't much sense to it, but it gets over and the girl helped it on looks, even if she did have what looked like a black and blue mark on her shoulder-blade. "Dainty Marie" had her first showing as a vaudeville act. The aerial girl has also "toned down," or up, her act since it was shown in this city, and she made quite a satisfactory impression. There is still room for a little toning down to give the act the class needed to place it right in the first grade houses, where women who strip to union suits are open to keen judgment on everything they do. Marie ranks very high in her line. There is nothing to offend in any way, but she needs something more to get down to the "Dainty" class. There wasn't much chance for Nick's Roller Skating Girls to put over anything big in the closing spot. The Ball and West act held on so long that even the program note requesting the patrons to remain, failed to keep the house seated for the girls' act. It's a pretty act, too, and those who watch it, expressed favor. Joe and Lew Cooper did very well with their piano and singing act. One of these boys gives a corking imitation—announced—of Al. Jolson singing a popular number, and it puts him in soft, for Al is some popular young feller in this section. Cooper also imitates Al when he doesn't announce it. Billy "Swede" Hall's sketch, "Made Good," picked up very well when Hall appeared as the "tout." Up to this time it was moving very slowly, but it closed strong. Bert Jordan and Lillian Doherty did fairly well with singing



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and dancing. The early spot did not help their chance any and there was not much to credit them with at the finish. The Maxine Brothers with their trick dog did all that could be expected as an opener at the Monday matinee.

METROPOLITAN O. H. (Eugene Myers, mgr.; Loew Agency).—Vaudeville will give way to grand opera for a couple of weeks in this house, the date for resuming Marcus Loew's bills at "pop" prices being scheduled for November 24. For the closing week a well balanced and easy running bill is offered with the usual run of pictures between the acts. Bibbs and Bibbs gave it a good start with their comedy bike turn and the Dancing Macks did very nicely in second position with their snappy stepping. Menlo Moore's "Rah Rah Boys" was well received. The act is nicely staged for the better class of "pop" houses and was well received. Ward and Reese, a couple of hard working acrobats in "one" put over a well liked act. The table stunt is skilfully handled and the ground tumbling brings the boys liberal reward. Snitz Moore and Co. found favor with the skit "At the Races." Moore uses a liberal supply of the material he used in burlesque and it appeared to hit the right spot. Sally Stember and Bro. have a pleasing singing and talking skit. Miss Stember is a clever comedienne and handles the comedy end of the turn in clever style. Bristol's Stations brought the show to a close in a very satisfactory manner. It's a good looking act and a good card for the "pop" houses.

GAJETTY (John P. Eckhardt, mgr.).—Stock burlesque appears to have caught on strongly in this house. Considerable improvement has been made in the theatre since last season and the house seems to be holding all its old patronage against the three other burlesque houses in town. This week Jeanette Dupree is featured and the town has been liberally plastered with paper calling attention to the presence of "Mrs. Billy Watson of Beef Trust fame." Billy himself is at the Empire this week and the extra ads are doing both a lot of good. Tuesday Bill declared that he

was just thinking of splitting part of his receipts with Jeanette. It looked like a family frame-up. Miss Dupree has been engaged for a two weeks' stay at the Gayety and should draw the house a lot of money, for there was never a better known woman in burlesque. It is hard to understand how some of the burlesque producers have overlooked her. It's about six or seven years since Miss Dupree played burlesque with "The Orientals," a show which made her a bunch of money, while Bill was pulling it in with the "Americans." One of the old Oriental afterpieces is being used this week, "The Order of Buffaloes," and it is still a good laugh-getter, better than a lot of those used in the "wheel" shows at present. Gertrude Gilmore and Ethel Reynolds are the other women principals, while George Dupree, Sam Michels, James Daley and Slim Borderoux take care of the male parts. Manager Eckhardt has surrounded his principals with a bunch of thirty girls of all shapes and sizes. Three or four could qualify for the "Beef Trust," but the majority run to the speed class. It's not a bad working bunch, either, for a stock burlesque show and at the Gayety, where they take liberal latitude in the numbers, the girls get their stuff over in good shape. A chorus girl number might have been worked up by Michels. He almost missed a surefire by overlooking a red-haired girl who worked so hard in the Kne that the gallery demanded she be given a chance. She did and got away with it. With musical numbers liberally sprinkled in both

first part and burlesque and olio acts supplied by Benzetta and Larue, comedy acrobats and Clara Senora and Co., the show rounded out into a first rate entertainment for a stock show. Al Hornstein leads a five-piece orchestra and from present indications the Gayety ought to pick up some money during the season, even against the triple opposition.

There is to be a new picture house opened at Eighth and Fibert streets, in the very heart of the shopping district.

George Hayes quits the Mollie Williams show this week, exchanging with Joe Mills of "The Beauty Parade." Tommy Grady, who produced the Williams show, jumped in and played Hayes' part this week until Mills got up in it.

## BOSTON

By J. GOOLTZ.

LOEW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville and pictures. Capacity.

LOEW'S ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville and pictures. Capacity.

NATIONAL (George Haley, res. mgr.; agent, U. B. O.).—Vaudeville and pictures, with Joe Knowles as a feature. Good business.

HOLLIS (Charles J. Rich, res. mgr.).—Julia Sanderson in "The Sunshine Girl." Corking business, but falling off, giving the lead to "The Pollies."

COLONIAL (Charles J. Rich, res. mgr.).—Victor Herbert's "The Madcap Duchess," with Ann Swinburne. Metropolitan premiere Monday night to good house with no paper. Business should pick up immediately.

PARK (Charles J. Rich, res. mgr.).—"The Strange Woman" with Elese Ferguson. Good opening. Should make money.

TREMONT (John B. Schoefel, res. mgr.).—Ziegfeld "Pollies." Best business in town.

PLYMOUTH.—The Henry Jewett Players in "Let's Go A-Gardening." Business unsatisfactory.

SHUBERT (E. D. Smith, res. mgr.).—"The Blue Bird." Return. Good business.

MAJESTIC (E. D. Smith, res. mgr.).—"Bought and Paid For." Big money-maker. Here for an indefinite run.

BOSTON (Al Levering, res. mgr.).—"Joseph and His Brethren." Poor business.

CASTLE SQUARE (John Craig, res. mgr.).—"Stock." Held by the Enemy." Almost capacity. Unaffected by Jewett opposition at Plymouth apparently.

GAJETTY (George T. Batcheller, res. mgr.).—"1914 Pollies."

CASINO (Charles Waldron, res. mgr.).—"City New York."

GRAND OPERA (George E. Lothrop, res. mgr.).—"Mischief Makers."

HOWARD (George E. Lothrop, res. mgr.).—"Dolly Dimple Girls."

Working as secretly as possible for some unknown reason, a large building syndicate, the name of which is withheld, is to erect a new theatre in Malden Square, a business building already purchased and preparations for raising the structures on it started. \$100,000 will be spent.

The trouble which apparently existed between Loew and Navikov has apparently been satisfactorily adjusted during their appearances here at the Opera House. They were well received, although it is the trained ballet which is really drawing the money.

Evelyn Nesbit Thaw last Saturday night had a birthday party at the Hotel Lenox for her son, Russell. Jack Clifford sat at her right and continuing around the table were Morris Gest, John Riley, her counsel, Ethel Kelley and Mildred Tuthill, members of the company and H. N. Holden, her manager. Mrs. Thaw placed \$5,000 in the Lincoln Trust Co. in New York by mail on that day in her son's name with the stipulation that it not be touched until he reaches his majority. Some good press notices were obtained Sunday of the affair.

Manager George E. Lothrop, who owns the two Boston houses on the Progressive Burlesque Wncel, is following closely every show that comes in this year. At the Howard he is putting in good supporting vaudeville bills with an occasional big time act, and will book any good sporting act, especially boxers, this house being on a guarantee. The Grand Opera House is having tougher sledding be-

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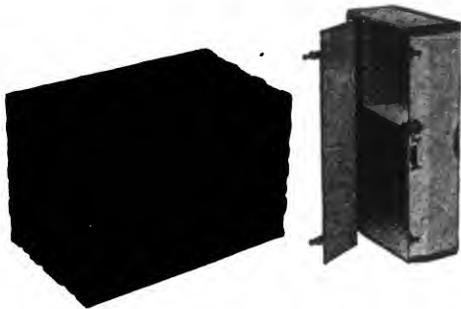
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use located too far in the south end and at present a patronage scheme with season matinee passes for women is being tried out with the privilege of admitting an escort evenings at a combined cost of ten cents over the cost of a single ticket. Feature nights take up the major portion of the week and the effort will probably bring success.

Next week brings "The Whip" to bolster up business in the huge Boston, where "Joseph and His Brethren" has been meeting with a poor reception. Al Jolson comes in at the Liberty for a month and will probably clean up. John Craig in stock at the Castle Square next week tried out his first new offering of the season, "We, the People," by the author of "Believe Me, Xantippe." John Frederick allard.

The following week brings Billie Burke in "The Amazons," at the Hollis, and "The Lady of the Slipper" at the Colonial.

Elizabeth Brice of the Ziegfeld "Follies" will

pull a new song bearing her own name next week at the Tremont.

John Craig's annual stock Christmas production at the Castle Square will be "Miss Pocahontas," formerly produced locally by amateurs.

## ATLANTIC CITY

By I. B. PULASKI.  
SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Johnny & Emma Ray in a new act, "On the Rio Grande," with four others who make up a singing quartet. Johnny appears in blackface for the first time in twenty years. The act is unusual in spots—when Johnny is in action. Lew Brice and Lillian Gonne, good; Gordon Brothers & Kangaroo, novelty; Hoyt's Minstrels, liked; Stewart Sisters & Escorts, pleased; Binns & Bert, funny; Frank Marley, good.  
NIXON (Harry Brown, mgr.; agent, N. N.).—Kinkaid Kittles, headlined; Harrington & Dog, very clever; The Four Lewises, liked;

Lillian Holmes, songs; Burdel & Edwards, weak, pictures (first half).

APOLLO (Fred E. Moore, mgr.; K. & E.).—"General John Regan," with Arnold Daly (full week).

The first half of next week at the Apollo will see the premiere of "The Inner Shrine," (Channing Pollock's dramatization of the book of that title. It tells the story of an American woman in Paris surmounting all temptations, returning to America to fight it out with herself as to her fitness to marry and be happy.

Nov. 6 and remaining for three days at the Apollo, the first performance of "The Honey Bee" will be given by Harrison Gray Fiske. The play is a comedy in four acts by Hutchinson Boyd and Rudolph Bunnier. The scene of the show is laid in Hoboken. In the cast are Allan Pollock, Fanny Hartz, Marie Chamber, Benj. Kauser, Eugene A. Hohenwart, Marlon Pullar and the Millington children—Nurrik and Helen.

Two acts who have scored London successes make their first American reappearances on the same bill at the Savoy next week. They are Walter C. Kelly and Billy and Marie Hart.

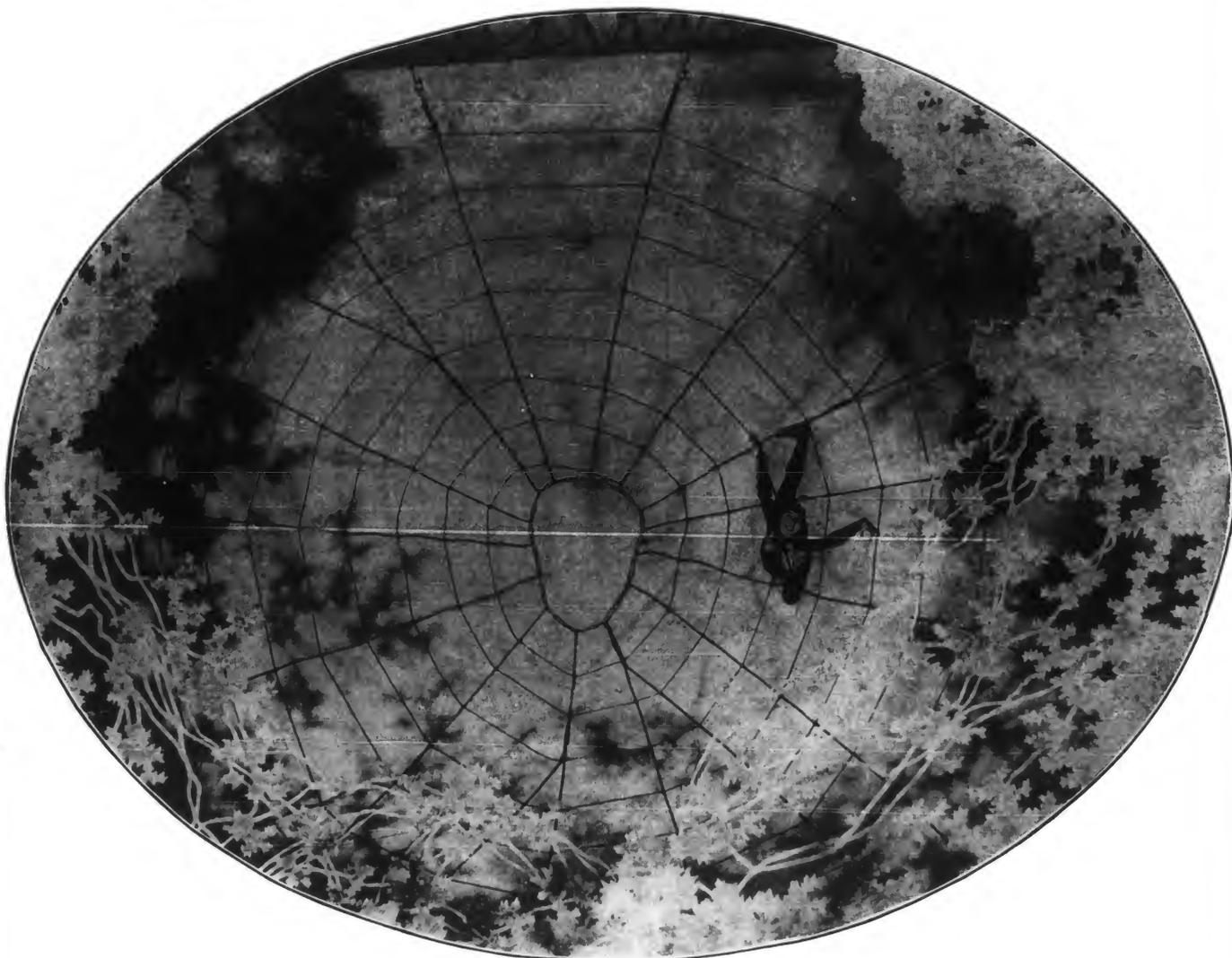
The American Hardware Manufacturers' Association is in convention here this week. They bought out the Savoy on Thursday night.

The "country store," which is given at the Nixon one night each week has started more picture houses off with offers of free gifts. One Bondwick house will give away jewelry. One on Atlantic avenue is to hand out canary birds. Another house is distributing market baskets.

Tom Kelly and Alf House who have, with their orchestra, been the main attraction at Barnay's, left last Sunday. Fungotz was made the fad at Barnay's mainly through the good music. The Three White Kahunas remain at the Jackson, being the principal cabaret left.

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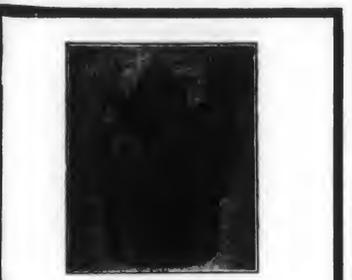
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**NEW ORLEANS.**

By O. M. SAMUEL.  
ORPHEUM (Arthur White, mgr.).—Edgar Berger, finished well; La Valera & Stokes, missed fire through self-consciousness; Connelly & Webb, did nicely, but overworked; Chief Caulopian, got over; "More Sinned Against Than Usual," splendid; Bert Fitzgibbon, good; Three Baltus, closed.  
TULANE (T. C. Campbell, mgr.).—"Little Boy Blue," excellent cast, with Elizabeth Goodall doing best work of her career, drawing well.  
CRESCENT (T. C. Campbell, mgr.).—Field's Minstrels.  
DAUPHINE (H. Greenwall, mgr.).—Emma Bunting Stock Co. in "In the Bishop's Carriage."  
LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "Uncle Tom's Cabin."  
HIPPODROME (Lawrence, mgr.).—Aerial La Pearis; Billie De Rue; Original Bernards; Grace La Rue; May Martine.  
LAFAYETTE (H. C. Fourton, mgr.).—Ollie Young & April; Elliot & West; E. J. Moors; Du Michels Bros.  
ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

Hattie Eaton is ill.  
The French opera troupe arrived Tuesday.  
Tom Campbell, manager of the Tulane and Crescent, is raising cotton.  
Greenwall re-opens Nov. 6 with "Last Days of Pompeii." The Greenwall will play the Cort shows when appearing here.  
Kid McCoy is wintering in New Orleans.  
One of Ed. Reynard's monks died last week. The act went as usual.  
John V. McEnea has gone out ahead of "The Confession."  
Strebelle Ladies' Orchestra is at the Rathskeller indefinitely.

Booked for the Tulane next week is James K. Hackett in "The Grain of Dust." The Crescent will offer "Shepherd of the Hills."

E. A. Schiller, owner of the Emma Bunting Stock Co., is a New Orleans resident.

**ST. LOUIS**

By O. M. CARSON and WM. J. DILL.  
OLYMPIC (Walter Sanford, mgr.).—"A Good Little Devil," very well received.  
SHUBERT (Melville Stoltz, mgr.).—Lillian Russell Feature Festival, drew big house and scored success.  
AMERICAN (H. R. Wallace, mgr.).—"A Butterfly on the Wheel," interested well filled house.  
STANDARD (Leo Reichenbach, mgr.).—"Social Matka," pleased. Business good.  
GAIETY (Chas. Walters, mgr.).—"Rector Girls." Warm applause from large gathering.  
PRINCESS (Dan Fishell, mgr.).—"The Innocent Burglar." Continuous applause from crowded house.  
COLUMBIA (H. D. Buckley, mgr.; agent, Orph.).—Hermine Shone, successfully headlined; Master Gabriel, featured; Fred Lindgren; excellent; Sylvia Loyal, fine; Big City Four, done well; Richards & Kyle, entertaining; Leipsig, very good; Walsh & Bentley, clever.  
EMPRESS (C. B. Heib, mgr.).—"The Little Stranger," featured; Eahn Burton, Cantwell, very entertaining; Booth Trio, held interest; Leo Filler, scored; Four Tango Dancers, good.  
HIPPODROME (Frank Talbot, mgr.).—Foto Demones Trio, opened well; Alexis & Schall, good; Ferns Bennett & Co., very interesting; Langweeds, entertained; Three Nervarros, comedy acrobats; Almonds, scored; Grace Cameron, featured; LaBelle Clark, well received; Russell & Radcliffe, good closer.  
GRAND (Harry R. Wallace, mgr.).—Al Lewis & Co., headlined; Reihlander's Educated Figs, fair; McKayo Sisters, fine; LaFrance & McNab, amused; Leon's Indiana, did well; Franz Meisel, generous applause; Leo Alvers, clever; Roubie Sims, applause; Pauline Josef, pleased.

**CINCINNATI**

By HARRY V. MARTIN.  
GAIETY (M. T. Middleton, mgr.).—Columbian Amusement Co. in "The Merry Widow," opening day; big business all week. "Honey Moon Girls."  
GRAND (John J. Havlin, mgr.; T. Ajiward, mgr.; K. & E.).—Players were strong for "Fine Feathers." Big houses.

**PITTSBURGH**

By F. LANG.  
GRAND (Harry Davis, mgr.; agent, U. B. O.).—"Woman Proposes," Black Circle Ham-Ited, repeatedly scored; Will Oakland & Co., scored; Lillian Shaw, fine; Gardner Trio, well received; Dia's Monkeys, clever; Nevins & Erwood, very good; Ray Conlin, pleased; Carl Eugene Troupe, very clever.  
HARRIS (C. R. Buckheit, mgr.; agent, U. B. O.).—"The Porto Rican Girl," well received; Moore & Elliott, "The Matrimonial Substitute," good; The Laverne Models, fine; Heise, clever; Honey & Gene Faber, did well; The Healey Sisters, pleased; Bob Brown, scored; Musical Arnolda, entertained.  
VICTORIA (Geo. Schaffer, mgr.; agent, Sun).—"The Conservatory," very good; The Great Kilties, did well; Nat Wharton, pleased; Daley & Sherwood, fine; "John's Dad," did well; Duffy & Dyso, entertained; The Marcott Troupe, clever.  
LIBERTY (J. H. McCarron, mgr.; agent, N.Y.).—"Dresden Dolls," fine; Geo. Armstrong, did well; Rosolaria, scored; Jack McNeill, good; Hoyt Lessig & Co., well received; Beck & Henney, clever; Max Zimmer, good; Chas. D. Gamo & His.  
SHERIDAN SQUARE (F. B. Tooker, mgr.; agent, U. B. O.).—"The Act Beautiful," big hit; Bloomquest Players, scored; Quaker Girls, pleased; Mildred & Barry, "Reilly's Mistake," laughable; Palmer Trio, clever; Fox Ward, scream; Newcomb & Williams, very good.  
NIXON (Thos. Kirk, mgr.).—"The Amazons," "The Innocent Sinner."  
ALVIN (J. F. Reynard, mgr.).—"Miss Cal-price," "The Firmy."

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LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Common Law," "The Round Up."  
GAIETY (Henry Kurtzman, mgr.; Eastern).—Billy W. Waiters, "The Big Juice."  
DUQUENE (Harry Davis, mgr.).—Stock, "Zaza," "The Only Son."  
PIT., "This."  
EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—27-29, "The Music Hall Girls," well received; Bounding Johnson, good; Rita Ainley, entertained; Fay & Miller, very good. Ann, Noodles Pagan & Co., Wilson & Burton; Ann Belmonte; Novelty Harries; Fred Brown.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—27-29, Three Rando Bros., scream; Josephine Clamont, did well; Three Hum Dingers, hit; Chas. Hasty, fine; "Patric," good. 30-1, Ben Harney Trio; Billy Dodge; Stephens & Borden; The Haydens.

**MILWAUKEE**

By F. G. MORGAN.  
MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Horace Goldin's three-acting act takes up half of the program this week. The turn, with less polish than usually is seen at such times, draws an interest. The routine preceding his finish is not especially noteworthy. Following and in next to closing, Nick Hufford and Doll Chain, with the only

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comedy on the bill, landed easily, due to the blackface partners' work. After considerable effort to rouse the crowd John T. Murray began to swing things his way, the moving picture stunt going best. Florence Lorrains and Edgar Dudley were well treated in "The Finish." Arthur Aldridge, tenor, was safe from the start. The Daring Darts following with their aerial novelty and getting by nicely. The Four Original Feres closed.

**CRYSTAL** (William Gray, mgr.; agent, T. B. C.).—Lottie Mayer and Six "September Morn," diving nymphs, in headline spot, have nothing new, but are good for a fair hand. Bryant & Mac, good; Burnison & Taylor, fair; Rose Berry, excellent; Palakita & Brother, please.

**EMPRESS** (William Raynor, mgr.; agent, S. C.).—Six Diving Nymphs, headline spot, scores. Price & Price, fair; Three Musketeers, good; "The Half Way House," mild; Dave Ferguson, overshadowed all others.

**DAVIDSON** (Sherman Brown, mgr.; agent, Ind.).—"The Tik-Tox Man of Oz," good business. Olin Skinner in "Kismet" to follow.

**SHUBERT** (C. C. Newton, mgr.).—Shubert Theatre Stock Co. in "The Man of the Hour," well done for good crowds.

**PABST** (Ludwig Kreis, mgr.).—Pabst German Stock Co. in revival of "Der Obersteiger" (The Man Above), followed by "Geographie und Liebe" (Geography and Love). Excellent business.

**GAYETY** (J. W. Whiteside, mgr.).—Harry

Hastings' big company in "Dinkie's Daughters." Two big houses daily.

**JUNEAU** (Henry Trina, mgr.).—Trina Stock Co. in "Across the Desert." Business good.

**ALHAMBRA** (George Fischer, mgr.).—Pictures.

Going to Waukegan, Ill., Raymond A. Smith, chief electrician for the house of the Saxe Amusement Enterprises, brought back Miss Sidney Kurs as Mrs. Smith, wherein lies a little romance of the movie world. Smith was an operator in the old Orpheum, which was the start of the big Saxe business, where Miss Kurs was selling tickets when they became acquainted. More recently she had been cashier at the Butterfly.

Marion Barney, leading woman with the Shubert Theatre Stock Co., is playing her last week with the organization. Harry Foster is a new member.

## HONOLULU, T. H.

E. C. VAUGHAN.

**ROYAL O. H.** (Joe Cohen, mgr.).—Virginia, Brisac and Stock Co. in "Salvation Nell."

**BIJOU** (J. H. Magoon, mgr.).—Monte Carter and Dancing Chicks in "Iszy the King," capacity with two shows nightly. Broken all records. Prices 10-20-30-50.

The Monte Carter Musical Comedy Co. and "The Dancing Chicks" arrived here Oct. 1. The following is the roster: Dee Loretta, Del Ester, Bianche Gilmore (Mrs. Monte Carter), Harry Hallen, George Archer, Frank Harrington, George Wels, Monte Carter. Musical director, Claude Morton; business manager, Nat. Holt, assistant manager, Joe Carter.

James Dillon, John Wray and A. J. (Buck) Theal, members of the World's Fair Stock Co., were initiated into the B. P. O. Elks at a special session held by the Honolulu Lodge 618, Oct. 13. Their home lodge will be Long Beach, for which the Honolulu Lodge acted.

**HAWAII** (S. Scharlin, mgr.). **EMPIRE** (J. H. Magoon, mgr.). **YE LIBERTY** (J. H. Magoon, mgr.). **POPULAR** (Variety Film Exchange, mgr.).—All pictures.

The popular under its new management is once more on the map as a paying institution.

Manager Sam Weller of the Orpheum, Wailuku, Maui, arrived in Honolulu, Oct. 11, to secure talent for his house.

Joe Cohen has canceled for the Royal O. H. the York Raynes Musical Comedy Co. from Idora Park, Oakland, Cal., until they have arranged plans for Manila.

## BUFFALO

By E. P. THAYER.

**TECK** (John R. Olshel, mgr.; Shuberts).—McIntyre & Heath in "The Ham Tree," with the great dancing chorus. Capacity. Nov. 3, "The Whip."

**SHEAR'S** (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Jeter & Rogers, skilful; Mykhoff & Vanity, excellent; Olive Brisac, unusual; Una Clayton & Her Players, presenting "A Child Shall Lead Them," unique; Hunsy & Lee, scored heavily; David Blapham with C. Woodruff Rogers at the piano, fine; John & Mae Burke, hit; The Tom Bards, splendid.

**STAR** (P. C. Cornell, mgr.; K. & E.).—"Garden of Allah," thoroughly enjoyed. Capacity. Nov. 3, "The Master Mind."

**LYRIC** (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Harry Tausa, daring; Franklin & Davis, won favor; Mlle. Davenport, "A Night With the Sculptors," artistic; May McGowan, pleased; Menio Moore's "Mother Goose Girls," delighted; Doc Rice, humorous; Welcome & Welcome, marvelous.

**MAJESTIC** (John Laughlin, mgr.; S. & H.).—"Life's Shop Window," modified to pass the censors, pleased a well filled house. Nov. 3, "Thurston."

**ACADEMY** (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Nelson & Floyd, versatile; Gladys Vance, dainty; McCormack's Players in "The Night of the Wedding," won applause; Monte Calvo Duo, enjoyable; McAlceary Marveis, sensational; Fine & Kelly, acceptable; Raphael Galamo, excep-

tional; J. K. Murry & Clara Lane, in "Flain's Dad," well liked; Douson & Gordon, features; Les Crotona, novelty.

**LAFAYETTE** (C. M. Bagg, mgr.; Columbia).—"American Beauties," to satisfactory business.

**FILLMORE** (Geo. Rosing, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Three Gilden Girls, big hit; Two Judges, scored heavily; Quiser & Quaint, laughs; Great Weber, pleased. Splendid houses. Coming, 30-1, Hill & Adams; Johnny Mayon; The La Varnes; Jones & Little.

**GARDEN** (W. F. Graham, mgr.; Progressive).—Blanch Baird played to capacity.

**CASINO** (Rudersich Bros., mgr.; agents, McMahon & Dee; rehearsal 6).—Flying Waldo, sensational; Jones & Moore, clever.

**PLAZA** (Slotkin, Michaels & Rosing, mgr.; agents, McMahon & Dee).—Quintano's Musical Venetians, a splendid musical organization, drew immense business.

**AMHERST** (Sol. Swerdlow, mgr.; agents, McMahon & Dee; rehearsal 6).—Chief Clear Sky, good novelty; Henry Miller, laughs; Laura Martiere, excellent.

The Citizen Theatre Co. has placed the management of the "New Lyric" in the hands of Henry Marcus of the Academy. A. R. Sherry resigned some time ago. A new manager for the Academy will be appointed this week.

## CLEVELAND

By WALTER D. HOLCOMB.

**MILES** (Frank Rayman, mgr.; rehearsal Mon. 10).—Marzella's "Cockatoo," greatly appreciated; Billy K. Wells, good; Aimont & Dumont, fair; Tillie Zick, headlines, dancing; Van Horn & Jackson, hit; Grey & Peters, good.

**FRISCILLA** (Proctor E. Seas, mgr.; rehearsal Mon. 10).—Lillian Mortimer, headlines with "Betsey Bobbins"; Du Vries Troupe; Georgia Lewia; Berthleya; Dan Roby.

**COLONIAL** (R. H. McLaughlin, mgr.).—Emma Trentlin.

**OPERA HOUSE** (Geo. Gardner, mgr.).—David Bolasco's show, "The Man Inside," opened Tuesday night.

**PROSPECT** (J. W. Lyons, mgr.).—"Little Lost Sister."

**EMPIRE** (Geo. A. Chenet, mgr.).—Hughy Bernard & "Honey Girl."

**STAR** (Drew & Campbell, mgr.).—The Watson Sisters, Cleveland girls, "Morocco Bound," pleased.

**METROPOLITAN** (Fred Johnson, mgr.).—Vaughan Glaser Stock Co., "The Rejuvenation of Aunt Mary."

**DUCHESS**.—Percy Haswell Stock Co., "The Greyhound."

**ALHAMBRA** (Fred Brandt, gen. mgr.).—Isabell Howell, features.

**GLOBE** (W. D. McDonald, mgr.).—Great Hayco, headlines; Pete Baker, yodler; Lamont & Nilham.

**OLYMPIA** (Paul Moonay, mgr.).—Frank

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### DETROIT

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Vera Michelena, excellent; Van & Schenck, big hit; Mrs. Gene Hughes, interesting sketch; "Travelling," has comedy; Maria Lo & Co., novel; "Le Ballet Classique," very good; Swain-Ostman Trio, good.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—English Roses, feature; Misses Fontaine and Edna, very good; Bill Dooley, funny; Donita, hit; "The Hoodoo," pleased; Dixon & Williams, well liked.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Rogers & O'Donnell, fair; Baby Zaida,



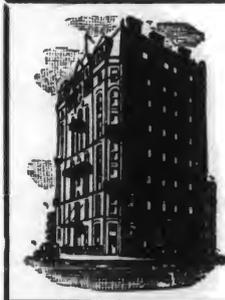
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pleased; Cooper & Echeel, very good; Morgan Vedder Co., pleasing sketch; Dorothy Muether, refined hit; Kenny & Strassel, good; Musical Fredericks, good; Gertrude Lee Folium Co., funny.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Stadium Trio, good; Martin & Troise, very good; Walter McCullough & Co., feature; Three Dreamers, hit; Collier & De Waide, pretty act; Stelle & Borden, classy; Four Musical Luciera, good musical novelty.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun).—Morris & Orris, fair; William Browning, hit; Bodowski Troupe, feature; The Hirschhorn, good; June Roberts & Co., big; Hibbit & Crouch, good; The Vannersons, good; Barber & Palmer, fair.

DETROIT (Harry Parent, mgr.).—Montgomery & Stone, with Elsie Janis; enormous business.

GARRICK (Richard H. Lawrence, mgr.).—"Within the Law," with Helen Ware. Big business.

LYCEUM (A. R. Warner, mgr.).—"A Fool There Was."

WASHINGTON (W. R. Lawrence, mgr.; agent, Morris).—Washington Theatre Players, headed by Miss Julia Hearne, in "A Woman's Way."

GAYETY (William Roche, mgr.).—"Love Makers."

CADILLAC (Sam Levey, mgr.).—"Fay Foster" Co.

AVENUE (Frank Drew, mgr.).—Holden Players in "Thelma."

David King announces the National in Louisville will open Nov. 24.

### INDIANAPOLIS

By C. J. CALLAHAN

SHUBERT MURAT (W. E. Mick, mgr.).—"Little Miss Brown."

ENGLISH'S (A. F. Miller, mgr.; K. & E.).—27-29, "Damaged Goods," extraordinary; excellent business. 31-Nov. 1, Henrietta Crossman in "The Tongues of Men."

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LYCEUM (Phil Brown, mgr.).—"The Man From Home," well received; business excellent.

FAMILY (H. Harmon, mgr.).—Gus Rapier Musical Comedy Co. in its 27th week.

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Jack Norworth; Britt Wood; Wm. Weston & Co.; The Vivians; Freeman & Dunham; Herbert's Dogs; Sansone & Deillah; Aurore-Phone.

LYRIC (H. K. Burton, mgr.; agent, Doyle).—Blake's Comedy Circus; Josephine Sabel; Rhoda & Crampton; Wilhat Troupe; Lator & Mack; 7 Namba Japs.

GAYETY (G. W. Englebret, mgr.; agent, S.-C.).—Roberts Duo, fair; 3 Flying Allens, good; Omega, hit; Mrs. Happy Harrison & Dynamite, good. Last half: Jimmie & Kittle Elliot; Earl Girdler & His Canines; Floyd Rathburn; Sterling, Rose & Sterling.

COLUMBIA (Geo. H. Miller, mgr.).—"The Gaiety Girls," good show; good business.

MAJESTIC (J. E. Sullivan, mgr.; Progressive Wheel).—Eva, Mull and her "Big Beauty Show," well received; excellent business.

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## MONTREAL

By N. W. SHANNON.

**FAMILY** (Maurice West, mgr.; agent, Alos Mack & Co.; Enigma; Bessie Knowles; Dan & Alice McAvoy.

**ALEXANDRA** (A. Malone, mgr.; agent, Alos).—Frank Hurley; Bolduce & Roy; Wallace; Francis & McCall; Lou Sutton.

**LUBIN** (Agent, Alos).—Martell; Ben Hark.

**SCALA** (Ulderico Delvino, mgr.; agent, Alos).—Musical stock.

**NAPOLÉON PALACE** (agent, Alos).—Sandberg; Dan & Alice McAvoy; Chas. Nielsen; Bolduc & Roy.

The Orpheum employees have invited the vaudeville acts playing this week to their dance Oct. 31, under the direction of Superintendent Fred Lee.

**HIS MAJESTY'S** (H. Q. Brooks, mgr.; K. & E.).—DeKoven Opera Co. Nov. 3, "Joseph and His Brethren."

**PRINCESS** (A. Wright, mgr.; Shubert).—"The Last Days of Pompeii," picture; "The Purple Road" has been cancelled. Nov. 3, Evelyn Nesbit Thaw Co.

**ORPHEUM** (G. F. Driscoll, mgr.; agent, U. B. O.).—Macart & Bradford, great; Edwin Stevens, good; Lolo, went well; Violinsky, fair; Paulham Team, fair; Kaufman Bros., good; Nevins & Gordon, passable; El Rey Sisters, fairly.

**IMPERIAL** (H. W. Conover, mgr.).—Les Gougets; Sig. Mannetta; Jas. E. Ferns.

**GAYETY** (Fred Crow, mgr.; Eastern).—Behmen Show.

**FRANCAIS** (J. O. Hooley, mgr.; agent, Loew).—Whirlwind De Forrests; Chas. Bartholomew; Lisola Blaisdell; Hazel Allen & Paul; The Sa Hera; Mathews & Groves; Nursery Rhymes; King & King.

Cyril Maude and company in Horace Hodges and Wigney Percival's comedy, "Grumpy," received its premiere 24. Critics declare that it is a distinguished addition to his character creations. The support was excellent.

T. W. SHANNON.

## SEATTLE, WASH.

By H. L. STAY.

**METROPOLITAN** (Geo. J. Mackenzie, mgr.; K. & E.).—Henry Miller, in "The Rainbow," good business.

**MOORE** (Ben Ketchum, mgr.; agent, Cort).—Oct. 20, Mme. Aida, in concert; 23-26, "The Chocolate Soldier."

**ORPHEUM** (Carl Reiter, mgr.; agent, direct).—Milo; Tina, pleased; Ralph Smalley, applause; The Three Collegians, good; Warren & Conley, clever; S. Miller Kent in "The Real Q"; Joe Welch, big applause; Arco Brothers, pleased.

**EMPRESS** (E. C. Donnelly, mgr.; S-C).—Five Old Veteran Boys in Blue, big hit; Orville & Frank, scored; Kelso & Leighton, good; Franconia Opera Co., applause; Ross & Ashton, pleased; Dunedin Troupe, very clever.



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**PANTAGES** (Ed. Milner, mgr.; agent, direct).—Raymond the Juggler, clever; The Five Bragdonas, applause; Wilson & Lenore, applause; Richmond & Hutchins & Co., scored; The Oxford Quartet, good; The Bottomly Troupe, big hit.

**SEATTLE** (Frank Rich, mgr.).—Bailey & Mitchell Stock Co., in "The Virginian," good business.

## SPOKANE, WASH.

By J. E. BOYCE.

**SPOKANE** (Charles York, mgr.; agent, N. W. T. A.).—16-19, "Stop Thief," moderate business; 20-23, "The Chocolate Soldier," same; 23-24, "The Common Law."

**AMERICAN** (E. E. Russell, mgr.; agent, Advance Co.).—Week 26, pictures; 27 only, concert, Mme. Schumann-Heink.

**ORPHEUM** (Joseph Muller, mgr.; agent, direct).—Week 19, Fox & Dolly, popular headlines; Kitaro Four, liked; Virginia Rankin, ordinary singer; George Rolland & Co., decidedly different; Clark & Armstrong, stopped proceedings; Genaro & Bailey, dancing excelled; Blank Family, hit.

**EMPRESS** (George Blakeslee, mgr.; agent, S-C).—Week 19, Edna Aug, good; Adelyne Lowe & Co., scored; Houghton, Morris & Houghton, thrills; "Behind the Footlights," got little; Leo Beers, ditto.

**PANTAGES** (E. Clarke Walker, mgr.; agent, direct).—Week 19, "The Apple of Paris," effective; Laurie Ordway, repeated success; Marlon Munson, unexpectedness helps; Belzac & Baker, efficient team; Frances Le Maire, different skating act.

Despite objections of other theatre managers, a majority of the city council has announced it will revise the building ordinance to permit the construction of the \$75,000 Peerless picture house in the Eagle block.

Chief of Police McAlpine has issued an order to the Silver Grill, St. Germain and Davennort's that Cabaret singers must not dance between the tables and among the patrons.

A press agent stunt went wrong when Elmer Booth, leading man of the "Stop Thief" company, framed it up to have himself arrested as he was leaving the theatre on the last night of a run here. Theatre attached forgot to get him released when the police found a property gun on him and put him in a cell for carrying concealed weapons. He stayed there until 3 a. m.

The Natatorium Park Co., which formerly controlled Natatorium, the city's largest amusement place, has dissolved. The park now is owned by the Washington Water Power Co.

Jessie Shirley, now Mrs. Harry W. Smith, who led stock companies for several years in Spokane and since has been on the road, has returned to the city for the winter.

# Mr. HARRY ASKIN

PRESENTS

# HARRY S. FERN

IN

## "A TRIP TO WASHINGTON"

Address, La Salle Theatre, Chicago (Indefinite)

### ADDRESS DEPARTMENT

Where Players May Be Located  
Next Week (November 3)

(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  
Adas Troupe Bway Detroit  
Adonia, care Marinelli Berlin

**THE LUDICROUS LADDERISTS.**  
**ALDRO and MITCHELL**  
Grottesque Aerial Gymnasts in Feats of Fun  
and Daring.  
Next Week (Nov. 3), Empress, Winnipeg.

Amrose Mary 146 W 83d St N Y C  
American Comedy 4 Empress Ft Wayne  
Anthony & Ross Variety N Y  
Armstrong & Clark Orpheum Portland Ore  
Ashley & Canfield Hammersteins N Y C  
Aug Edna Orpheum Vancouver B C  
Austin Webb Co Orpheum Spokane

**B**  
Bards Four Variety N Y  
Barnes & Crawford Globe Theatre N Y  
Berger Edgar White Rats N Y  
Berliner Vera 5724 Ridge Ave Chicago

**LESTER EARL**  
**BERNARD and LLOYD**  
Presenting  
"MR. COHEN FROM NEWARK"  
Next Week (Nov. 3), Empress, Winnipeg.

Big Jim F Bernstein 1482 Bway N Y  
Bowers Walters & Crocker Bushwick Bklyn  
Bracks Seven 104 E 14th Tausig N Y  
Braham Nat Variety N Y  
Bretons The Tobago Robinson Crusoe Islands  
Bronson & Baldwin Keith's Phila  
Bruce & Calvert Liberty Girls B R  
Byron & Langdon 174 E 71st St N Y C

**C**  
Caltes Novelty 1324 6th St Philadelphia  
Carletta M 837 Manhattan Ave Brooklyn N Y  
Ce Dora 9 Riverside Ave Newark  
Clarke & Bergman 121 George St Brooklyn  
Crouch & Welch Variety London  
Curson Sisters Third Time Orpheum Circuit

**D**  
**FRED DARLING'S**  
TRAINED EQUINES  
Full Season, New York Hippodrome.

Dancing Mars Orpheum Vancouver B C  
D'Arville Jeannette Montreal Indef  
Davis Josephine Variety London  
D'Arcy & Williams Empress Butte  
"Day at Circus" Empress Ft Wayne  
Devine & Williams Orpheum St Paul  
Dingle & Corcoran Empress San Diego  
Dingis & Esmeralda Marinelli 1482 Bway N Y  
Divine Nymphs Unique Minneapolis  
Dorr Mary Empress Miles City  
Drew Chas & Co Empress Milwaukee  
Dunedin Troupe Empress Tacoma  
Dupree & Dupree Orpheum Spokane

An Adept in Jugglery  
**W. J. DU BOIS**  
Now Touring Sullivan-Considine Circuit  
Next Week (Nov. 3), Empress, Portland, Ore.

**E**  
Ebeling Trio 89 Hudson Pl Hoboken N J  
Edwards Shorty Variety N Y  
Elizabeth Mary Variety London  
Elliott Sydney A 247 Harvey Ave Detroit  
Elliott & Napes Family Moline Ill  
Emersons 3 Empress Seattle  
Emmett Gracie Maple Crest North Foxboro  
Erzell Carmen Colonial Erie Pa  
Ernie & Ernie Fifth Ave N Y C

Escardos 3 G Hughes Palace Theatre Bldg  
New York  
Evans & Vidocq Empress Kansas City  
Exposition 4 Hammerstein's N Y C

**F**  
Ferry Alcasar Variety N Y  
Fields W C Coliseum London Eng  
Foz & Ward 1117 Wolf St Philadelphia  
Francis Ruth Roche Ocean Beach N Y  
Frevoll Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C  
Frey Twins Vaudeville Comedy Club N Y

**G**  
Gerard Empress Los Angeles  
Godfrey & Henderson 241 W 45th N Y  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Goodall Archie Empress Milwaukee  
Gordon John R Empress Ft Wayne  
Gould & Ashlyn Orpheum Spokane  
Graham & Dent Variety N Y  
Granville Taylor 350 W 55th St N Y  
Gruet & Gruet Empress San Francisco  
Guerro & Carman 2103 North Ave Chicago  
Gyrt Ota Variety N Y

**H**  
Halligan & Sykes La Salle Chicago Indef

**Louise-HAMLIN and MACK-Billy**  
Care Will Collins, Broadmead House,  
Fanton St., London, England.

Hanson Bros Hippodrome Ilford Eng

Harrah Great Bijou Bangor Me  
Haywood Harry Co Orpheum Phila  
Hermann Adelaide 1193 Broadway N Y  
Hines Palmer & Girls Variety N Y  
Holman Harry & Co Variety N Y  
Houdini Variety London  
Hutchinson Willard & Co Hipp Dublin

**I**  
Idanias 5 Variety N Y  
Imhoff Conn & Corene Alhambra N Y  
Inge Clara Variety N Y  
Inglis & Redding Variety N Y  
Imed Variety N Y

**J**  
Jeter & Rogers Shea's Toronto  
Johnson Martin Orpheum St Paul  
Jordan & Doherty Variety N Y  
Juggling De Lisle Orpheum Montreal  
Juggling Normans Pantages Spokane

**K**  
Karno Co Empress Salt Lake  
Kayne Agnes Variety Chicago  
Kelly & Galvin Empress Los Angeles  
Kelly & Harrison Hammerstein's N Y C  
Kelly Tom Pantages Oakland  
Keiso & Leighton 187 W 145th St N Y C  
Kenny & Hollis 68 Brainerd Rd Allston Mass  
King Thornton Co Pantages Ogden  
Kingston World Mindell Idora Park Oakland  
Kitaro 4 Orpheum Portland Ore  
Klare Katherine Empress Cincinnati  
Klein Bros Empress Pueblo  
Koners Bros Variety London  
Kurtis Roosters Brennan-Fuller Sydney

**L**  
Lamberti Variety London  
Lamb's Manikins Grand Hamilton O  
Langdons The Orpheum Los Angeles  
Lawson & Namon Variety Chicago  
Leo Bros Empress Salt Lake  
Le Dent Frank Variety London  
Lelands The Empress Kansas City  
Leonard Bessie 229 Townsend Ave New Haven  
Leonard & Louie Empress Chicago  
Lester 3 Empress Tacoma  
Lewis & McCarthy Orpheum Seattle  
Lewis & Norton Empress Tacoma  
Lichter Baron Empress Denver  
Livingston 3 Empress Spokane  
Littlejohns Frank & Clara Variety N Y  
Lowrie & Gardner Empress Portland

**M**  
Martin & Fabbrini, 120 W 103d St N Y  
McDermott Billy Miller Hotel N Y  
Meredith Sisters 230 W 51st St N Y  
Mersereau Mile Variety New York  
Morgan Polly Variety London  
Mossart Fred & Eva Variety N Y  
Murray Elizabeth M Variety N Y  
Musette 41s Central Park West N Y  
Musical Johnstons Empire London

**N**  
Nagya The Empress San Diego  
Nature's Nobleman Empress Portland  
Nestor & Deberg Empress Ft Wayne  
Newhoff & Phelps 540 W 163d St N Y  
Niblo & Spencer 363 12th St Bklyn N Y  
Nicol Bros 1590 Amsterdam Ave N Y  
"Night at Bath" Empress Miles City  
"Night in Police Station" Empress Winnipeg  
Norton & Earl Empress Sacramento

**O**  
O'Brien & Buckley Bway Detroit  
O'Brien & Lear Empress San Francisco  
O'Dell Maude & Co Orpheum Seattle  
Old Veterans 5 Empress Victoria B C  
Oliver Clarence Empress San Francisco  
Orl Archie Fifth Ave N Y C  
Orlway Laurie Pantages Vancouver B C  
Orville & Frank Empress Victoria B C  
Otto Bros Empire Calgary Can  
Oxford 4 Pantages Tacoma

## Place Your Name On Record

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**P**

Pagliacci 4 care J Levy 1541 Bway N Y  
 Paulitta Hammerstein's N Y C  
 Farry Charlotte Variety N Y  
 Payne Nina Empress Los Angeles  
 Piroccos 5 Pantages Tacoma  
 Polioek Milton & Co Variety N Y  
 Power's Elephants Empire Calgary Can  
 Priest Jane Woolfolk 34 W Randolph Chicago  
 Price & Price Unique Minneapolis  
 Prince Floro Empress Miles City  
 Pringle & Allen Empress Salt Lake

"Three Types" Poli's New Haven  
 Thurston Howard 5 & H 1492 Bway N Y  
 "Trained Nurses" Orpheum New Orleans  
 Trovako Morris & Poli 1423 Broadway N Y  
 Tucker Sophie Poli's New Haven

**V**

Vaill Muriel & Arthur Variety N Y  
 Van Billy Forest Ave Madisonville O  
 Van Billy B Van Harbor N H  
 Viollansky Hammerstein's N Y

**W**

Walker & Ill Empress Kansas City  
 Wander & Stone Variety New York  
 Walsh Lynch Co Empress Chicago  
 Wartberg Bros Family Moline Ill  
 Watson's Farmyard Empress Denver  
 Wells Lew Empress Butte  
 Weston & Young Pantages Edmonton Can  
 Whitehead & Ireland Orpheum Seattle  
 Whitehead Joe Empress Cincinnati  
 White Peise & White Empress St Paul  
 Williams & Warner Empress Milwaukee  
 Willisch Empress Butte  
 Wilson & La Nore Pantages Tacoma  
 Work Frank 1089 E 19th St Bklyn N Y

Bowery Burlesquers 3 Standard Cincinnati  
 10 Buckingham Louisville  
 Broadway Girls 3 Gayety Omaha 10 L O 17  
 Gayety Minneapolis  
 College Girls 3 Casino Boston 10-13 Gilmore  
 Springfield 13-15 Empire Albany  
 Columbia Burlesquers 3 Columbia Chicago 10  
 Standard Cincinnati  
 Crackerjacks 3 Casino Philadelphia 10 Gayety  
 Baltimore  
 Cruces Girls 3 Penn Circuit 10 Empire Cleveland  
 Dandy Girls 3 L O 10 Englewood Chicago  
 Dolly Dimple Girls 3 Grand O H Boston 10  
 Gotham New York  
 Eva Mull's Big Beauty Show 3 Gayety St  
 Louis 10 Willis Wood Kansas City  
 Fay Foster Co 3 Star Toronto 10 Garden  
 Buffalo

Miner's Big Frolic 3 Gayety Boston 10 Columbia  
 New York  
 Mirth Makers 3 Olympic New York 10 Trocadero  
 Philadelphia  
 Mischief Makers 3 Gotham New York 10  
 Olympic New York  
 Mollie Williams Show 3 Murray Hill New  
 York 10-13 L O 13-15 Bridgeport  
 Monte Carl Girls 3-5 Empire Pittsfield 6-8  
 Empire Holyoke 10 Howard Boston  
 Parisian Beauties 3 Majestic Indianapolis 10  
 Gayety St Louis  
 Queens of Paris 3 L O 10 Gayety Minneapolis  
 Rector Girls 3 Willis Wood Kansas City 10  
 L O 17 Englewood Chicago  
 Reeves Big Beauty Show 3 Empire Hoboken  
 10 Empire Philadelphia  
 Robie's Beauty Show 3 Star Brooklyn 10 Empire  
 Brooklyn  
 Roseland Girls 3 Miner's Bronx New York 10  
 Casino Brooklyn  
 Rose Sydell's 3 Columbia Indianapolis 10 Star  
 & Garter Chicago  
 Runaway Girls 3 Empire Philadelphia 10  
 Murray Hill New York  
 Social Maids 3 Gayety Kansas City 10 Gayety  
 Omaha  
 Star & Garter 3-5 Bastable Syracuse 6-8 Lum-  
 berg Utica 10 Gayety Montreal  
 Stars of Burlesque 3 Englewood Chicago 10  
 Haymarket Chicago  
 Sunshine Girls 3 Empire Cleveland 10 Olym-  
 pic Cincinnati  
 Tango Girls 3 Haymarket Chicago 10 Cadillac  
 Detroit  
 Taxi Girls 3 Standard St Louis 10 Gayety  
 Kansas City

**R**

Rafael Dave 1101 Grant Ave San Francisco  
 Ramsey Sisters Ehrich House N Y  
 Reeves Billie Rickard Circuit Australia  
 Regals Four Variety Chicago  
 Rice Fanny Blanchard Farm Franklin N H  
 Richmond Dorothy Hotel Wellington N Y  
 Relsner & Goras Poli's Worcester  
 Reehms Athletic Girls Variety Chicago

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Renair & Ward Variety N Y  
 Ross & Ashton Empress Victoria B C

## Thos. J. Ryan-Richfield Co.

This Week (Oct. 27), Academy, Fall River.  
 Personal Direction, JULE DELMAR

**S**

Smith Cook & Braden Variety N Y  
 Solis Bros 4 Variety Chicago  
 Stanley Stan Union Ave & Oak Lane Phila  
 Stanton Walter The Billboard Chicago  
 Stevens Leo Willis Wood Kansas City  
 St James W H & Co J Jacobs 1482 Bway N Y  
 Stoddard & Hines 118 E 7th St Hannibal Mo  
 Sutton & Caprice Liberty Girls B R  
 Sutton McIntyre & Sutton Orpheum Salt Lake

**T**

Tannen Julius Proctor's Newark  
 Tate's Motoring Shubert Utica  
 Taylor Eva & Co Poli's Worcester  
 Terry & Frank Hammerstein's N Y  
 Terry & Lambert Friars Club N Y  
 Texico Variety N Y  
 Thomas Mr & Mrs Fred Bayshore L I

## BURLESQUE ROUTES

WEEKS NOV. 3 AND NOV. 10.

American Beauties 3 Corinthian Rochester 10-13  
 Bastable Syracuse 13-15 Lumberg Utica  
 Beauty Parade 3 Westminster Providence 10  
 Casino Boston  
 Beauty Youth & Folly 3 People's New York 10  
 L O (owing non-completion 125 St Music  
 Hall New York) 17 Empire Hoboken  
 Behman Show 3-5 Empire Albany 6-3 Worcester  
 Worcester 10 Gayety Boston  
 Belles Beauty Row 3 Grand St Paul 10 Gayety  
 Milwaukee  
 Ben Welch Show 3 Gayety Minneapolis 10  
 Grand St Paul  
 Big Gayety 3 Star & Garter Chicago 10 Stand-  
 ard St Louis  
 Big Jubilee 3 Gayety Pittsburgh 10 Star  
 Cleveland  
 Billy Watson's Big Show 3 Gayety Baltimore  
 10 Gayety Washington  
 Blanch Baird's Big Show 3-5 Bender Utica  
 6-8 Van Curler O H Schenectady 10-13 Em-  
 pire Pittsfield 13-15 Empire Holyoke  
 Bon Ton Girls 3 Gayety Detroit 10 Gayety  
 Toronto

Follies of Day 3-5 Gilmore Springfield 6-8  
 Empire Albany 10 Miner's Bronx New York  
 Follies of Pleasure 3 Star Scranton 10 Penn  
 Circuit  
 Gay New Yorkers 3 Columbia New York 10  
 Star Brooklyn  
 Gay White Way 3 Lafayette Buffalo 10 Co-  
 lumbian Rochester  
 Ginger Girls 3 Gayety Milwaukee 10 Folly  
 Chicago  
 Girls of Follies 3 Garden Buffalo 10-13 Bender  
 Utica 13-15 Van Curler O H Schenectady  
 Girls From Happyland 3 Star Cleveland 10  
 Empire Toledo  
 Girls From Starland 3 Gayety Montreal 10-12  
 Empire Albany 13-15 Worcester Worcester  
 Golden Crook 3 Casino Brooklyn 10 Orpheum  
 Paterson  
 Happy Widows 3 Orpheum Paterson 10 Em-  
 pire Newark  
 Hastings' Big Show 3 Folly Chicago 10 Gayety  
 Detroit  
 High Life Girls 3 Cadillac Detroit 10 Star  
 Toronto  
 Honey Girls 3 Olympic Cincinnati 10 Majestic  
 Indianapolis  
 Honeymoon Girls 3 Buckingham Louisville 10  
 Columbia Indianapolis  
 Howe's Lovemakers 3 Gayety Toronto 10 La-  
 fayette Buffalo  
 Jack Reid's Progressive Girls 3 Howard Boston  
 10 Grand O H Boston  
 Liberty Girls 3 L O (owing non-completion  
 125 St Music Hall New York) 10 Empire  
 Hoboken  
 Marion's Dreamlands 3 Gayety Washington  
 10 Gayety Pittsburgh  
 Marion's Own Show 3-5 L O 6-3 Bridgeport  
 10 Westminster Providence  
 May Howard's Girls of All Nations 3 Troc-  
 adero Philadelphia 10 Star Scranton

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## 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.

- |                       |                        |
|-----------------------|------------------------|
| Abbott A (C)          | Ergottl Frank          |
| Abbott Gypsy (C)      | Evans & Eades          |
| Adams Capt F C        |                        |
| Aliberg Harry         | F                      |
| Albers Ernest         | Falls Agnes            |
| Aldwell Erlene (C)    | Fay Eva                |
| Alexander & Scott (P) | Fields Harry W         |
| Allen Florence (P)    | Fitzgerald Mildred (C) |
| Allerton Marie        | Fitzgerald Mr          |
| Allright Little (C)   | Fitzgibbons Lew (C)    |
| Ambrose Mary          | Fitzsimmons Mrs Robt   |
| Anderson Howard       | Flint Douglas          |
| Anderson Rebecca      | Florence N (C)         |
| Armond Grace          | Foley Jack             |
| Arthur & Millar       | Fondiller Sadie        |
| Ashe Ralph            | Francis Sisters        |
| Ayers Rose (C)        | Francisco Madolyn (C)  |
|                       | Frank J Herbert        |
|                       | G                      |
| B                     | Gardner Fred (C)       |
| Baader La Velle (C)   | Gascoigne Miss Cleo    |
| Baker Harry           | Germaine Gerlie        |
| Barlows Breakaway (C) | Gerard Helen           |
| Bell Jessie           | Gibson Esmé            |
| Belleclair Mrs Ben    | Gilbert & Graham       |
| Belmont Edna (C)      | Glydere & Keating (C)  |
| Berlin Mrs S          | Goldrick Edward (C)    |
| Berswill Harry        | Gordon Bert & E        |
| Berl Felix            | Gordone Robbie         |
| Bonissett Paul        | Guersney Leona         |
| Brasch Michal         | Gurnee Nelson          |
| Brennan & Carrol      |                        |
| Brenon Mrs Herbert    | H                      |
| Brown Ruth            | Hall Billy S           |
| Burmin Evelyn         | Hall Bob (C)           |
|                       | Hall Albert            |
| C                     | Hall Miss Pete         |
| Calne & Odom          | Hamilton Helene        |
| Calne & Odom (C)      | Haney & Billsbury (C)  |
| Campbell Emma         | Hardy Adele            |
| Carlos Mammie         | Haviland J Butler      |
| Cate Frank B (P)      | Hawkins Jack           |
| Carter Virginia L     | Hearn Mrs F            |
| Chlds Lloyd (C)       | Heingler's Dogs        |
| Claire Dottie         | Heiser Gussie          |
| Clark J Henry         | Hendon Edith           |
| Clark Vernetta S      | Henry Arney            |
| Clarke Wilfred (P)    | Herman Victor (C)      |
| Clayson Nellie        | Herrman Mrs A          |
| Cleve Ed (C)          | Hoyt Francis           |
| Cleve El              | Hunter The             |
| Clifford Elia         | Huntley Luray          |
| Clouse Mr I           | Hutchins R F (C)       |
| Coffman & Court       |                        |
| Collins E C           | I                      |
| Conor W F             | Ibsen Sisters          |
| Crichto Joe (C)       | Irwin Ruth             |
| Curley Mrs John J     | J                      |
| Curson Sisters        | Jansen Marie           |
|                       | Jewell Jack            |
| D                     | Johnson H S            |
| Dalmer E S            | Jordan Jack            |
| Dart Mabelle          | Jorden Dolly (C)       |
| De Alma May           | Joyce Florence         |
| Deaves Harry          | Judge Ed               |
| Dougherty Anna (C)    |                        |
| Draw Lowell E         | K                      |
| Dunne Thos P (C)      | Kayne Arnes (C)        |
| Du Poe Jeanette       | Keane Rhea             |
| Dupree Jeanette (C)   | Kendall Mr Oyra        |
| Dupreese Leone        | Kennedy Frank          |
|                       | Kenney Chas (P)        |
| E                     | Keat Annie             |
| Eberle L A            | Kershaw & Ivins (P)    |
| Emerson James E       |                        |

Kerwin Mrs R E  
Kessler Henry  
King Mollie  
Knapp Edward  
Krouse Lew  
Kuntzer Elsie

- L  
Lambert  
Lane Arthur  
La Linda Lew  
Laurence Edward  
Lauson David  
Laveen Sam  
Lawson Al  
Lazabee & Bell  
Lee Audrey  
Leon Daisy  
Lensing Mrs Jack E  
Lester Nat  
Libonatti Jesse (C)  
Littlejohns The  
Lockwood Mr H  
Love & Evans  
Lucier Mr & Mrs P

- M  
Mack Willard  
MacLallen Jack  
MacLallen Jack (C)  
MacLean Ted (C)  
Mann Sam  
Masse Frank (C)  
Manning Edward  
Manning Len C  
Marr Billie  
Mass Great  
Matthews J E  
Mauley Jack  
Mauley & Easley (C)  
McKenna Miss Ray  
McMahon Helen  
Medlin Towers & F  
Melton Miss B (C)  
Mendelsohn A  
Menley Cora (C)  
Merritt Mrs Hal  
Mintz & Palmer  
Mitchell Lester  
Moore George P  
Mora A J  
Moran Hazel  
Morrison James (C)  
Morton Duo  
Muller Gene  
Munro George B  
Murray Elisabeth

- N  
Nelson Virginia  
Nelson Walter (C)  
Nevins Chas
- O  
Oberita Elizabeth  
O'Brien Klitty (C)  
Oliva Miss  
Olcott Chas  
O'Neill Fay  
Ordway Laurie
- P  
Page Collis K  
Page Eddie E  
Page Ned  
Palmer & La Rue  
Parker Stella  
Parsons Mable (C)  
Paul Art N  
Pearl Ed  
Pendletons The  
Penwarden Mrs  
Phillips Mrs G  
Phillips Goff  
Phillips Ruth  
Pingree Earl  
Pollard E L  
Pollock Emma  
Pope & Uno  
Potts Chas B (C)  
Powers J & J  
Powers John & J (C)  
Pratt Herbert A (C)  
Pretrons C A  
Petrose Helen  
Pugsley Trixie
- Q  
Queer & Quaint
- R  
Raymond Maree  
Raymond Florence (C)  
Redford Sam  
Reeves Paula  
Reyn Hazel (C)  
Reid Billy  
Reilly & O'Neill (C)  
Richards E J (C)  
Rio Hugo  
Rodway & Edwards  
Roehm Will (C)  
Rounaine Julia (P)  
Russell Marie  
Ryan Margaret (C)  
Ryno & Emerson (C)
- S  
Sargent D C (C)  
Sellers End  
Sharp & Turek

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Stevens Leo  
Swisher Grover

V  
Van Buren Helen  
Verdi & Clark  
Vivian Leone

W  
Walman & Keates  
Wall J B  
Wallace Mr  
Walah May  
Walters Selma  
Walton Stanley  
Walton W P (C)  
Waters Flo & O  
Weltman Leon  
West Irene (C)  
Weston Lightning (C)  
Weston & Bernard  
Weston & Wynes  
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T  
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Wilson Claudette  
Woodward Emily (C)  
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Y  
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