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NEW YORK, FRIDAY, SEPTEMBER 5, 1913.

PRICE TEN CENTS.



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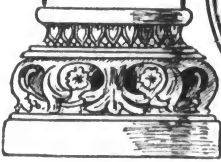
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PAUL GORDEN

Just finished **Record-Breaking Season** on the **Brennan-Fuller Circuit** in **Australasia**.

Played option and signed on for another eight weeks, which latter had to be cancelled in order to take up my German contract.

VARIETY

Vol. XXXII. No. 1.

NEW YORK CITY, FRIDAY, SEPTEMBER 5, 1913.

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AZOR LEON AND
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PRICE 10 CENTS

"GRAFT" SUFFERANCE POLICY BLEEDING VAUDEVILLE DRY

Big Time Managers Cannot Stand the Gaff of Agents' Exactions, Fathered by "Split-Commission" Promoters. \$750,000 a Season Stolen from Managers to Permit \$200,000 to be Divided by Chief Grafters. Booking Men Accused of "Standing In" With Agents.

The big time vaudeville managers thought they saw in the visit of B. F. Keith to New York this week a possible investigation of the big time situation in its booking side. Nothing came of the call as far as known, though the managers were somewhat elated the Boston magnate selected an opportune moment to put in his appearance.

The comment on the big time situation is growing stronger and more extended among the managers interested. One day this week an out of town manager figured that \$750,000 this season will be stolen from the managers' pockets to appease the inordinate greed of the big time vaudeville agents who are now working more openly than ever in the "grafting" end of their business. This \$750,000, said the manager, would be saved to the big time managers if the principal grafters at the head of the booking agency did not prefer to sacrifice anything in order to obtain the \$200,000 yearly the "split-commission" graft returns them.

As the principal sufferer among the big time managers is B. F. Keith, it was thought upon his arrival in New York someone had given Mr. Keith some inside information on how he is losing money in his theatres through agents taking extraordinary payments from actors, when not actually having a share in the act's salary often totaling as high as 33 1/3 per cent.

The big time managers believe that while one word from either of the officials in charge would stop the grafting by the agents, the word can not be spoken, the officials themselves having become committed to the stealing through sponsoring an agency as bad

as the worst and which shares in the graft in the same manner as the others. Besides dividing up the "split commission" takings these officials also have a share in this agency, and without theatres of their own, none of the \$750,000 practically stolen from the box offices comes out of their pockets.

The talk about graft says one important booking man in the big time agency has a "piece" of a certain agent's business (not Albee, Weber & Evans'). This agent, according to report, is receiving preference and placing his acts at an increased salary in the best houses, where the salary once paid will become a standard that the out of town managers will follow. The booking man is said to be afraid to "do business" with more than one agent and selected the agent where the income might prove the largest. This particular agent, according to report, will make from \$60,000 to \$75,000 this season, mostly from the "salary" received from acts booked by him, in addition to the usual five per cent. commission charged. Before the "split-commission" went into effect an agent making \$20,000 or \$25,000 yearly was a leader; now almost any big time agent "cops" that amount in a season.

That such a condition could exist without the knowledge of those highest in authority is ridiculous, say the vaudeville people, who think either the agent or the booking man "has something" on their bosses, leaving them immune to graft as they please.

With the big time vaudeville manager paying the graft toll through his

(Continued on Page 8.)

"HANKY PANKY" AT GARDEN.

Boston, Sept. 3.

The "Hanky Panky" company, now at the Boston theatre, is rehearsing for a new show there, which may go in the Winter Garden, New York.

All the present members of the company, with the possible exception of Montgomery and Moore, will be retained for the new piece. The team is reported considering returning to vaudeville.

The new "Hanky Panky" piece is said to be an old Weber & Fields manuscript, "Fiddle-De-Dee."

BERLIN AND BAKER AT \$2,500.

Provided managers will allow Irving Berlin and Belle Baker \$2,500 weekly as a team, there is a possibility of the couple forming a vaudeville partnership.

ORIENTAL DANCER ENGAGED.

The Orpheum Circuit has engaged an Oriental dancer on the other side, who will first be seen over here at the Palace, New York. She is Mlle. Rshanara, 19 years old, and the daughter of an English army officer stationed at Bombay, India.

Rshanara from reports abroad should do very well on this side. The Orpheum has her for 10 weeks.

FAY TEMPLETON WANTED.

Chicago, Sept. 3.

Harry Askin is now negotiating with Fay Templeton for the show which is to follow "A Trip to Washington" next February at the La Salle.

Clara Inge has been put under contract for the same production.

DAVID BISPHAM STEPS IN.

Milwaukee, Sept. 3.

Duplicating the Chicago stunt in, which her name was withdrawn after much billing as the headline attraction, Florence Holbrook was announced Saturday, would not appear at the Majestic this week, David Bispham being substituted.

Failure of costumes to be ready was given as the reason, but as her future appearance is indefinite this does not satisfy those curious enough to desire the real facts.

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

DELASCO IS CONSIDERING.

David Belasco has under consideration a dramatization with music of George Jenks' novel "The Temperament of Clytie," made by the author, with melodies by Joseph Carl Breil.

SHUBERTS RETAKE PRINCESS.

Chicago, Sept. 3.

The announcement that Edward J. Doyle will sever his connection with the Princess theatre leaves the impression the Shuberts have again assumed control of the house. Last summer it was taken over by William A. Brady. Doyle was Brady's representative in this city.

CENSORED LASKY'S POSES.

Boston, Sept. 3.

Several of the poses shown by Jesse L. Lasky's "Three Types" were censored out of the vaudeville act at rehearsal Monday at Keith's.

KALISCH WITH WHITNEY.

Bertha Kalisch is to return to the legitimate again this fall, under the management of F. C. Whitney in a new play shortly to be put in rehearsal.

Miss Kalisch has not appeared in New York in the legitimate in some four or five seasons. Her last engagement in that field here was in "Marta of the Lowlands."

SALARY GOES TO \$5,000.

The United Booking Offices is reported to have raised its price offered for Madame Nordica, by \$500. The famous prima donna is now in receipt of an offer of \$5,000 a week to appear in the two-a-day.

A cable to that effect was sent her to Australia this week.

"MADCAP DUCHESS" IS TITLE.

H. H. Frazee and Victor Herbert have finally decided upon a name for the new Herbert opera. It is to be called "The Madcap Duchess," and opens at the Colonial, Boston, Oct. 27.

Glen Hall has been engaged as leading tenor. He has been singing Wagnerian roles at the Metropolitan and for the past two years sang in oratorio both in Europe and America. Frazee looks upon him as a most remarkable "discovery" for light opera.

\$100,000 PROFIT IN "THAW" DURING HAMMERSTEIN RUN

Extraordinary Vaudeville Engagement Makes Evelyn Nesbit Biggest Single Drawing Card in Regular Variety Theatre. May Open Road Tour in Canada. Starts Sept. 29, Playing Week-Stands in Musical Comedy.

The name of "Thaw" has brought money to others besides the lawyers. Hammerstein's Victoria theatre is among the fortunate. The engagement there of Evelyn Nesbit will net the management \$100,000, pouring in over the summer season when anything excepting a loss is a Heavenly gift in vaudeville.

Through her New York engagement Miss Nesbit has established herself as the biggest single drawing card ever in a variety house (possibly excepting Harry Lauder who is known however, as a "road star" over here), remaining at Hammerstein's for eight weeks and doing a gross business of about \$175,000, with nothing else on the bill during that time sufficiently strong to make the slightest box office impression.

Mrs. Thaw passes under the management of Comstock & Gest Sept. 29, when she will commence a road tour in a musical comedy, opening probably at Toronto for a week. Week-stands only will be played, the firm having an optional agreement which can give them the services of the girl for 45 weeks. The Canadian opening, while it may be altered before starting, is said to have been suggested by the Sherbrooke Attraction Committee of the fair now in progress at that Canadian town having offered \$10,000 through the H. B. Marinelli agency for Miss Nesbit to appear there six times for the week commencing Labor Day. The offer could not be accepted, but it displayed the intense interest over the border in the ex-wife of the detained Harry in Canada.

With Mrs. Thaw in the comedy or farce or whatever the piece exhibiting her dancing efforts may be termed, will be Jack Clifford, her dancing partner, who receives \$500 weekly, and three or four vaudeville turns, besides a chorus arranged to permit Evelyn to appear now and then until her repertoire of "society dances" for one evening has been exhausted. She will not be called upon to do any strenuous acting.

The Thaw act is at Hammerstein's until Sept. 21. The engagement may be extended one week, carrying it to the date of the road tour opening. If Hammerstein's does not use Mrs. Thaw for the open week the Marinelli office may place her in a New York vaudeville theatre in close proximity to a Keith house, to display to the latter the advantage of having a Marinelli drawing card now and then. It is possible Marinelli though to prevent himself from giving a Keith. New York, theatre an overflow business will send Miss Nesbit out of town perhaps selecting a likely city like Providence to egg the Keith

vaudeville house there to give a regular bill, such as happened when Eva Tanguay spurred the Keith people into taking on an assured loss to offset her road show last spring.

The contracted price for Evelyn with Comstock & Gest is \$3,250 weekly of which the girl receives \$3,000, the remainder going to Marinelli, who, with other commissions, will draw down about \$500 weekly from the Thaw engagement. Marinelli has no interest in the show otherwise. A 50-50 split of the net profits on a road tour, made by another legitimate producer to the agent for Mrs. Thaw was refused by Marinelli, who prefers to remain out of the managerial end of the show business. He operated the Olympia, Paris, for a while. That cured him.

V. C. CO. BARS COLLINS.

(Special Cable to VARIETY.)

London, Sept. 3.

Will Collins is persona non grata at the offices of the Variety Controlling Co. Collins is an agent over here, who seems to be in wrong just at present with several American acts he has represented. One of them, Van and Schenck, was to have been booked by Paul Murray for the V. C. C. The contracts were not signed, and the next thing Murray heard about the affair was to the effect the opposition to the V. C. C. (Moss) had the turn. That settled Collins in the Murray office.

PARTIALLY SUCCESSFUL.

(Special Cable to VARIETY.)

Berlin, Sept. 3.

At Kammerspiele, Vollmoeller's pantomime "A Venetian Night" is only partially successful.

Strindberg's "Die Staerkere" ("The Stronger") was better received.

JARDINE DE PARIS OVER.

(Special Cable to VARIETY.)

Paris, Sept. 3.

The Jardin de Paris, an open-air music hall, will close its season next week.

MARION STANDISH DIES.

(Special Cable to VARIETY.)

London, Sept. 3.
Marion Standish, of the Standish Sisters, died here Sept. 2.

"LA COGNOTTE" REVIVAL.

(Special Cable to VARIETY.)

Paris, Sept. 3.

Quinson commenced his new season at the Palais Royal theatre Sept. 1, with a revival of Labiche's famous farce, "La Cognotte," played in the dress of the period it was written (middle of the 19th century).

OPENINGS IN LONDON.

(Special Cable to VARIETY.)

London, Sept. 3.

E. F. Hawley in "The Bandit" is doing well at the Camberwell Palace, after a successful tour of the provinces. Sophie Barnard in her appearance at the Tivoli did well both on appearance and voice. Kaufman Brothers and Haviland and Thornton are successes at the Victoria Palace. Mildred Grover opened fine at Shepherd's Bush. Henry Clive and Mabel Bunyee opened at the Stratford Empire in a dandy talking skit. Kimberly and Mohr had a successful premiere at the Finsburg Park Empire.

MISS HANEY HAS SAILED.

(Special Cable to VARIETY.)

London, Sept. 3.

Marguerite Haney is on her way over here to take part in the new revue at the Alhambra.

ETHEL LEVEY TOURING.

(Special Cable to VARIETY.)

London, Sept. 3.

"Hello Ragtime" will start a provincial tour Sept. 22, at Manchester, with Ethel Levey in the leading role.

CINES APOLLO OPENS.

(Special Cable to VARIETY.)

Berlin, Sept. 3.

The Cines Apollo opened Aug. 29. It is newly decorated and gives a good impression.

Emerson and Baldwin, Holden's Manikins and Garden Sisters (American cast) went well. Two other numbers were weak. Sunday the attendance was small, owing to hot weather.

ONE KIRKSMITH ILL.

(Special Cable to VARIETY.)

Paris, Sept. 3.

Agnes Kirksmith is ill here with typhoid fever. The other five sisters opened at the Kursaal, Lucerne, Sept. 1.

MEDRANO CIRCUS OPENED.

(Special Cable to VARIETY.)

Paris, Sept. 3.

The Medrano Circus (called Cirque Medrano) opened its season Aug. 29.

BARRIE'S "ADORED ONE" OPENS.

(Special Cable to VARIETY.)

London, Sept. 3.

J. M. Barrie's "The Adored One," opens at the Duke of York's Sept. 4.

"THE REAL THING" ISN'T.

(Special Cable to VARIETY.)

London Sept. 3.

"The Real Thing," a farce from the French, produced at the Garrick Aug. 26, didn't make a big impression.

GABY USUAL RIOT.

(Special Cable to VARIETY.)

London, Sept. 3.

At the Palace, Gaby Deslys is her usual riot. Business is big.

FANNY BRICE OUT OF O. H.

(Special Cable to VARIETY.)

London, Sept. 3.

Fanny Brice is being negotiated for by the Alhambra management. She has left for the London Opera House revue.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Sept. 17, Karl Emmy (Campania); Sept. 16, Cunningham and Marion (Wlhm. der Gr.);

Sept. 6, Mr. and Mrs. Albert de Courville (Geo. Wash.).

Sept. 3, Marguerite Haney (Lusitania).

(Special Cable to VARIETY.)

London, Sept. 3.

Reported through Pall Mall Exchange:

Aug. 28, S. Garcia, J. Isaac (Adriatic).

Sept. 3, Lady Constance Stewart-Richardson, Clifford Fisher, Harry Stanley, Gus Sohlke, Bellboy Trio, Mrs. P. Moran, William Smythe (Olympic).

Sept. 6, Evelyn Francis (St. Paul).

Sept. 6, Jackson Family (Minne-waska).

Sept. 9, Polaire (La Savoie).

Paris, Aug. 27.

Aug. 24 (for Buenos Aires) (Seguin Tour), Ninette Chuderoni, Guerra Trio, The Morleys, Mlle. Rosaney.

"SEVEN DAYS," BERLIN FAILURE.

(Special Cable to VARIETY.)

Berlin, Sept. 3.

At the Deutsches Schauspielhaus, Mary Roberts Rinehart and Avery Hopwood's "Seven Days" is a decided failure.

The German actors are totally unsuited to the burlesque characterizations.

SUCCESSFUL IN PARIS.

(Special Cable to VARIETY.)

Paris, Sept. 3.

Robledo, White and Perry and Irene Hammond opened successfully at the Marigny Sept. 1.

HEARING ABOUT THOMAS.

(Special Cable to VARIETY.)

London, Sept. 3.

In the inner operatic and social circles it is stated Thomas Beecham will probably build a new opera house here.

HICKORY WOOD IS DEAD.

(Special Cable to VARIETY.)

London, Sept. 3.

Hickory Wood, a famous pantomime librettist, died here this week.

TOO ROUGH FOR MAURICE.

(Special Cable to VARIETY.)

London, Sept. 3.

Maurice Wood tried out at the Empire, Shoreditch, but the rough audience wouldn't stand for her and she closed.

TELLEGAN'S "DORIAN GRAY."

(Special Cable to VARIETY.)

London, Sept. 3.

"The Picture of Dorian Grey," dramatized from Oscar Wilde's novel of that name, was produced at the Vaudeville theatre Aug. 28, with Lou Tellegan as Dorian.

It started slowly but was voted a success at the finish.

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

BIG TIME VAUDEVILLE HOUSES GET POOR SEASON'S START

Hammerstein's and Palace Only High-Priced Vode Theatres to do Real Business Labor Day. All Keith New York Theatres Fall Below Expectations. Warm Weather Offered as Excuse Though Not Affecting Downtown Houses.

The big time vaudeville season was ushered in very luke-warmly Labor Day in New York. Hammerstein's and the Palace drew capacity attendance at both performances. The Keith New York theatres, however, did not fare nearly as well, nor nearly as well as the management for these houses had anticipated. The Colonial, with Ethel Levey head lining, held a two-thirds house at the matinee, with a little bet-business at night. The Bronx and Alhambra at reduced prices of admission did not do good business at all. The uptown Keith theatres with the lower scale were a distinct disappointment to the management.

At the Seventh Avenue, a Loew Circuit small time theatre with admission 10-15-20, Ching Ling Foo did a turn-away. The Seventh Avenue is almost opposite the Alhambra and the turn-away helped the business there to some extent, but not capacity. At the Bronx Rush Ling Toy was the headliner, probably placed there with the design to take the edge off Cling's appearance at the National next week, the latter the Loew small time house in the Bronx.

The Palace had some paper out for the afternoon and night performances of the holiday, but did not need it. The house would have played to capacity without the free passes. These were probably put out for protection to ensure a "good opening." The afternoon scale at the Palace was 25-75 with the former price for standing room downstairs. At Hammerstein's the orchestra seats were held at the usual night figure (owing to holiday) and general admission placed at one dollar.

Liberal advance advertising helped the Palace's new start for this year. About \$2,000 had been placed in the dailies before the house opened, which, with billboard publicity, seemed to have its effect. Fritz Scheff, the feature of the Palace bill, was not given credit for drawing them in Monday, the people she would have ordinarily attracted being out of town.

The small time theatres in New York did not do the business they did on Labor Day, 1912, when it rained, but the small timers had much over the average day's receipts.

The bad opening on the big time in New York was not unexpected by those on the side lines, and it is now claimed by the same crowd big time is going to get a severe bump in the Metropolis unless the programs are made more attractive and in accordance with the box office prices.

The warm weather Monday was offered as the excuse by the Keith people for the poor showing in their houses, but it didn't hold in view of the Times Square theatres drawing all

they could hold. The excuse that might have been offered for the Colonial was that that house seldom does business before October, its patrons still being in the country. Monday night the Palace was critically surveyed by B. F. Keith himself, who looked the theatre over from garret to cellar, inside and out.

Mme. Schumann-Heink occupied a box at the scantily-attended matinee at the Palace Wednesday afternoon, as the guest of Martin Beck. Martin wanted the operatic star to hear Fritz Scheff and to prove that the two-a-day thing isn't so terrible. Beck hopes to persuade Madame to accept an engagement for the Palace in the near future.

HATTIE BURKE ILL.

Calgary, Sept. 3.

Hattie Burke, Lorraine and Burke, was taken ill here Friday and removed to a hospital. Her partner is doing a single turn until she has sufficiently recovered. It is expected Miss Burke will rejoin for the remainder of the tour next Monday in Spokane.

COMEDY CLUB SMOKER.

The Comedy Club is to have another smoker Saturday night, Sept. 20.

Thomas J. Gray is at present engaged in writing the entertainment, to be entitled "Uncle Thomashefsky's Cabin," to be followed by a burlesque on "The Lure," called "The Cure," ridiculing the much abused vaudeville agent.

FOX OPENING ANOTHER.

New Britain, Conn., Sept. 3.

William Fox's new theatre here, seating 2,000, opens tomorrow night, Jos. Carr will be resident manager. The house is named after the owner.

ANOTHER FOR PARIS.

(Special Cable to VARIETY.)

London, Sept. 3.

Clifford Fisher and Harry Stanley, the London Opera House managers, have closed a deal for a vaudeville house in Paris. Alfred Butt also proposes to build one there.

Fisher, Stanley and Gus Sohlke sail today for New York.

LOOKING FOR FOREIGN TIME.

Foreign time, with the London 'Alls preferred, is being sought by Charlotte Greenwood and Sydney Grant, as a team. They are now with the "Passing Show of 1913" at the Winter Garden, New York. Their contract with the Shuberts, covering an extensive period will be canceled, it is said, by mutual consent, if the couple obtain the music hall bookings on the other side.

PANTAGES AND N-N-P.

The Nixon-Nirdlinger and Prudential Agency are formulating a trans-continental booking circuit, which will embrace the houses of both in the east and the Pantages Circuit in the west. Moss & Brill may also be included if the deal goes through.

Nothing definite has yet been accomplished, but by next week the parties interested may arrive at an agreement. Meantime they have been casting about for suitable offices.

BUFFALO BILL "BROKE."

Chicago, Sept. 3.

William F. Cody, better known as Buffalo Bill, was in town early in the week. The veteran showman and scout announced he was "broke," but that he was in a good way to have a new Buffalo Bill show next season.

"THE DERELICT" WITH JOSE.

"The Derelict" has been secured from James Horan, the author, by Roland West, and Edouard Jose will be featured in the sketch on the Loew time opening next Monday.

The piece is regarded as a timely one, in view of the prevalent craze for plays on the subject of white slavery.

WORKED THE WRONG WAY.

(Special Cable to VARIETY.)

London, Sept. 3.

Beth Tate, who refused to appear on the same bill with Jack Johnson, is now unpopular in some of the rougher "outside" halls on this account.

It was Miss Tate's expectation she would receive publicity by her action, but she is getting the kind not relished.

ARLINGTON IN LONDON.

(Special Cable to VARIETY.)

London, Sept. 3.

Billy Arlington, the burlesque comedian from America, is in London and has been here for two weeks. He tried out last week in a hideway under an assumed name and did well enough to warrant the predictions made concerning him by Albert de Courville, who engaged Arlington for the new revue, "Are You There?"

Billy Arlington was restrained by the New York Supreme Court from appearing under other management than Jacobs & Jermon. Shortly after the actor went aboard a boat some hours before sailing and was locked in his cabin until the ship left the dock.

BICYCLE RIDER HURT.

Montreal, Sept. 3.

While playing at the Theatre Francais yesterday Anna Ebeling, of the Great Demons, a foreign bicycle act, collided with one of the other riders and both fell to the ground. A physician called and discovered she had broken her ankle.

The two men will continue to present their portion of the act for the remainder of the week. Anna will be confined to her bed for a fortnight.

U. B. O. MOVING?

The U. B. O. believes it will move to the Palace building Oct. 15.

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

DARLING BOOKING CHASE'S.

Washington, Sept. 3.

P. B. Chase's big time vaudeville house goes under the B. F. Keith flag commencing Sept. 8, when the first Keith bill will be booked in there by Edward Darling of the United Booking Offices, New York.

Keith purchased the theatre last week, after it had had a losing season ending in the spring under the Chase management, which greatly missed the programs as formerly supplied by Charles Stevenson in the U. B. O. Mr. Stevenson had to retire from the agency to recover his health.

Chase personally has never been over popular locally. His vaudeville interests were directed by Winnifred De Witt for some years. With the influx of small time vaudeville, big inroads were made on the Chase clientele. An attempt will now be made to draw the absent ones back through the Keith name.

A consideration of \$1,000,000 was announced as having been paid by Keith, but it is said Keith merely takes over the house, paying some amount for an interest, and is running the theatre for Chase, to hold it in the big time ranks. Chase threatened to turn it into small time, according to report, which would have left Washington open for a new two-a-day house.

Many of the acts routed for Chase's this season have been withdrawn and other turns substituted, under the Keith-Chase management.

WHAT WILL THE ANSWER BE?

"What Are You Doing in My Room?" is the title of an act by Edgar Allan Woolf, to be produced by Charles Lovenberg.

STEGER'S NEW PLAYLET.

A new playlet Julius Steger will first show to vaudeville Oct. 20, at the Union Square is named "The Warning." A route for the Steger piece embracing 20 consecutive weeks has been mapped (in advance of the first presentation) out for it by the United Booking Offices.

"PULLMAN PORTERS' BALL" OF 20

The feature of the Friars' Frolic of 1911, "The Pullman Porters' Ball," will be reproduced for vaudeville. The act is to consist of 20 blackface men. James Gorman is now staging it.

Charles Hilliard, the female impersonator with the Cohan & Harris minstrels, is to be featured.

BLOSSOM SEELEY A MOTHER.

Blossom Seeley, the wife of "Rube" Marquardt, gave birth to a boy Saturday.

AUTOMAT STEADY.

Frank Thompson, manager of the Palace, and one of the stockholders, lunches daily at the Automat.

POLI'S THREE-DAILY.

Wilkesbarre, Sept. 3.

Poli's here has started a pop vaudeville policy, playing three shows daily, six acts, booked by James Clancy of New York.

UNITED AGENCY TELLS "ASS'N" TO TURN OVER ITS COMMISSION

U. B. O. Orders W. V. M. A. to Remit for Houses Booked From Chicago. First Step to Break Up Western Vaudeville Managers' Association.

Chicago, Sept. 3.

Orders received today from the inner sanctums of the United Booking Offices in New York directing the Western Vaudeville Manager's Association to pay Claude Humphrey, the United's Chicago representative, immediately and without argument commissions from houses in South Bend, Fort Wayne, Gary, Terre Haute, Lafayette and Evansville, have caused quite a stir in the "Association" ranks, the officials of that organization realizing that the order, if complied with, will weaken the "Association's" strength considerably, some of the best towns being included in the list.

This move, apparently instigated by John J. Murdock, who was ousted from the "Association" when the Kohl-Castle faction began to appreciate local conditions, recalls the prediction made in VARIETY last summer that Murdock's only interest in the middle-western agency, is to have it come under the direct supervision of the United, where he could juggle it, eventually "squaring" some old accounts with "Association" managers and employees who hindered his progress when he held the managerial reins of the office.

It is unknown just yet what steps the "Association" will take in the matter, but it is not thought likely the deal will be accomplished without some opposition on the part of those who have the best interests of the "Association" at heart. It is understood such a move would seriously confuse bookings from this end, inasmuch as several of the managers interested have properties, considerably west of the marginal line and these would naturally be booked through the "Association" and come under the supervision of its officials.

A meeting of the "Association" directorate has been called for Oct. 6 when it is expected a general shakeup in the booking staff will take place.

Some action will then be taken on the acts playing opposition houses. While no official information can be secured as to the possible effect the meeting may have on the "Association" employees, it is practically admitted by those at the head of the institution that some important changes would be made.

THE MARINELLI SUIT.

The papers in the forthcoming legal battle to be waged against the vaudeville trust by H. B. Marinelli are being prepared by Henry A. Wise, Mr. Marinelli's chief counsel. It is said the complaint will recite a complete history of vaudeville and "The Trust."

The Marinelli offices will remove some time this week to the Heidelberg building, where much larger quarters have been taken. H. B. Marinelli

sailed last Saturday. He will return to New York about Nov. 1. An effort made by the United Booking Offices to induce Marinelli to return to its fold before the international agent left, failed of its purpose. Marinelli declined to listen to any overtures.

Jack Henry has left the New York office of the Marinelli agency. Treat Matthews replaced him.

DELMAR IN POLITICS.

Having tried almost everything else, Jule Delmar has gone into politics as a wholly local side line in his home city, New Rochelle, N. Y.

The Democrats of the Third Ward of that village have nominated Jule for Alderman. Delmar accepted the nomination in a little speech after taking five bows. Between campaigning night and morning, Mr. Delmar will continue as a booker in the Loew-Sullivan-Considine agency.

The New Rochelle Standard in telling what it thought of Jule, said he was a hustler.

LOEW BARS U. B. O. AGENTS.

Nearly all of the "United agents" dropped into the American (Loew's) during the week to see the program, the American putting on the acts to their best advantage in addition to its accessibility. The U. B. O. men often noted a turn they wanted, and many of the acts now in the big time houses were found on the small time.

Other agents, it is said, in addition to the U. B. O. people, are also barred from the Loew Circuit. These are the agents and circuits playing in opposition to Loew.

DOING A "CAVE TANGO."

The Pathe directors were in hard straits this week. They had sent out a call to the dramatic agencies to send them an actor to play a role in a big jungle scene where the thespian was to wear as few clothes possible and do a cave tango with wild animals.

One man went after the job. He reneged when he found the job of playing hide and seek with jungle beasts only paid \$5 a day. The idea of wearing a fig leaf and standing a chance of having a piece of flesh torn out in his anxiety to stay as far away from the animals as possible was worth more than five, he said.

CAL. EXHIBITORS MEETING.

The annual convention of the Moving Picture Exhibitors' League of California is to be held Sept. 9-12 in San Diego.

Some unusually important business is scheduled for transaction.

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

AGENT'S WEEKLY GRAFT.

A vaudeville agent of the United Booking Offices group has peculiar ideas of "commission." On a "try out" receiving \$100, this agent retained as his "commission" \$20, and on a salary of \$200, contracted with the vaudeville act by a theatre, the "agent" demands and receives \$50 weekly, leaving the act \$150.

HIT BY MOTORCYCLE.

Chicago, Sept. 3.

As Carrie LaMont was leaving her hotel Aug. 28 she was knocked down and painfully injured by a motorcycle. At the Henrotin Memorial Hospital examination showed a compound fracture of one of her legs.

Miss LaMont was featured with the tabloid piece, "Hello, Bill!" It will be eight or ten weeks before she will have use of the broken member.

DETROIT'S 8-ACT SHOW.

Detroit, Sept. 3.

The first eight-act two-a-day vaudeville show booked by Manager Ward for the Broadway is made up of the following: "Night in a Police Station," Bernard and Lloyd, Merian's Dogs, John Healey, Aldro Onutchell, Curtis Sisters, Musical Lockwoods, Hope Vernon. The house opens for the season Sept. 14.

The first five turns are the regular Sullivan-Considine road show. Three extra acts will be added weekly through the S-C Chicago office.

AMERICAN, FRISCO, DARK.

San Francisco, Sept. 3.

The American is dark. Charles Alphin, whose pop burlesque stock was entering its seventh week, made a trip to Los Angeles, and on his return an unconfirmed report spread that James M. Goewey has surrendered his lease on the house.

LOS ANGELES HIP STARTS.

Los Angeles, Sept. 3.

The Hippodrome (the old Adolphus on Main street), opened Sunday to a crowd that filled the 3,000 seats of the enlarged auditorium.

Considering the price is but ten cents, the opening bill is a good one. It includes "Toddles," elephant act; Mahoney Bros., and Daisy, Albertus and Millar; Will H. Adams; Agnes Johns and Co.; Noble and Brooks; Light Opera Four; Two Bremmens. There is an eight-piece orchestra.

TWO DAILY AT KINGSTON.

Kingston, N. Y., Sept. 3.

The Orpheum started two shows a day Monday with extra pictures to make up any shortcomings the vaudeville program may offer. Five acts are being played.

"AUTO BANDITS" IN FILM.

The Mittenthals seized the underworld bull by the horns so to speak and have manufactured a thriller entitled "The Auto Bandits of New York." Frank Day, a well known leading stock actor, played the principal role. The Mittenthals intend to organize their own stock company and work in the new studio they intend building.

"PULLING OUT" ACTS.

Philadelphia, Sept. 3.

The vaudeville situation was further complicated this week when F. G. Nixon-Nirdlinger opened the Grand Opera House, entering the three-cornered vaudeville war that is stirring things to fever pitch in this city. The fact that Frances Clare and Co., the advertised headliner for the opening bill at the Grand "mysteriously" disappeared Monday proves that the opening was of interest to others. Miss Clare's act has been playing the S.-C. time. Joe Maxwell's "Night in a Police Station" took the spot.

William Lampe and Co. also disappeared from the G. O. H. program, Lampe having reported "ill" by wire to Nirdlinger.

Money has been liberally spent on the Grand since Stair & Havlin turned over the house to Nirdlinger, and it presented a bright appearance Monday. The lobby has been completely changed and beautified. White suited attaches and a corps of girl ushers handled the big crowds Monday evening. The Grand is one of the largest houses in the city, seating a little more than 3,000. Monday evening, when the first show was given, the theatre held almost capacity.

The show ran smoothly and was received with warm approval. F. G. Nixon-Nirdlinger is general manager of the Nixon-Nirdlinger houses and F. F. Leopold is assistant. Thomas M. Dougherty will be house manager at the Grand. Three shows daily will be given, with the prices evenings 10-20 and afternoons 10.

With the Grand open, the fight for patronage among this house, the Liberty, a few doors away, booked by the United, and the Metropolitan, the Loew house six blocks away, is in full blast. Monday being a holiday, and not a good one for theatres here, the Metropolitan held about three-quarters capacity Monday afternoon and had them standing at the evening show; Andrew Mack was credited with being the "draw." The Liberty had almost a filled house Monday night. Tuesday afternoon business fell off all around.

The Liberty had for its show: Iolcen Sisters; Roach and McCurdy; Wroe's Buds; Five Armanis; Jennings and Dorman; "Globe of Death."

The sudden entry into the Lincoln Square (New York) program Monday afternoon of Frances Clare and Co., a "girl act" of 11 people (new to New York), is said to have been brought about through the Loew office "pulling out" Miss Clare from the Grand Opera House, Philadelphia, for this week.

Miss Clare, according to report, believed she was to open at the Nixon, Atlantic City, with Philadelphia to follow, on the N-N time. Five weeks in the Nirdlinger houses had been contracted for with the girly number, through Chris O. Brown. All the N-N contracts have been declared off, it is said, by Miss Clare, who will play the Loew Circuit theatres in New York.

Until recently Nixon-Nirdlinger booked his theatres through the Loew-Sullivan-Considine agency in New York.

FILM MEN MEET SECRETLY TO PROTECT THEIR BUSINESS

Afraid Newcomers From Legitimate Theatricals Will Drive Them Out. Few Old Time Movie People With Any Previous Stage Experience. Laemmle Ran a Clothing Store—Lubin Sold Spectacles Before Finding Wealth in Moving Pictures.

A secret movie society sprung into being last night. It has no name. The Union Square Hotel was the scene of its organization. It is composed of film manufacturers and exhibitors, with purpose to form an affiliation to offset the effects of the fast growing entrance into the film industry of recruits from the regular theatre.

The movie men in the new combination believe the time has come to consider the effect of the growing presence in the field of theatrical producers. The old timers fear the entrants may in time run away with the cream of spoils that have hitherto been the exclusive prizes of the founders and their cohorts.

The old time men recognize a force in the newcomers. Of the old time crowd none has brought actual stage or show experience to the business, save Smith and Blackton, of the Vitagraph, who had stage experience of a sort, also Anderson ("Broncho Billy") of Essanay. The theatre men who have come lately to the field have brought deft experience that has instantly shown the value of experience. The old timer, selected his scenarios, and often helped to stage them. When assisted, his aides have been men, for the most part, with little or no actual stage producing experience.

The new theatrical blood in Daniel Frohman, George Lederer, Weber & Fields, Klaw & Erlanger, Mrs. Fiske and the Mittenthals has illumined the field. Knowing a comic or other situation at a glance, from long experience, their direction has been authoritative. There has been no waste. It has been the observation of this, and the almost sensational success that has attended the outputs of all the strictly theatrical entities that have entered the field that has aroused the old time movie men to action. Hence the new organization.

The club meeting last night was necessarily in secret. A glance at the lists of directors of the principal pioneer film concerns will reveal many of the names of 17 members who attended the preliminary gathering. The order proposes to watch the growing theatrical encroachment, and to devise ways to keep the new force in check so that their own wares may not suffer by comparison in the sales market. The fact that some such combination would be effected sooner or later has been acknowledged by the showmen newly added to the film industry. A possible result of the organization of the pioneers will be a combination of the theatre men who have gone in for films. These report an amazing set of conditions. They say men are in charge of scenarios, productions, and film stock companies almost wholly devoid of the

necessary experience for the posts. Film stage directors are named without limit whose only real stage experience has been "holding book," yet these men are responsible for the selection of scenarios and their casting. Men and women are found, also, among the ranks of movie players, who never had a day's experience on the stage before, while people qualified by years of work, some with big companies, wait daily for the favor of a day's "jobbing" in a movie that one of these directors is free to give or decline.

The men controlling the film output of the country among the old timers, their theatrical rivals, aver, are mostly recruits from highways and by-ways of trade that could hardly be classed as art, Carl Laemmle, President of the Universal, for instance, jumping into the game from a clothing store he ran in Oshkosh, Wis., and S. Lubin giving up peddling spectacles in Chicago to become a film magnate.

IND. AT McVICKER'S.

Chicago, Sept. 3.

Beginning this week the independent films get their first showing at McVicker's. The Jones, Linick & Schaefer houses up until this time have used "trust" pictures.

The Colonial will continue with "the trust" reels.

SLAPPED HER HUSBAND.

Chicago, Sept. 3.

Erm Harold Mason, a scenario writer for motion pictures, has filed a suit for divorce in which he alleges that his wife slapped him in the face, and also held a gun to his head while he was in bed and threatened to kill him.

Harold Schlessinger, a former roomer in the Mason home, testified that he had seen Mrs. Mason slap her husband. Further testimony will be heard later.

"SLAVE" PICTURE NOT SHOWN.

The San Francisco "White Slave" or the Diggs-Caminetti trial picture (as it is also known), was not exhibited at Hammerstein's Monday as billed.

The Wednesday night before a private viewing of the picture in the theatre disclosed it was a poor film photographically.

Two pictures of the "White Slave" trial were taken, one "officially" and one snapped by stealth from the rear of the court room. It is said Hammerstein's got the much inferior film of the two.

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

BURLESQUE BUSINESS TO DATE.

The burlesque season to date has developed that the Progressive Wheel, the Eastern Wheel's opposition, is stronger in shows and patronage than any well seasoned burlesque man looked for before the attractions started out. The Progressive productions are being quite nicely reported about, and appear to be doing business.

The Eastern Wheel shows are running about the same as before, from early indications, with the usual business, not uniform, however, all over the circuit but averaging the same as in former seasons.

SELL OUT WITH BEDINI SHOW.

Chicago, Sept. 3.

Business in the vicinity of Halsted and 63d streets was at high tide Sunday night. At the Englewood, Jean Bedini offered his new burlesque show "The Mischief Makers" with (Senator) Francis Murphy in one of the chief roles. The house was completely sold out.

At the Empress, many people were turned away at both of the night shows, and "The Cost of Living," the new play offered by Rowland & Clifford at the National, also played to a packed house. The picture houses also did big business, and the streets were far more lively than they are in the "loop" district.

"PENN CIRCUIT" TOWNS.

The Penn Circuit of one-nighters over which the Progressive Burlesque Wheel shows will travel between Scranton and Cleveland will include Pottsville, Reading, Harrisburg, Altoona, Johnstown and McKeesport.

The latter town is 15 miles from Pittsburgh. As the new organization is not represented in the smoky city, the shows will jump direct from McKeesport to Cleveland, losing one day en route.

DIXON HAS TOO MUCH PLOT.

Chicago, Sept. 3.

Ollie Mack will join Henry P. Dixon's "Belles of Beauty Row" next week, replacing Jo Perry. One or two other changes will be made in the cast and the book toned down in several places.

There is too much plot to the piece at present, according to Mr. Dixon, who thinks that he will leave the drama to others.

LEAVING "MIRTH MAKERS."

Chicago, Sept. 3.

Johnnie Fogarty will not be with the "Mirth Makers," the Progressive Wheel show, after this week.

PROGRESSIVE HOUSE DRAWING.

Chicago, Sept. 3.

May Howard's own show at the Haymarket (Progressive Wheel) this week has gone far ahead of the business done at the house the opening week. A general survey of the Star & Garter and the Haymarket during the past week gave the latter house a little the best of it in the matter of attendance, although because of the higher prices the Star & Garter (Eastern Wheel) got more money.

BURLESQUE HOUSE CONDEMNED.

Terre Haute, Sept. 3.

The new Empire (scheduled to open Aug. 31 with Harry Hasting's burlesque show) has been condemned by the state building inspector who declared the second floor unsafe.

Joe Barnes who owns the house, claims several local officials advised him to go ahead with his preparations as the house was all right.

The Hastings show was cancelled and is laying off this week.

MAY DROP "PANAMA PANSIES."

It is understood that "Panama Pansies" will be dropped from the Progressive Wheel for the reason Max Armstrong does not see his way clear to make the changes suggested for the show.

CENSORS ARE OUT.

Chicago, Sept. 3.

The Columbia Amusement Co. censor committee have into town last week. The committee found some censoring to do about the Star & Garter theatre, where the billposters strike did not hit their fancy at all. They wired the Hyde & Behman concern they needed a new house manager and six union billposters at the Star & Garter.

The Censor Committee of the Eastern Wheel did not start out on its official censoring tour, but made a brief dash, returning to New York last Saturday. The trio of critics will leave again to make the regular Wheel trip in a week or so.

BOOSTING CALIFORNIA.

San Francisco, Sept. 3.

The State of California and this city in particular, is about to be boosted throughout the country in the most energetic and up-to-date fashion through the medium of moving pictures. With that end in view, the publicity department of the local Chamber of Commerce has arranged with the producers of the "Golden Gate Weekly" to feature things generally Californian and especially San Franciscan.

Special attention is to be given to the Exposition, to which a reel will be devoted weekly.

FILM IN DEMAND.

Waterbury, Mass., Sept. 3.

William Fox opened his theatre here last Thursday and one of the big features of the bill was a Kinemacolor feature film "The Scarlet Letter." The picture was in great demand elsewhere and the company ordered it returned promptly, but the management objected and threatened the Kinemacolor operator with arrest if it was not retained for a week.

The operator stole out of town in the middle of the night, taking with him the precious film and now Fox declares he will sue for damages.

"REEL LIFE" WEEKLY.

Herbert New has stepped into H. J. Streckymans' job with the Mutual Corporation and is getting out the picture sheet formerly edited by Streck. New has renamed the Mutual Observer, Reel Life.

FILM FLASHES

Edward F. Rice of "Evangelina" fame is the newest film recruit. He heads a new \$50,000 corporation.

William E. Shay of the Imp is due in Paris Monday.

"Doc" Willat sailed for the other side last Saturday.

Sir Hubert Von Herkomer of London has joined the ranks of cinematographers who will try to put the film business on art planes.

Fred C. Gunning, publicity man for the Eclair, has gone over to the Warner's Features.

Kathlyn Williams of the Selig is to be shown a new wild animal series.

The Kleine-Cines release "The Flower of Destiny," in two reels Oct. 7. Anthony Soto and Leah Guitel, principal leads in the firm's "Quo Vadis" picture, play the leading roles.

A. Warner, vice-president of Warner's Features, leaves Monday for an inspection tour of the country.

Sept. 16 and Fremont, Ohio, are date and place for the next meeting of the Sandusky branch of the middle west Moving Picture Exhibitors' Association.

The "One Round O'Brien" series of films proposed by Fred Mace for the Majestic film is temporarily suspended. Bull Young, the "O'Brien" of the first comic pug film died Aug. 25 in Los Angeles from a blow in a real ring bout with Jew Willard.

John F. Pribyl of the Chicago Selig office is recovering from his recent illness.

"Meyer and Mike Around the World," is the title of the Kinemacolor's comic colored presentation of Weber and Fields' in movies.

The Kleine-Cines new two-reel melodrama, "High Treason," to be released Sept. 18, is announced in "two acts," a classification hitherto confined to the regular theatre.

The Edison Films announce new two-reelers: "The Awakening of Man," Sept. 5; "Hard Cash," Sept. 20; "Saved by the Enemy," Sept. 19; "Caste," Sept. 12.

The St. Louis Moving Picture Co.'s Albuquerque N. M. stock company has moved to the old Melies studio near Santa Barbara, Cal.

William Shay will be seen in the title role of the Universal's 3-reel "Robispirer," to be released Sept. 8.

The Cinematograph Electric Theatre Co. of London will shortly present "The Three Musketeers," produced by the Le Film D'Art company of Paris at an estimated cost of \$40,000.

W. N. Selig, president of the Selig Polycope, has gone to Europe to round up wild and tame animals for the Selig studio.

Stanley Twist, the Selig's publicity man, left Chicago Aug. 30 for a month's vacation to the Coast.

The Ramo will hereafter release through the Exclusive Supply Corporation.

The Massachusetts branch of the M. P. E. L. of A. has disbanded and started a league of its own called the Motion Picture Exhibitors' League of the State of Massachusetts.

A. H. Woods has bought the Germany rights for the All Star Co.'s "Arizona" film.

California State Branch No. 12 of the I. M. P. E. L. of A. announce a convention in San Diego, Cal., Sept. 9 to 12.

Frederick Hallett is building a \$50,000 moving picture theatre in Seattle, to be ready Oct. 1, next.

The Reliance releases "The Glow Worm" Sept. 8.

Mulai Abdul Aziz, ex-sultan of Morocco, has bought a Kinemacolor movie outfit and proposes to get in the films some intimate Moroccan domestic effects, including some harem studies.

A New York Washington Heights movie house, now building, is to be named the Bunny, after the Vitagraph comedian.

The first reel of "The Life of Moses" which the Vitagraph will release soon, has just been received at the home office from the sections in Egypt which history says witnessed the advent of the prophet.

The General Feature Film Co is the name of the new Chicago representative of the Exclusive Supply Corp'n. of New York.

Herbert Bache, president of the Exclusive Supply, is off on a vacation in the Pocon Mountains, Pa.

L. J. Dittmar is in charge of the new Louisville distributing centre for Kinemacolor.

Essenay have engaged Robert Bolden, English comedian. Jules Ferrar, the well known native character actor, is another Essenay addition.

"The Tolls of Deception" is a Selig feature promised Sept. 16; "Tobias Wants Out" is announced for release Sept. 17, and "The Redemption of Railroad Jack," Sept. 18. "Twickenham Ferry" is announced ready by the Reliance.

Lawrence D'Orsay is to appear in a series of short feature films in his well known "blooming ass" characterization.

Kessell and Bauman have dropped the Empire trademark for their output, which will hereafter be released as Peerless Brand Films.

Dan Crimmins is the leading comic of a new Reliance release, "Fenny's Social Experiment."

Fred Mace is trying to establish a New York branch of the Los Angeles Photoplayers.

The Los Angeles Universal camp have turned out a new trick burlesque feature, one of the situations of which shows the hero rescuing the heroine from an on-rushing railroad train with one hand, while he holds back the flyer with the other.

Courtenay Foote, lately of DeLancey's forces, is now a movie player in Los Angeles.

Lillian Walker will be the queen to John Bunny's King at Coney's Mardi Gras, to begin Sept. 8.

Marc MacDermott is the shepherd in a new Edison pastoral effect.

Illinois State Convention of the M. P. E. L. of A. will be held at the Jefferson Hotel, Peoria, Sept. 23-24.

Irene Warfield has been added to the Indian Head forces of the Essanay.

The Famous Players' "Tens," with Mrs. Fiske, is being shown this week.

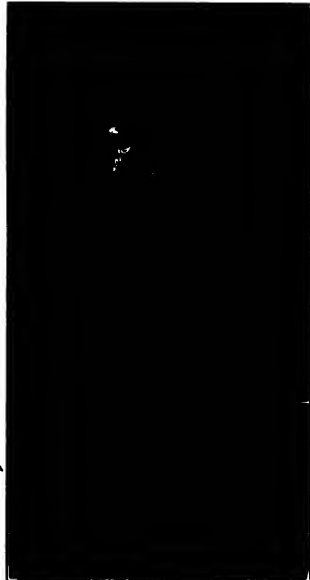
The Blache Feature Film company, planning to release one, three four or five reel feature a month, will operate from a Fort Lee studio.

Two new directors have been added to the Vitagraph studio staff in Ned Finley and Teft Johnson, who will in future be recognized both as players and directors. L. Rogers Lytton and William Humphrey, VI directors, have gone vacationing.

SPLIT IN OAK PARK.

Chicago, Sept. 3.

The Warrington theatre, Oak Park, Ill. will play vaudeville this season under the direction of F. & H. The house will not change hands or management. Sam Kahl will book, placing five-act bills costing around \$1,000 weekly. The twice-nightly policy will be followed with the week split. The house formerly successfully housed stock.



FREDERICK IRELAND presents PATRICK MILES AND CO. "MY FRIEND FROM IRELAND" Opened this week on the Webster, Ft and Levy Time.

UNCLE TOM'S CABIN

A mixed matinee audience of adults and juveniles excitedly applauded the dramatic arrival at Simon Legree's plantation of young George Shelby on the afternoon the last "Uncle Tom's Cabin" in a three-reel movie at an upper First Avenue film house. An instant earlier Tom had refused to fog Emmeline, though Simon had given him the alternative of that or suffering the lash himself. Young Shelby's chase had carried him over much territory in quest of Tom, whose owner he had been before the slave was marketed by the flog Simon Legree, Marks, from New Orleans, and the audience appeared to follow the mounted Shelby with the expectancy that properly belongs to melodrama. Legree is dead from gunshots at the hands of the New Orleans sheriff and Marks, however, before Tom's friend reaches the plantation, and Tom, himself dying of a broken heart, from the brutalities to his body and spirit administered by his brutish owner. I had never read "Uncle Tom's Cabin" as it played, and had no traditions to bother my review. The feature caught my interest at the outset, however, and held it unflinching, despite some flaws in its composition, one of the most flagrant of which was the robust physique and frank youth of the player who impersonated the title character, despite his woolly white wig that fitted none too well, and his attempts to simulate decrepitude. But Mrs. Stowe's drama is as vital today in the movies as it was in the good old days of the stage. And the filmed version will repay a visit, even for play patrons cherishing traditions. The playlet is a veritable scenic and costume panorama of the old ante bellum South. You get vistas of cottony stretches of far Southern rivers, kinetic glimpses of old sidewheel steamboats, freighted with passengers of the period, the women in crinolines, the men in quaint frock coats and sombrero and the children in ruffled pants and petticoats. An afternoon reception at the St. Claire plantation in Dixie fairly irradiates this wealth of the old time southern atmosphere, the scene introducing perhaps a hundred old and new characters in their costumes and bearing the social glory of the Southland of long ago.

And there is vivid, stirring, tense action in most of the scenes that present the atmosphere. The escape of the young colored youth, George Harris, with his friend Tom, and child, including the famous passage over the frozen river, are all staged with fine appreciation of the niceties of pantomime. Always, the incidents of the play are swifter than your anticipation. Nothing lags, nothing drags, a weakness that might be expected where the scenario author and the producers were manipulating the material of a revered classic which they might fear to make amorphous by too free condensation. The pursuit of Eliza, with the aid of bloodhounds, is reproduced, also the defense of the refugees by the leader of the Society of Friends. The audience laughed uproariously here, when Tom, in his wisdom, opened his umbrella to stem the tide of bullets aimed by Harris' defenders. The market place sale of Uncle Tom and Emmeline, and Tom's rescue of little Eva from the turbid waters of the Red River after the little child had fallen overboard, are realistic bits of staging, included as is the slave branding of George Harris with the sizzling initial of the slave's owner. Topsy rather misses what the audience will probably find amusing, when she refers to this character had led me to anticipate some successful low comedy. The effect didn't stir the risibles of the observers save in the single instance where Topsy's theft of the bolt of ribbon from Aunt Ophelia is discovered, and the wench skedaddles with the ribbon trailing behind like a flying rein. But the piece is worth while without Topsy, and, for that matter, without little Eva, save for her bit of acting in the Red River waters, where she sinks and sputters just like the rest of 'em. Corp.

CONDENSED TAB FOR FLASH.

Chicago, Sept. 3.

The feature attraction is giving the middle west manager much concern. James Matthews of the Pantages Circuit thinks he has hit upon the solution. Matthews started the Marx Bros. over the Pantages circuit in a condensed tabloid (a condensation of a condensation), as a headliner with three or four acts around it. The Bros. have done so well Matthews will turn others loose over the time. The next to go the route is Boyle Woolfolk's "Winning Miss." It will be surrounded by the usual show. Matthews declares "the flash" is the thing and these tabloids with their five and six principals and eight choristers have all the requirements.

While some small stock company tries to produce one of the classics on short notice, that's when all altitude records are broken.

GRAFT SUFFERANCE POLICY.

(Continued from Page 3.)

weekly salary list, and the small time cutting into his business at the box office, the observers remark it is but a matter of a short time now that big time vaudeville must pass away, unless there is a reorganization for the protection of the manager against the grafters who are bleeding him by sufferance.

A two-minute speech to all the big time vaudeville agents could stop grafting immediately, but the speech has not been made nor is it likely to be heard under the present commandery. While all agents and booking men are not grafters, those apparently with most authority and business are, which precludes one from throwing stones at another.

The talk of "A Man Higher Up" in big time vaudeville is gaining ground; some allege the biggest men in the booking offices have a "ward man" who collects from several sources, and that this man high up has become so obsessed for easy money he will take any kind of a chance to get it.

Meanwhile the big time managers are obliged to throw money away on their shows which the actors never receive, at the same time seeing their business going back, and no one of them excepting Keith dare openly say a word.

NEW FILM CORPORATIONS.

Ranous Moving Picture Co., Manhattan. Robt. Greacen, Wm. Fitzgerald, Wm. V. Ranous, \$10,000, 60 Wall St., N. Y.; Chelsea Films, Manhattan; \$10,000; Morris Amado, Jacob Emanuel and Charles Penser, 1844 Crotona Ave., N. Y.; Feature Picture Theatre Co.; \$50,000; Saml W. Tannenbaum, Sarah Cassell, Mary F. McCormick, 165 Broadway, N. Y.; De Luxe Films; Manhattan; \$10,000; Herman and Hattie Hoffman and Isadore Schneider, 261 Broadway, N. Y.

San Francisco, Sept. 3.

Papers were filed here this week for the incorporation of the United Keaneograph Film Manufacturing Co. with a capitalization of \$50,000. The chief promoter of the project is James Keane, a recent arrival here from the east.

NEW AVENUE OPENS.

Chicago, Sept. 3.

The Avenue theatre, at 31st street and Indiana avenue, opened big last Thursday night and gave every indication of being a sure enough winner. The house is booked by Eddie Shayne, of the Association. It had a very good opening bill.

The Indiana at 43rd and Indiana avenue is also booked by Shayne. The theatre gives a cheaper grade of show and is but a poor house alongside of the new structure. The predictions that the Indiana will be playing pictures before the season is very far advanced were freely aired. One or two other theatres in the vicinity play pop vaudeville.

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

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Sherman and De Forrest open on the Loew Circuit Sept. 29.

Arthur Dunn has found another partner, in Kitty Nelson, for a two-act.

Hardeen will be the principal attraction at the Metropolitan Opera House, Philadelphia, next week.

"Me, Him and I" is to be produced in tabloid form by Hurtig & Seamon later in the season.

Charles A. Brooke opens "The Girl of the Underworld" at Oyster Bay, L. I., Sept. 15.

"Lieber Augustin," announced for the Casino Wednesday night, has been postponed until Saturday evening.

The Schultz theatre at Zanesville, O., booked by the Reis Circuit, is playing pictures.

Paul Wilstach has sold his Virginia home and is now living at the Players' Club, New York.

Donald Arthur Appleton (Arthur Don) has filed a petition in bankruptcy in California.

Herman Lieb has engaged to produce his sketch "Dope" in London next month.

"The Soul Kiss" is rehearsing. Phil Fisher will put it out on the week stands within a few weeks.

Thompson Buchanan is writing a new play which will likely be produced late in the fall by William A. Brady.

Tommy Burns, the former heavy-weight champion of the world, owns two of the leading haberdasheries of Calgary.

The new Alhambra, Beaver Falls, Pa., seating 1,500 (John M. Strub, manager) will open around Nov. 1.

Bessie Dupend of the "Little Parisienne" is recovering from a severe attack of peritonitis at the General Hospital, Regina, Can.

Jack Spurr, who is handling the reins of the Regina theatre, Regina, Sask., is an old time showman from El Paso.

The western company of "A Girl of the Underworld" has started a trip to the Pacific Coast, the first to be attempted since the piece was produced.

Frederic Warde, the tragedian, will shortly publish a volume entitled "The Fools of Shakespeare" (McBride, Nast & Co.)

Ned Rariden, of "The Little Parisienne," came on from Calgary, Can., to have an operation performed in New York. He had a small piece of bone removed from the left side of the jaw.

The Lyric, Calgary, Can., W. B. Sherman's old house, is being remodeled and redecorated and is to adopt a pop vaudeville policy within the near future.

Fred Proctor, Jr., after an illness of some weeks, is making infrequent visits to the headquarters in the Putnam Building. Young Mr. Proctor expects to resume active charge in a short while.

M. S. Schlesinger, who now controls the Lee Avenue, Brooklyn, has decided to install pop vaudeville at the former stock house for the winter. He will place his brother M. B. Schlesinger, in charge.

Thurston, the magician, who returned from a month's stay in Europe last week, opens in Newark next week. He brought back the Monte Myro Italian pantomimists, who will appear with him this season.

John E. Coutt's "Girl of My Dreams" did \$400 more at its stands at White Plains and Poughkeepsie, N. Y., than the piece did when it first played these towns with Hyams and McIntyre. Countess Olga Von Hatfeldt plays Miss McIntyre's former role.

Fred Thompson returned to Broadway this week from San Francisco where he plans to have a big concession at the fair there. Thompson expects to return to the coast within a week or so.

Two theatrical stars filed petitions in bankruptcy Saturday—Fritzi Scheff and Christine Nielsen. Miss Scheff's liabilities are \$149,856, with a schedule of assets of \$74,923. Included in the liabilities is a claim for breach of contract amounting to \$100,000 held by the Shuberts. It is alleged that Miss Scheff had endeavored to avoid going into bankruptcy but was compelled to do so through fear of threats of attachments against her vaudeville salary. Miss Nielsen's schedule acknowledges debts to the extent of \$3,231, with personal clothing and stage costumes of only \$100.

TOMMY'S TATTLES.

By THOS. J. GRAY.

Have you ever heard: "I don't mind doing the extra show, but it's the waiting around that I don't like."

The United States of America will have to acquire some more southern territory—there are no more southern states to write songs about.

If show business were run like baseball we'd be reading these kind of notes in theatrical papers:

"The Orpheum Circuit has drafted Ty Burntcoak, the comedian, from Pantages. Ty hit them very hard on the small time and should make good on the big circuit."

"For \$10,000 B. F. Keith has purchased outright from the Gus Sun Circuit the Laughing Bros., two boys who have not made an error on the small time this season. They will be kept in the dressing rooms a couple of weeks to get used to the big theatres."

"Waivers have been asked by Mike Sheedy on Rosie Ragsinger. Rose has slowed up so much Mike had to bench her. After having an average of 1,000 for two years it's tough on Rosie. It is thought she will be made manageress of some Bijou Dream."

Joe Wood, the pitcher, isn't having such a good year, but Joe Wood, the agent, says he's busier than ever. (It's all right, Joe, never mind the dinner.)

Constant Reader.—A Table de Hote is a place where a man takes his own wife to dinner.

He looked at the signs around Hammerstein's, turned to his friend, and said in a very knowing way, "I see the Four Bards have split and Wilkie Bard is going to work alone."

News Item.—"Damaged Goods" is still running.

If you think there is nothing in the world that can make you laugh you want to hear Joe Goodman giving good advice.

Since the law against ticket speculation in New York each theatre has 10 or 20 of them in front of it instead of five or six as formerly.

Nothing in this column is ever copyrighted, and if we have been correctly informed there has been nothing in it worth copyrighting.

(Not written by Tommy Gray.)

IMPORTANT NOTICE

VARIETY has no representative not provided with means of identification and proof of his connection with the paper. Any one unknown anywhere alleging to represent VARIETY should be called upon to establish identity and connection.

H. Q. Smith and Joseph Morrison are promoting a circuit of vaudeville theatres from Montreal to Vancouver, installing a pop policy of four acts and pictures.

The Royal, at Virginia, Minn., formerly on the books of the Webster Theatrical Agency, has switched to the S-C booking department and the first show is started this week.

Harry W. Taylor is organizing a traveling repertoire company which will open Sept. 15 for a forty weeks' tour of New York State and New England territory.

Enrica Dilli, singing Maid Marian in the "Robin Hood" revival at the Grand Opera House this week, is a protegee of Marie Cahill's and a Dan Arthur discovery. Miss Cahill took Miss Dilli to a rehearsal of the opera. Arthur at once engaged her. She has sung in Malta and Paris.

An actors' hotel in New York has two stairways, one in the front which leads past the hotel office, and one in the rear, which avoids the settling place. The landlady discovered many of her guests passed out by the rear way Sundays. Accordingly she ordered that early every Sunday morning the back staircase be freshly painted, a "Paint" sign hung up, and that no boarder could exceed a credit of \$20. The new system is working to her satisfaction, according to report.

The Library, Bennington, Vt., will hereafter be booked by Walter Plimmer. J. B. Harte, who runs the Library, has practically taken over Ward's Opera House there, to play the big shows and vaudeville this winter.

Thomas Whifen, with the "Three Twins" for two seasons, has joined the Mark Swan tabloid piece, "Rockabye Baby" which Boyle Woolfolk leased for production from Lefler-Bratton. It's Swan's former "Whose Baby Are You?" rewritten.

The Stotesbury-Oscar Hammerstein damage suit in Philadelphia which involved \$40,000, has been settled out of court. The impresario pays the costs of the trial. This puts an end to the report that Stotesbury would ask for a new trial.

Counsel for George B. McClellan, theatrical manager, applied to the New York courts recently for permission to inspect the divorce records. It then came out that Pauline Hall, McClellan's former wife, has started suit in London in an effort to recover back alimony of \$10 a week.

Joe Sullivan, formerly with "McFadden's Flats," has been engaged to head Walter Plimmer's new tabloid company which will present "The Trolley Car Girls." With Sullivan will be Grace Ames, Max Fehrman, Jr., and the Usher Trio. Frank Brand is musical director.

FLOCK OF LEGIT HITS ARRIVE WITH OPENING OF SEASON

"Adele" Goes Over With Rush at Longacre, "Her Own Money" Scores at Comedy, "The Fight" Will Fill the Hudson, and Hippodrome's New Spectacle Doing Business. John Drew at Empire.

The crop of new productions recently exhibited seems to have gotten over with every promise of financial success. "America," the spectacle which opened the Hippodrome Saturday night last, may be included in the list. The huge house registered two capacity audiences Monday.

"Her Own Money" at the Comedy has caught on, making what appears to be the third huge hit recorded for that little playhouse, the other two being "Bunty" and "Fanny's First Play." "Adele" (opening Aug. 28) at the Longacre is one success—so much so the \$2.00 seats are being shoved back to a spot where they encroach on what has heretofore been the cheaper places. After having a bunch of partners in with him on the theatre while H. H. Frazee presented "Are You a Crook" and "The Silver Wedding," he bought them out on the afternoon of the presentation of "Adele."

John Drew in "Much Ado About Nothing" opening Monday, will do some business for his annual three months' engagement at the Empire. "The Fight" (opening Tuesday), a new melodrama of underworld political and social evil conditions, by Bayard Veiller, author of "Within the Law," has attracted a lot of sensational disapproval on the part of the press, as was designed; hence there will be many folks scrambling to see the piece.

"ADELE" A CORT BOOKING.

Chicago, Sept. 3.

Upon "Adele" leaving the Longacre, New York, her next step will be the Cort, Chicago. The booking has been entered through H. H. Frazee, interested in both theatres.

SUMMER SHOW IN WINTER.

(Special Cable to VARIETY.)

Paris, Sept. 3.

To conclude the summer season at the Theatre des Varietes, was revived Sept. 1 Francis de Croisset's successful comedy, "Le Bonheur Mesdames," with Blanche Tourain, J. Darcourt, Daussmond, Messrs. Duluc and Plateau, and the reappearance of the veteran Baron. Manager Samuel will probably continue the piece for the winter season in October, but with the creators, Jeanne Granier, Eve Levalliere and Albert Brasseur.

COMPULSORY ENGAGEMENTS.

A clause in John Craig's contract with William A. Brady for the presentation of "Believe Me Xantippe" calls for the engagement of Mr. Craig's wife, Mary Young, to play a part in the piece.

When Brady approached John Barrymore to take the leading role he ac-

cepted on condition that his wife, Katherine Harris, be also cast for a part. This comes under the head of compulsory engagements.

"RICH GIRL" ALL OVER.

Eleanor Gates' piece "The Poor Little Rich Girl" is to be produced by Charles Frohman in London this season and by Max Reinhardt in Germany. Klaw & Erlanger will have two companies touring America.

Arthur Hopkins is to produce about Oct. 15 a new piece by Miss Gates.

"MODERN EVE" AGAIN!

"A Modern Eve" may be revived shortly by private capital. A. H. Woods has relinquished his rights to the piece, probably without regret.

"NO. 2" "P. & P." WEST.

The western "Potash & Perlmutter" company is to open in Chicago some time in November.

YIDDISH AT GLOBE, OCT. 1.

Chicago, Sept. 3.

The Globe opens with Jewish drama Oct. 1. The Keny Libson Co. will be the first to hold the boards there for 10 weeks. Thomashefsky and Adler will follow in later.

ROCKFORD A WEEK STAND.

Chicago, Sept. 3.

Rockford, Ill., with less than 100,000, is now a week-stand town. "The Blindness of Virtue" played there a week with daily matinees and made money. Other shows have tried it and did very well.

LONG BRANCH THROUGH EH?

Long Branch, Sept. 3.

The "No. 1" "Peg O' My Heart" opened here Monday, two shows, to \$1,812.

SIGNS FOREIGN TENOR.

Wilmothe Merkle is a strong voiced, high-toned baritone from Europe, who came to this country on gumshoes and was placed under contract by the Shuberts before any of the other managers had a chance to hear him sing. He is in "Lieber Augustin," with one song, until something else turns up.

As Merkle was given a chance to practice on George Macfarlane's music, it is understood the latter may not remain with the "Augustin" piece long.

TOTTEN DRAMATIZING BOOK.

Joseph Byron Totten is making a dramatization of "The Valiants of Virginia," Hallie Ermine Rives famous novel.

The task was originally allotted to Eugene Presbrey, who was compelled to relinquish it through illness.

FOLIES BERGERE SHOW.

(Special Cable to VARIETY.)

Paris, Sept. 3.

The 1913-14 season of the Folies Bergere was inaugurated Sept. 1, with Clement Bannel still in charge.

The principal item on an excellent bill is a ballet, "Montmartre," by the painter Willette, and Mme. Mariquita, the ballet mistress.

The music is by Bosc (of the Bal Tabarin), who has of late supplied and published Fragon's songs in France. The ballet met with success.

The leading roles are held nicely by Miles. Alice Clairville, Darling, Delmairis.

Other numbers on the program are Gus Fowler, Humpsti-Bumpsti, Hockneys, Alice Wilson Trio, Perizoff, jugglers, Boucot (local comedian who can dance).

The vaudeville program is good, but Alice Wilson went only fairly well.

DOLLY'S SALARY ATTACHED.

Chicago, Sept. 3.

Jennie Dolly, who played the Palace last week with Harry Fox, ran into a little nest of trouble during the week. The Shuberts, her former managers, tied up the salary of the act to satisfy a claim of \$600, paid Miss Dolly while rehearsing for the Winter Garden production. The dancer secured a lawyer and will fight the claim, alleging there is no money due the Shuberts. In retaliation she is suing the firm for \$250, a week's salary, which she did not receive when leaving the show. Her partner, Harry Fox, has also entered into this and has filed his claim for one week's salary against the legitimate managers.

Fox and Dolly were called in to do double duty last week. Bertha Kalisch left the Majestic, Chicago, bill owing to illness and the team played both the Majestic and Palace.

DILLINGHAM STOPPED IT.

There came very nearly being a revival of Frank Daniels' greatest success "Little Puck," recently. It was to be in the form of a musical version with melodies supplied by A. Baldwin Sloane and with Daniels in his former role.

A number of downtown business men had agreed to club together and put up \$20,000 to finance the production but before doing so insisted that the venture should be sponsored by some representative management. Someone suggested Charles B. Dillingham and all hands said "Great."

The manager was waited upon, the plan put up to him and he expressed himself as willing. Asked what his charges would be, Dillingham said "Fifty per cent."

Daniels still has his script, Sloane his music, the backers their money, and Dillingham his health.

"THE WHIP'S" RECEIPTS.

Chicago, Sept. 3.

"The Whip" opened Saturday night at the Auditorium to \$3,684, played to \$3,700 at the Sunday night show, doing \$3,376 at the Labor Day matinee and \$4,762 the same night.

The second night receipts beats "The Garden of Allah" in the same house by \$1,200.

"TANGO" AT ALHAMBRA.

(Special Cable to VARIETY.)

Paris, Sept. 3.

The Alhambra was reopened Aug. 30, a day earlier than usual to catch the Sunday public. E. H. Neighbour remains as resident director, and Joe Brook as stage manager.

The Variety Theatres Controlling Co. has provided a good and full variety program. The appearance of Max Linder was awaited with interest—but he had already appeared in vaudeville in Paris, at the Olympia, about three years ago, when Marinelli and De Cottens introduced him in a revue. The moving picture actor now appears in a sketch, entitled "Tango Caused It," in which Hilda May takes a part. The sketch is hardly original, but Miss May did fairly.

Jean Clermant's burlesque circus does nicely; Carbreys Boys made good, and also the Craggs.

NEW YORK NOT SOLD.

The Times Sunday printed a front page story saying the New York Theatre building had been sold for \$3,000,000. Much circumstantiality was attached to the tale, which mentioned that William Morris would have to vacate immediately. Several New York papers copied the account, without giving the Times credit, which was just as well, since the New York has not been sold. It was merely the old reported sale of the theatre property cropping up once more.

William Morris has a lease on the premises with a cancellation clause running from 30 to 90 days, at Morris' option, and carrying a penalty payment to him in the event of notice of cancellation being given. The maximum amount of the penalty is \$50,000.

BARTHOLOMAE TRYING IT.

The theatrical portion of the population of New York is watching with great interest the campaign of protest inaugurated by Philip Bartholomae to secure a rehearing of his farce "Kiss Me Quick," which was so unmercifully scored by the metropolitan newspaper critics on its premiere last week. There are some who believe he cannot win in the face of such odds and others who are wishing that the public will reverse the unanimous expressions of the daily paper reviewers. On Sunday last all the papers contained as an advertisement "An Open Letter from Philip Bartholomae."

When seen this week a representative of the management said: "The show's business is constantly picking up, in spite of the divided interest of theatre-goers due to so many openings, reinforced by the hot weather. We are determined to give the piece a thorough trial."

Bartholomae will produce Sept. 22 on the road "The Bird Cage," a dramatic comedy by Austin Adams. Alice Brady has been engaged for the leading female role.

MURRAY BUYS GOLDEN HOME.

George H. Murray, erstwhile advance agent and now theatrical printer, has purchased the home of the late Richard Golden at Port Washington.

NEW CHICAGO OPERA HOUSE MAY STAND ON OLD SITE

**Famous House Now Demolished Likely to Arise Again.
Theatre Better Rent Getter. Applications for Office
Space Scarce in Proposed Structure.**

Chicago, Sept. 3.
The Chicago Opera House may be the name of a theatre on the site of the present Chicago Opera House after all.
The original intentions of the Conway builders was an office structure to cover the entire territory, but the failure to grab up office space in the part on Washington st., now building, set the promoters to thinking. It is now almost a certainty there will be a theatre in the new building, with a corner entrance, and the Chicago Opera House name will be retained.

ADAPTING "HOTEL EVE."
George W. Lederer is to produce in Chicago in about six weeks an American adaptation of "Hotel Eve," to be called "Madam Moselle."
It is a musical version of a French farce. Earl Carroll is doing the lyrics and Ludwig Englander the music.

SOME "EVANGELINE" PEOPLE.
Richard Buhler, Frank Andrews and David Torrence will be members of Arthur Hopkins' production of "Evangeline," with Edna Goodrich starred,

"FRISCO SAL" IS "SHADOWED."
James Forbes' production of "Shadowed" announced for the Fulton the latter part of the month is his rewritten "Frisco Sal" produced last year with Constance Collier in the title role.

"Mlle. Baby" FOR ANNA HELD.
Stanley Murphy has completed the book and Henry Marshall the music of a sort of "review" for the Anna Held road show. It will be called "Mlle. Baby."

TOUGH WEATHER, INDEED.
(Special Cable to VARIETY.)
Paris, Sept. 3.
The Alcazar d'Ete closed Aug 31, after one of the worst seasons recorded, due entirely to the bad weather.

A better program than that provided last season did not show better results. If Rostand had recited verse on a step-ladder people would not have sat out in the damp to hear him. If the usual revue had been on tap probably the loss would have been greater than it is.

ADELE ROWLAND IN SHOW.
Chicago, Sept. 3.
Adele Rowland has replaced Ada Meade in "A Trip to Washington" at the La Salle.

POWERS' \$1.50 HOUSE.
Chicago, Sept. 3.
When "The Governor's Lady" opens at Powers', the admission price will not exceed \$1.50 although it was understood when the Shubert-Klaw &

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Erlanger agreement was consummated that Powers' and the Garrick would remain at \$2, all the other houses charging less. Orders from David Belasco brought the new price into effect, although it may not stand beyond the run of "The Governor's Lady."

De COURVILLE LIKES PLAY.
"The Family Cupboard" at the Playhouse has struck the fancy of Albert de Courville, the London manager now in New York. He is trying to secure the English rights for the piece in which Franklin Ardell has scored a big hit. Notwithstanding his success, however, Mr. de Courville, who held a prior contract for Mr. Ardell's services is expecting him to leave New York next week to rehearse for the new Leoncavallo operette "Are You There?" due to open at the Prince of Wales', London, about Oct. 15.

Sept. 10 at the Prince of Wales' de Courville is putting on "Girls," the Clyde Fitch piece which New York has seen. It calls for but a small cast and the London manager expects it will be a go.

Mr. de Courville and wife (nee Shirley Kellogg) sail Saturday on the George Washington.

Both Mr. de Courville and A. Charlot, the London Alhambra manager, complain of the scarcity of material in New York at present. A year ago when the managers also accidentally reached New York together they experienced no difficulty in quickly obtaining people wanted for English revues. Mr. Charlot has not decided when he will return home.

ATTACHMENT PROTECTION.
Chicago, Sept. 3.
Attachment proceedings in the future may have no terrors for the managers taking out troupes if they follow the advice of Harry Munn of the S. L. & F. Lowenthal firm, who has hit upon an idea whereby each manager of a troupe is made an agent of a Surety Company before leaving for the road. When the company is attached all the manager needs do is to issue a bond and move his troupe.

BRONX O. H. STAFF.
The staff for the Cohan & Harris Bronx opera house in the Bronx is Richard Madden, manager, and Harry Cullen, treasurer, both from the same firm's Grand opera house on the West Side.

At the Grand George Kingsbury will assume charge, with Lem Spencer (formerly at the New York theatre) as treasurer, the remainder of the downtown theatre's staff remaining.

The Bronx opened last Saturday with "Fine Feathers." Its opposition, the Cort-Gersten theatre up there starts Sept. 6 with Trentini in "The Firefly."

"PASS" AND "AD" RULES.
Chicago, Sept. 3.

The pass question is up once more. All the houses in the Shubert-Klaw & Erlanger pool (Garrick, Princess, American Music Hall, Powers, Studebaker, Illinois, Blackstone) have now a rule which cuts off all passes except to the press. This will be enforced rigidly.

These theatres have also a new rule on advertising. When an attraction now makes one of these houses, the house agrees to spend \$250 a week during the run of the show. If the show wants more, it must pay for it. The reason given is that many shows come in and want to spend big sums in newspaper advertising and billposting. It is said if a piece is a success, it does not need advertising to any great extent, and if a failure, no advertising will do it any good.

To place 50 lines Sunday and from five to six lines daily in the newspapers of Chicago costs about \$223 a week. This leaves \$27 for billposting.

FORGOT DRESSING ROOMS.
Since show business became a recognized institution it has been regaled with more or less authentic tales of one-night stands, but never before has there been an official record of a regular house with no dressing rooms.

When a new "opry house" in Truro, Nova Scotia, was completed it was discovered the builder had entirely overlooked the necessity of providing accommodations for the players. An agent ahead of a big musical show about to play there has written his manager in New York notifying him he has made provision for the actors to dress in the fire house adjoining.

In an adjoining town, Sydney, the house manager is employed during the day in a mine at North Sydney and cannot be interviewed until 7 P. M. Four big musical shows in succession are booked through that territory.

"PASSING SHOW" STAYS OUT.
The report that "The Passing Show of 1912" might end its tour in October contradicts the route sheet in the Shubert's office. According to that, the production is to play into November.

The new Winter Garden show, to succeed the present attraction there ("Passing Show of 1913") will be organized before the termination of the "Passing Show" troupe, and likely follow the "13" piece into the Garden around Nov. 15.

"13" is there for a run of 18 weeks.

TOO HOT IN CHICAGO.
Chicago, Sept. 3.

The sudden return of hot weather has played havoc with business in general here, although relief is expected shortly.

DIVIDED WEEKS POLICY.
Terre Haute, Sept. 3.

The new management of the Grand Opera House has changed policy and will hereafter divide the week with road shows and vaudeville, the latter playing the last four days, booked through the Jones, Linick & Schaeffer Agency.

CHANCE FOR "MERRY MARTYR."
Boston, Sept. 3.

"The Merry Martyr" went through its premier performance Saturday night at the Colonial, and the only startling thing is Macklyn Arbuckle "getting away with it" as the star of a musical comedy, singing two lines of one poor song and dancing exactly two measures of a sort of ponderous turkey trot. At that, however, it is the music, and this same Arbuckle who has played German dialect, Shakespeare, comedy, drama, blackface, vaudeville and howling melodrama that will probably make "The Merry Martyr" a paying proposition for Klaw & Erlanger.

Hugo Reisenfeld was in the director's box and worked full justice to an excellent score which is well sustained and which has no big song in contrast to the rest of the music.

Arbuckle assumes the role of a governor of a Spanish province and makes up like William Jennings Bryan, possibly because the part he portrays is that of a government official who finds his salary insufficient unto the day thereof.

The plot concerns his schemes to start fake revolutions in order to draw upon the coffers of the nation to suppress them. Instead, he succeeds in starting a real one.

Although Arbuckle is the mainstay of the production, aside from its music, the real humor of the evening was rendered by Denman Maley as his private secretary, a role containing many latent possibilities. Alice Doney's nervousness was quickly dispelled by a cordial reception, and she was in especially good voice. Gertrude Vanderbilt dances well, but her smile was forced a trifle too much. Tessa Kosta buried thoughts of her voice by the superb manner in which she was gowned. John H. Goldsworthy carried the heroics well instead of dragging them as is the usual custom, and the chorus was exceptionally snappy.

"The Merry Martyr" will get along nicely, but the K. & E. wheelbarrow will never be needed to take its profits to the bank.

SPOKANE BOOKINGS UNSETTLED.
Spokane, Sept. 3.

While the Hypotheekbank hesitates whether to rebuild the Auditorium, the distribution of bookings for Spokane's theatres remains unsettled. The loss on the Auditorium now is estimated at \$35,000, mainly to the body of the house. The stage was unharmed.

Manager Jesse Gentry still refuses to announce what interests have taken an option on the American, but managers of other variety theaters believe the Western Vaudeville Managers' Association will book the house. The next Auditorium booking "Everywoman" will play the American week of Sept. 8 and then the N. W. T. A. shows will go to the Spokane, which will abandon its policy of vaudeville and pictures.

Instructions from John Cort to Manager Charles York of the Auditorium provide only for making temporary arrangements, pending the decision as to rebuilding the burned theatre.

STOCK

TAKEN ILL ON STAGE.

Providence, R. I., Sept. 3.
Eddie Poulter started rehearsals last week with the Empire stock, but became suddenly ill with a combination of heart and stomach trouble and had to be carried off the stage. Fred Gebhard will play his rôles temporarily. The company opened Monday.

AUTUMN LEAVES.

Scranton, Pa., Sept. 3.
Poli's local stock company closes its summer season Saturday night, as the house will return to vaudeville for the winter.

Union Hill, N. J., Sept. 3.

The Sue Higgins stock company, which has been playing tabloid dramatic pieces at the Union Hill Air-dome, will close its summer stay here Saturday night.

ACADEMY'S NEW LEAD.

A new leading man bobbed up at the Academy Monday when Frank Charlton appeared in the lead of "The Great Diamond Robbery." James Ryan, absent from the company six weeks, returned Labor Day. Among the new faces are Kitty Blanche and Arthur Buchanan, formerly with the Crescent stock, Brooklyn.

William J. Kelly, a former and recent Academy leading man, was engaged by the Shuberts to head the western company of "The Lure," now enroute to Los Angeles. Kelly's debut was made at the professional matinee of the piece last Saturday at the Maxine Elliott.

EMPIRE, PATERSON, STARTS.

Paterson, N. J., Sept. 3.
Under the personal direction of A. M. Bruggeman, who has the house, the Empire opened again with stock Monday with "A Fortune Hunter" the first attraction. William H. Gregory is stage director. The leads are Ralph Herbert and Lois Howell. Marion Hutchins is with the company.

PRINCESS MUSICAL STOCK.

Des Moines, Sept. 3.
The Princess, in past seasons playing dramatic stock, has taken on a musical stock policy.

Olive North is prima donna. Roger Gray, Neil McNeil and Louise Allen are members of the company.

From the reception given last week's production, it looks like the musical stock will do very well.

Wedgwood Nowell is directing the musical stock at the Princess.

MELDON SIGNED TO DIRECT.

C. Cahill Wilson was in New York a few days ago and engaged Percy Meldon as director of the new stock company which he will install at the Auditorium, Baltimore, Sept. 29.

Meldon commissioned Paul Scott to select the leading people. Wilson has leased the Auditorium from the Shuberts for one year.

THE TYPE'S THE THING.

Katherine Stevens has a grievance. Last season she played Rita in "The Common Law" and was re-engaged for this season. When reporting for the opening performance at the Majestic, Jersey City, last week, she was told another woman had been engaged for her role, as she was not the "type."

FROM DENVER TO CAPITAL.

Washington, D. C., Sept. 3.
Forrest Orr, at one time with the Ethel Barrymore and William H. Crane companies, has come from the Elitches Garden, Denver, to play juvenile roles with Poli's local stock company.

PERMANENT AT LYNN.

Lynn, Mass., Sept. 3.
The Auditorium opened with a permanent stock last week under the management of R. A. Jones, the starter being "A Woman's Way." The Auditorium is "opposition" to Lindsay Morrison's local stock.

Brenda Fowler, leading woman; Charles Peyton and Laura Arnold were engaged through the James Clancy agency, New York.

Among the plays announced are "The Barrier," "The College Widow," "As Ye Sow," "The Price," "Pierre of the Plains," "Kindling," "The Deserters," "The Warrens of Virginia."

CONTINUING THE STARS.

Detroit, Sept. 3.
The next star to show at the Washington will be Cecelia Loftus, who follows Amelia Bingham for a two weeks' engagement, playing "Trelawney of the Wells" and "Mrs. Dane's Defense."

Plans are afoot to land Douglas Fairbanks until his regular season opens.

CHANGES IN HARTFORD.

Hartford, Conn., Sept. 3.
Rebecca Ridgely is to finish the season out here at Poli's stock as leading woman, replacing Brenda Fowler, who has gone to Lynn. John Winthrop, late of the Vancouver stock, will also finish the summer here.

Hobart Cavanaugh and wife, Florence Heston, after leaving Poli's Sept. 13, will resume their former roles with the road company of "Bought and Paid For."

BUSINESS VERY BAD.

Newark, Sept. 3.
After a non-paying summer season the operatic stock company which held forth at Olympic Park closed Saturday night. Business had been so discouraging no attempt was made to get any Labor Day money.

J. Gordon Edwards has not severed his connections with the Academy of Music stock as reported. Edwards has been with the William Fox Co. as director ever since Corse Payton withdrew from the place.

The Jesse Bonstelle stock closed a summer stock engagement in Detroit with a performance of "Mind Th' Paint Girl."

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LONDON

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18 CHARING CROSS ROAD (CABLE "JESSFREE, LONDON.")

JESSE FREEMAN, Representative.

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

London, Aug. 27.

Perhaps the biggest topic of the week has been Jack Johnson and his almost appearance on the London music hall stage. The fighter was booked at the Euston Music Hall and the South London Music Hall for this week, but as is known the appearance did not come off. Instead of hurting the fighter the papers have done a big thing for him as an attraction, if he does appear any time within the next three months in London. Johnson has been booked a tour of the Variety Controlling Co. houses and of course the London papers' protest will be a big asset to his drawing powers on this time in the country. No matter what the London press has said the real reason for Johnson not appearing cannot be stated exactly. Some say the management were afraid and others Johnson didn't like it, but the real reason will not be known until it is a certainty one way or the other in regards to Johnson showing in London. He has been accused of being a pretty good showman and has proved this in many ways. On his contract with the Variety Controlling Co. the champ wrote his signature something after this style—"Champion John Arthur Johnson," and above, "This contract is void if I am not champion of the world when these dates are to be played." The dates are for late in the fall. Within the past week the dailies have given Johnson no less than four columns, most "panning" his music hall appearance and along with the public discussing the subject, Johnson, no doubt, would be the biggest draw in England. Most of the artists are against the negro but there are a few who support him. There has been one resignation from the V. A. F. over the attitude that body took in the matter.

Murfane, Xylophonist, will sail for South Africa Sept. 13, booked there for eight weeks. Murfane has been playing the provinces and the Gibbons tour in London for the last few months.

P. T. Selbit is producing the "Miracle Picture" effect in the drama "The Picture of Dorian Gray," to be produced at the Vaudeville theatre, London, tomorrow. The effect will also be used in the production of the same play in America in which Lou Telleger will star, starting about New Year's.

Galletti's Monkeys have been booked to appear in one of William Morris's road shows this fall in America.

The Brothers Belleclair are in England after six months in South Africa and on the Continent.

The Novelty Clintons are in England after a year on the Continent.

There is some dispute about the producing of the next revue at the Empire. To fill in the space between this revue and a new one a musical comedy will be done there. Will Bishop will produce it. Austen Hurgen will in all probability produce the new revue.

It is reported the engagement of Charles Manny (Manny and Roberts) and Mabel Ford is a fact. It is said Manny was accepted by wireless as Miss Ford was on the ocean, bound for New York when she received the proposal. Mabel has been appearing over here with her sister, Dora, on the Moss time on which time the two girls still have two more times around to play. Dora is at present in England with her husband, Eddie Emerson, of Emerson and Baldwin.

Dollie Parnell, a former musical comedy girl in London, married an Indian Prince some time ago and is appearing this week at the Tivoli under her title "Princess Kahn." Her sketch is farcical, called "All's Fair," written by Tom Gallon. The little comedy properly handled would prove a success. It is a real good idea. The Princess, however, is not a startling actress and at times lets the sketch down badly. Perhaps the publicity will help. The sketch at any rate will amuse.

"C'est Chic" is the title of the next French Revue for the Middlesex Sept. 1. Mme. Rasimi will appear along with 60 French artists and the piece will be in 20 scenes.

Keno and Green booked to sail last week for the States decided to remain here a few weeks longer.

Chick Sales is playing the Palladium this week as a deputy and seems to have struck his proper house.

Lily Smith, billed as the champion lady swimmer of the world, is headlining at the Victoria Palace this week. Lily is assisted by her two sisters who dive. Outside of being badly presented, the act should prove an attraction in places.

Quite a row over the McCormick "train effect" around the provinces lately. The original was booked with the Varieties Controlling Co. later in the year on condition that no "copy" would be put on previously. Last week at Newcastle the Moss circuit sprang one at the Empire. One Maitland, an agent in New York about a year ago, is said to be responsible for the "copy." It looks now as though McCormick is going to produce his road effect right away. There will be a race to get in first. As it should be the "copy" is not nearly up to the original.

OBITUARY

Mme. Gounon (born Maria Delvingue), a French actress, died in Paris, Aug. 18, at the age of 50 years.

Smaun Sing Po, a dwarf Hindoo acrobat, died of pneumonia, at Berlin, at the age of 30.

Frederic Achard, the actor who created Alexander Dumas' "Monsieur Alphonse," died at Bagnoles, France, Aug. 21, aged 65.

David Shubert, father of Lee and J. J. Shubert, died late last week, at his home in Jamaica, Long Island. He was 75 years old.

Richard J., son of Clark Martinetti (Martinetti and Sylvester), died Aug. 30 in Philadelphia, aged 9 months.

Dudley BeAnos, the three-year-old son of The Be Anos, died last week of spinal meningitis after an illness of three weeks.

Buffalo, Sept. 3.

Albert Gerstner, profession parachute jumper of Gloucester, N. J., was killed at a local fair, when he dropped 400 feet from a partly opened parachute into a clump of bushes half a mile away. Several thousand people looked on and cheered as the young fellow shot to his death. James Frost, his partner, who also took part, believes Gerstner lost his grip on the swinging bar of the parachute. John A. Kelly owns the act.

Roy Seeley Ewen, aged 36 years, who had been in vaudeville and legitimate, died Aug. 27 in the West Side Hospital, Chicago, following an operation on his stomach five weeks ago. Ewen and his wife (Christine Prince Ewen) appeared together for the past five years.

Russell Summerville, aged 22, a son of Amelia Summerville, died Sept. 2 at his home in New York. Deceased and his mother were both members of the "When Dreams Come True" company playing at the Lyric.

GOOD LITTLE PROMISER.

Chicago, Sept. 3.

The F. & H. Theilen controversy over Davenport has not been settled. From the attitude of Frank Theilen it is not likely to be, unless his satisfaction. The Orpheum, Davenport, goes ahead with the vaudeville policy, booked by Sam Kahl for F. & H. and Butterfield, while the new theatre which Theilen is interested in is being built.

Theilen has made the statement he will not play an act over the Theilen-Allardt time, which had played the Orpheum, Davenport.

The controversy came up over the Association "franchise" for Davenport. Charles Kohl, nominal head of the Association, graciously promised it to both managers.

It is expected that some official action will be taken in the Davenport tangle at the next meeting of the W. V. M. A. directors, Oct. 6. One of the present house owners in Davenport will be granted a permanent franchise.

ALBANY, N. Y.
 LOEW
 Knapp & Cornelia
 Aubrey & Hollis
 Robert Lodge Co
 Zu Hair
 Jas McDonald
 (Two to fill)
Albany, N. Y.
 Columbia (ubo)
 Macky & Redneans
 Mally Breen
 Lisa Allison
 Maurice & Conrad
 Leo Diamond
 Mally
Albany, N. Y.
 PANTAGES (m)
 (Open Sun Mat)
 Lotie Mager & Girls
 Powell & Bennett
 Hamburger Marion & D
 Alfredo Marshall
 Lily Mann
 Clayton & Lennie
Albany, N. Y.
 ORPHEUM
 McClain & Malone
 Norton & Robinson
 Marie Doland
 Marie Norcross Co
 March 17th
 Caruso Bros
 Carl & Lotie
 ARUG (m)
 (Open Sun Mat)
 Laurice Orway
 G. Bennett
 Ernest Carr Co
 Archer & Ingersoll
 Klein & Brainger
Albany, N. Y.
 DOMINION (ubo)
 Cnas O'Connor Co
 Hester & Lovett
 Cnas Semoa
 Grading Omearas
 (3 to fill)
CENTRAL CANADA
 HILIBLON
 Sympony Quartet
 Hayden Troupe
 Six Buredues
 (5 to fill)
Clinton, N. Y.
 PRUCIA'S
 "Salvation Sue"
 O K Sato
 Two Roses
 Marino & Woods
 Dunlop & Virton
 2d half
 Hope Booth Co
 Lamb's Manikins
 Smith & Farmer
 Harry Leclair
 Caspar & Cleighton
Philadelphia.
 KEITH'S (ubo)
 "Blackhead Alma & B
 baby Helen
 Steiner 3
 Weira Francis Co
 Lewis & Doty
 Courtney Sis
 Jugging Burkes
 Koser's Dogs
PEAKA HOUSE
 (Two)
 Aldro & Mitchell
 Donner & Powers
 Linton & Girls
 Jas McDonald
 Madden & Fuller
 Hardson
 (One to fill)
 2d half
 Marr & Robinson
 Wilson & Pearson
 Hardson
 variety 3
 Robert Hodge Co
 Gerlie Van Dyke
 Levering Troupe
ST. LOUIS (ubo)
 "House Jack Bull"
 White's Minstrels
 Kaynor's Players
 Marion Harrison
 Schaller Bros
NIXON (n-n)
 Herman & Shirley
 James McDonald
 "Snap Shots"
 White Pelzer & W
 Yocarys
 (One to fill)
POINT BREEZE
 (n-b)
 Price & Price
 Moore & Moore
 Marie Donls
 Francis Co
 2d half
 Boydell Duo
 Hert Wilcox Co
 (Two to fill)
ALLEGHENY (ubo)
 Gordon & Marks
 Seymour's Dogs
 Kramer Bros
 Fisher & Green
 Rogers & Wright
Pittsburgh
 GRAND O H (ubo)
 Robert T Haines Co
 John & Mae Burke
 Marie Dressler
 Shriner & Richards
 (Three to fill)
Pittsfield, N. J.
 PROCTOR'S
 "Childhood Days"
 Wells & Burns
 Prerett & Merrill

Ash & Shaw
 Dorothy's Playmates
San Francisco.
 ORPHEUM
 Elsa Burgess
 Jack Kennedy Co
 Manning Moore & A
 Buckley's Animals
 Olympia Girls
 Blanche Walsh
 Flanagan & Edwards
 EMPRESS (sc)
 (Open Sun Mat)
 The Lelands
 Mae Francis
 Flies & Hill
 Evans & Videoq
 Ryan & Lee
 "Girls & Jockey"
 PANTAGES (m)
 (Open Sun Mat)
 Wm Shilling Co
 Marshall & Tribble
 "Nifty Girls"
 Carmen & Clifton
 Thos H Dalton
 Moore's Days
St. Paul.
 EMPRESS (sc)
 (Open Sun Mat)
 Lester & Norton
 Cambell Sisters
 "Court by Girls"
 Dorothy Rogers Co
 Merry Youngsters
 Watson's Circus
 PANTAGES (m)
 Carter
 4 Baldwin
 Raymond & Hall
 Carmen & Roberts
 Frank Mill Players
Providence, R. I.
 KEITH'S (ubo)
 Cecil Leman
 Wirth Family
 Billy McDermott
 Kramer & Morton
 McKay & Ardine
 Hoyt Barty
 Williams & Wolfus
 Frank Mullane
 Bella Onra
Fuente, Colo.
 EMPRESS (sc)
 (11-13)
 Marcou
 Lightner & Jordan
 "The Trainer"
 Raymond Teal
 Exposition 4
 White's Animals
Richmond, Va.
 LYRIC (ubo)
 Mae West
 Big City 4
 Mme Heason Co
 Hood & Benton
 3 Alex
Rocheater
 TEMPLE (ubo)
 "Purple Lady"
 Diamond & Brennan
 Hussey & Lee
 Ward & Weber
 Guerrero & Carmen
 ismed
 Imhoff Conn & Con
 3 Mori Bros
Rockford, Ill.
 ORPHEUM (wva)
 Bailey Dogs
 Fay & Myne
 5 Gorman
 Chas Olcott
 Lawrence Lane Co
 2d half
 Warren & Francis
 Davis
 Pierre Pelletiere Co
 Creighton Bros
 Eugene 3
Sacramento.
 EMPRESS (sc)
 (Open Sun Mat)
 Lew Palmore
 Bernard & Scarth
 Chas Bowser Co
 Luciano Lucca
 Henry Frey
 La Sonambule
Salem, Mass.
 SALEM (two)
 Kammerer & Howland
 Saddle Ott
 "Erin's Isle"
 2d half
 Rag & Classed Duo
 Kenny & Hollis
 Toomer & Hewins
San Diego.
 SAVOY (m)
 Chas Lindholm Co
 Dilla & Templeton
 Edwin Hanes
 & English Roses
 Victoria 4
 Tyler St Clair 3
Salt Lake.
 EMPRESS (sc)
 (Open Wed Mat)
 Beth Stone Co
 Harry Antrim
 Mitchell & Lightner
 Whipple Houston Co
 Matt Keefe
 Lozano Troupe
San Diego.
 EMPRESS (sc)
 (Open Sun Mat)
 Harry Leander
 Hal Merritt
 Roberts Hayes & R
 Grace Cameron

Chas Gibbs
 Hurst Watts & Hurst
 John P Wade Co
 4 Society Girls
 7 Bracy's
 PANTAGES (m)
 Moore's Girls
 James Brockman
 Huesart 3
 Edgar La Vine
 Milda Brelten
 Toulouse Albert
 The Grassers
RONACHERS
 (September)
 Ferrande Diamant
 "60 Miles in 60 Min"
 Santez Bros
 Gamburgs Co
 Bunt & Rutt
 Usavary Girls
 Imperial Girls
 Gustl Edler
 Allison Troupe
Berlin
 WINTERGARTEN
 (September)
 Opium Flund
 Rose & Ellis
 Watts & Partner
 Kerville Family
 4 Vanles
 Maxwell & Zarett
 Travilla Bros
 Dresden China Troupe
Hamburg
 HANSA
 (Sept)
 Mile do Serries
 Tommy Dancers
 Adelman Family
 Kara
 Milla Mourillo
 Gasa Variety Troupe
 Portola Valencia
 Briff Braff & Broff
 Clown Zerto
 Ivonnek
 Chanteur De Bretagne
 (September)
 Herman Kilng
Nuremberg
 PULLBO
 (Sept)
 Aubin Lionel
 Minnie Marlow
 Carl Bernhardt
Union Hill, N. J.
 HUDSON (ubo)
 Bell & Jones
 El Roy Sisters
 Zeballos & Desmond
 (Four to fill)
Utica
 SHUBERT (ubo)
 Wm Westcott Co
 Farber Sisters
 Thos Jackson Co
 Will & Kemp
 Caltes Bros
Vancouver, B. C.
 ORPHEUM (sc)
 The N...
 George Hall
 Florence & Lovett
 Dingle & Corcoran
 Briere & King
 Karso Co
PANTAGES (m)
 "Throbs of City"
 Riley & Girls
 Rapoll
 Connolly Sis
 Allen & Lewis
 Irving Roth
Victoria, B. C.
 EMPRESS (sc)
 Lee Bros
 Pringle & Aton
 Madeline Fisher & T
 "When Women Rule"
 Byal & Early
Washington, D. C.
 CHASE'S (ubo)
 Eddie Foy & Family
 "Girl from Milwaukee"
 Britt Wood
 Herbert's Dogs
 Leo Zarrell 3
CASINO (n-n)
 Alberge
 Musical Prices
 Walsh Lynch Co
 "Vision D'Arts"
 (Two to fill)
Waterloo, Ia.
 MAJESTIC (wva)
 Warner & White
 Gertrude Fleke
 Eldridge & Barlow
 Creighton Bros
 Cheik & Cheiklets
 2d half
 Morris & Clark
 Fairman & Furman
 Pierce & Roslyn
 Chas Olcott
 Bobker's Arabs
West Hoboken, N. J.
 NEW AMSTERDAM
 (Two to fill)
 Nestor & Delberg
 Rigelow Campbell & R
 Ward Sisters
 (Two to fill)
 Herman Wallace & H
 Lawrence & Edwards
 Bonner & Powers
 De Forest
 (One to fill)
Winipeg, Can.
 EMPRESS (sc)
 Lowrie & Gardner
 Smith Voelk & C
 Lawrence Players
 Durkin's Animals
 Du Bois

Vicenna
 APOLLO
 (Sept)
 Mne Polaire
 Arnold Korff Co
 Willie Panzer Co
 Paul Beckers
 Barnes & King
 Lina Liano
 Edward La Vine
 Milda Brelten
 Toulouse Albert
 The Grassers
RONACHERS
 (September)
 Ferrande Diamant
 "60 Miles in 60 Min"
 Santez Bros
 Gamburgs Co
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 Portola Valencia
 Briff Braff & Broff
 Clown Zerto
 Ivonnek
 Chanteur De Bretagne
 (September)
 Herman Kilng
Nuremberg
 PULLBO
 (Sept)
 Aubin Lionel
 Minnie Marlow
 Carl Bernhardt

SHOWS NEXT WEEK.

New York.
 "ADELE"—Longacre (3d week).
 "BELIEVE ME XANTIPPE"—39th Street
 (4th week).
 "DAMAGED GOODS"—Fulton.
 "GIVE ME MONEY"—Comedy (2d week).
 HIPPODROME—America (2d week).
 "KISS ME QUICK"—48th Street (3d week).
 "LIEBER AUGUSTIN"—Casino (2d week).
 "NEARLY MARRIED"—Gaiety (1st week).
 "MUCH ADO ABOUT NOTHING" (John
 2d week).
 "PEG O' MY HEART"—Cort (39th week).
 "POTASH & PERLMUTTER"—Cohan (5th
 week).
 "REBECCA OF SUNNYBROOK FARM"—Prospe-
 ctors (2d week).
 "STOP THIEF"—Grand O. H.
 "SWEETHEARTS" (Christie MacDonald)—
 New Amsterdam (Sept. 8).
 "THE DOLL GIRL"—Globe (3d week).
 "THE FAMILY CUPBOARD"—Playhouse
 (4th week).
 "THE FIGHT"—Hudson (2d week).
 "THE FIREFLY" (Trentini)—Royal.
 "THE LURE"—Elliott (5th week).
 "THE OLD HOMESTEAD"—Manhattan (2d
 week).
 "THE PASSING SHOW OF 1913"—Winter
 Garden (8th week).
 "THE SUNSHINE GIRL" (Julian Sanderson
 (25th week).
 "THE TEMPERAMENTAL JOURNEY"—Be-
 nnett (2d week).
 "WHERE IGNORANCE IS BLISS"—Lyceum
 (2d week).
 "WHEN DREAMS COME TRUE" (Joseph
 Santley)—Lyric (4th week).
 "WITHIN THE LAW"—Theatre (53d week).
 "WHO'S WHO?" (William Collier)—Criterion
 (Sept. 8).
Philadelphia.
 ZIEGFELD'S "FOLLIES"—Forest.
 "THE PURPLE ROBE"—Lyric.
 "A FOOT THERE WAS"—Walnut.
 "A BUTTERFLY ON THE WHEEL"—Ameri-
 can Stock.
London.
 "I LOVE YOU"—Ambassadors (Sept. 17).
 "THE EVER OPEN DOOR"—Alwyech (Sept.
 6).
 "FERNAL JOHN REGAN"—Apollo.
 "THE SCARLET BAND"—Comedy.
 "OH I SAY"—Criterion.
 "SEALED ORDERS"—Drury Lane (Sept. 11).
 "THE MARRIAGE MARKET"—Daly's.
 "THE LEGEND OF LEONORA"—Duke of
 York.
 "THE GIRL ON THE FILM"—Gaiety.
 "TYPHOON"—Globe.
 "THE REAL THING"—Garrick.
 "WITHIN THE LAW"—Haymarket.
 "JOSEPH AND HIS BRETHERN"—His
 Majesty's.
 "THE GREAT ADVENTURE"—Kingsway.
 "LOVE AND LAUGHTER"—Lyric.
 "THE BEGGAR GIRL'S WEDDING"—Ly-
 ceum.
 "THE BIG GAME"—New Theatre.
 "MARY GOES FIRST"—Playhouse (Sept. 18).
 "INTERLOPERS"—Royalty (Sept. 15).
 "THE BARRIER"—Strand.
 "THE GIRL AND THE LION"—St. James's.
 "THE PICTURE OF DORIAN GRAY"—Vau-
 deville.
 "DIPLOMACY"—Wyndham's.
 "NEVER SAY DIE"—Apollo (Sept. 11).
 "YEARS OF DISCRETION"—Globe (Sept. 8).

NEW ACTS NEXT WEEK

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

Lee Harrison, Union Square.
Francoli Troupe, Union Sq.
Stort, Goelets and Lafett, Union Sq.
"The Lady from Oklahoma," Fifth Av
Howard Ratcliff and Co., Alhambra.
Nora Bayes and Co., Colonial.
Julia Curtis, Hammerstein's.

Ethel Levey.

Songs.

22 Mins.; One.

Colonial.

Preceded by a short reel picturing her arrival aboard the Cedric Ethel Levey's return to American vaudeville (for one week only) was accompanied by a demonstration Monday afternoon little short of surprising. While the opening performance was considerably short of capacity, the number present, mixing loyalty, sentiment and applause, made the home coming event a joyous affair. Miss Levey had four numbers, the first, "There's a Girl in Havana," (in English, German and French), followed by "How Do You Do Miss Ragtime?" (announced as Miss Levey's song hit in the London revue "Hello Ragtime") and then came "Sahara Belle" with a popular number for a finale. An array of gowns nothing short of masterpieces back-grounded the songs. At the finish Miss Levey worked with a slide, carrying the chorus of the local number, to which she turned for repeated encores. To anyone but the publisher involved this might appear rather crude for such a refined offering; at any rate it removed the neat edge from the impression gained earlier. An enthusiastic admirer requested "Good Bye Flo" but the artiste reneged, rendering instead the same old chorus, although the request indicated the universal reluctance of the audience to accept a rather raw piece of song boasting from a high class headliner. Still, for one week only, it's a handy business arrangement for the publisher if agreeable to Miss Levey, and after all the public soon forgets.

Wynn.

Fiske and McDonald.

Comedy Sketch.

15 Mins.; Three (Interior).

125th Street.

Just what Fiske and McDonald started out to do is problematical. The act runs into a serious channel with a drive for the pathos, and then jumps with all fours into farce of the broadest type. The man has a penetrating voice, while the woman talks as though she had been accustomed to play certain roles in stock. There's talk about beer which is used in the baby's bottle, and various articles are used solely to reel off a slight pun. They appeared to enjoy the act at the 125th Street. There's no point to the sketch—no head nor tail, with the main attempt to squeeze out what comedy they can with the poor material at hand. The skit will never carry Fiske and McDonald off the pop horse time.

Mark.

Frances Clare and Her Eight Little
Girl Friends, with Guy Rawson.

"Just Kids" ("Girl Act").

28 Mins.; Full Stage (Special Set; Exterior).

Lincoln Square.

Frances Clare and Guy Rawson with their former two-act sketch extended into a full "girl act" have been playing outside New York for almost a year. By accident they are at the Lincoln Square this week, for the first showing in the big town. "Just Kids," as made popular by the couple, is now elaborated into about the best "kid" turn in the business. Miss Clare, always a dandy girly girl, has improved greatly, vocally and in mannerisms, while Guy Rawson shoots to the front as a youthful comedian. The act has several novelties in it, besides eight choristers, who look the kidlets intended, with one exception. The exception is a tall, lanky girl. She completely knocks out the alignment. The opening and closing numbers embody "audience work." The first is hide and seek business, the youngsters going into the orchestra and hiding behind chairs, Miss Clare "finding" them there, all returning to the stage amidst much noise. The finale is a football song, with the football delivered over the footlights in a basket of roses. It is kicked into the auditorium nicely and gracefully by Miss Clare, who is some little kicker. In between are numbers, with a solo ("Ella") by Mr. Rawson, also duets by himself and Miss Clare. They "harmonize" in one of these, a Remick song, and another Remick song sounded new, while other Remick songs may have been there. Anyway Remick himself and Mose Gumble were on hand, but they applauded only two songs. If the others belonged to them there was no way of ascertaining the fact. Mr. Rawson makes his entrance from the audience, after the first number. He carries a fishing rod, drags along a prize "nut," and shouts "Hello, Mary," as he walks down the aisle. Mary answers him, and then they dialog, with stories, sometimes called "gags." Later they do the "paths" from the old turn where Guy tells what a fine mother he has and Frances tells what a fine old souse his father was. This pathos stuff must be there. It lets them act, so let them act if they believe it. It only adds four or five minutes to the turn, and the turn only runs 28 minutes now. Miss Clare has several nice costumes, looking exceptionally well in a black tighted suit, and extremely pretty in a greenish bathing dress. Her girl friends appear neat and trim all the time, barring the six-footer, who seems all legs. The setting is a woodland with a hammock that could be used for a bed couch in a furnished apartment. But even if Rawson and Clare won't cut down their act to 22 minutes, they still remain the leaders among stage kids, and have produced an act that will get them over everywhere. There is lots of life to it, much singing, some dancing, good comedy—and Frances Clare.

Sime.

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

Fritzi Scheff.

"Piano Act."

18 Mins.; Four (Parlor).

Palace.

Fritzi Scheff sang three songs upon her vaudeville debut at the Palace Monday afternoon. During these numbers the prima donna wore the same dress, a street costume, its green skirt having a somewhat high slit up the front, also but one hat. Miss Scheff had plenty of time to change, if she had cared to, while her accompanist, Eugene Bernstein, played two solos on the concert grand piano. The program says Miss Scheff uses the Knabe piano exclusively. This program liberty might have been permitted to prevent the name of Knabe appearing on the side of the instrument. To those who want to see Fritzi Scheff and pay the vaudeville price, she's probably worth the money. Otherwise her act is a classy straight singing number, and Mr. Bernstein doesn't matter either way. Monday matinee Miss Scheff received a light reception on her entrance, closing the first half of the performance, and was favored with sufficient applause to take the encore with the third song. But the women will look for "clothes" with the Scheff name—and all they will get is song.

Sime.

Roser's Dogs.

Animals.

20 Mins.; Full Stage.

Bronx.

Roser's Dogs replaced Nederveld's Monk at the Bronx, falling into a conspicuous spot well down in the first division of the bill. The turn carries a man and woman, the latter merely as assistant and five animals. Four are in evidence throughout, while one is placed in a box and remains there undisturbed. There is no reason for this move. Two fox terriers are the star performers. Both are well trained and Roser has wisely kept aloof from the usual canine routine, showing only a number of tricks, almost any strong enough for a feature. Walking a slack wire unassisted is perhaps the best. The dog act is a big time number. It was a big hit at the Bronx.

Wynn.

Skaters Bijou.

Roller Skating.

7 Mins.; Full Stage (Special Floor).

Union Square.

The Skaters Bijou (boy and girl) on rollers are dressed becomingly in the usual style. They roller skate in the usual way also, until the finish, when the girl does "the neck swing" that has grown so common among Turkey trot dancers on the stage. This gets them off to much applause. It does appear to be a very difficult feat on roller skates. Previously their spins were the best. The turn is attractive in appearance, but too much use is made of the spotlight without regard to the colors, and the young woman should tone down her make up. The act looks strong enough to open any show, and could handle a weightier spot on a small big time bill.

Sime.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"Sweethearts" (Christie MacDonald),
New Amsterdam (Sept. 8).
"Who's Who" (William Collier),
Criterion (Sept. 8).

Harry Tighe and Co. (8).

"Taking Things Easy" (Musical Comedy).

36 Mins.; Full Stage (Exterior; Special Set).

Union Square.

In his latest "college act," Harry Tighe has a bright bit of vaudeville property, something that should carry him over the circuit easily. Eight people beside himself have a consistent farcical story to hold them together in nonsense and song, and there is some humor in the tale itself (author not programed). During the action a quartet and a quintet break forth vocally, while Mr. Tighe alone, and with Lorraine Lester have songs to deliver. Tom Callahan as the Irish cop does very well. Jack Ryan makes a good "grind," and Redfield Clark in a straight role is of considerable assistance. Miss Lester is the only girl of the three in the company with an opportunity. The setting is an exterior of the college campus and nicely represented. The act could be cut down, but it's amusing and barring that Mr. Tighe overworks his laugh, he is about solely responsible for this good turn.

Sime.

Jean Le Bonita.

Xylophone.

12 Mins.; One.

Union Square.

Jean Le Bonita shows nothing out of the ordinary rut among xylophonists. They all run the same, with about the same routine. One instrument may be higher pitched than another, or even better, but the effect doesn't vary enough to be worth while growing technical over. Le Bonita plays a classic, then some old rags and winds up with a tender touch strain. He did well enough at the Square before a holiday audience, in an altogether too important spot for him. It looks as though single xylophonists unless having something extraordinary to offer will have to be content with small time. Le Bonita doesn't seem enterprising enough to have current rag hits in his repertoire.

Sime.

Emlye Sisters.

Aerial.

7 Mins.; Full Stage.

Alhambra.

The Emlye Sisters opened the Alhambra show Monday night. The holiday crowd seated early and the sisters got attention. Their work on the double trapeze and the single balancing strap has all been done before. One sister does all the holding and handling of the other, either with hand or foot holds. Turns and holds common among the circus trapezists and bar artists are used by the Emlyes. The "sisters" do well accordingly. With a new trick or two and bordering along the almost impossible the Emlyes would do much better.

Mark.

Horace Goldin and Co.**Magic and Illusions.**

**48 Mins.; Full Stage (Special Settings).
Palace.**

It was 5.12 when Horace Goldin started to close the afternoon's performance at the Palace Monday, and six o'clock when he finished. Forty-eight minutes of Goldin! It's too much. For his return visit to America Goldin has not advanced in his vaudeville specialty of magic, disappearances and illusions. In fact he has stepped backward. Goldin's greatest charm when he started for the top of the magicians' way, was speed. He started, never stopped until finishing, and without talking. Now he's talking, jumbling everything in and out, concluding with a variation of Lafayette's "Lion's Bride," calling it "The Tiger God," using a tiger instead of a lion as Lafayette did, but finishing in a Palace set very much the same as Selbini did with her authorized version of Lafayette's conception. If Goldin has the authorized right, he hasn't announced it. This portion running 25 minutes includes some moving pictures, a setting in "four" resembling a scene from "Kismet," several people on the stage among whom are some "dancing" girls, and a couple of "disappearances" in the final scene. Opening Goldin does magic, small stuff, while impersonating magicians known by fame in this and other countries. Goldin talks during these "impersonations." After come the illusions and disappearances, one or two new—to Goldin, and some strange small tricks have been introduced. A disappearance by Goldin, that of piano and player dropping out of sight, was first used over here by Thurston. The magician uses more people than formerly, and from the elaborate equipment, it looks as though he contemplated an entire evening's performance over here if vaudeville threw him backward. Twenty minutes of Horace Goldin and what he did on Hammerstein's Roof in that space of time are infinitely to be preferred to 50 minutes of Goldin with over half of it wasted. Goldin doesn't require the "Tiger God." It may give him an opportunity to pantomime, but that's hardly worth while either. The Goldin act as it is may make an impression in Sioux City—it won't get much in any big town. The best thing Mr. Goldin can do while in vaudeville over here is to live up to his speed rep, cut the present turn down to 20 minutes, and try to keep abreast of some of his competitors.

Sime.

Grisantos.**"The Magic Lamp."****Colored Drawings.****Olympia, Paris.**

This draughtsman, who works with a lamp reflecting the designs on a white screen, has arranged his glasses so that the natural colors are reproduced. Grisantos formerly did black and white work under the name of Nikohatas, and is clever with his pencil. The turn is billed as "The Magic Lamp." *Xen.*

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

Mr. and Mrs. Gordon Wilde.**Shadowgraphs.**

15 Mins.; Four.

Palace.

Mr. and Mrs. Gordon Wilde sound as though they came from England. The act has just reached New York from the Orpheum Circuit. It is a shadowgraph turn, with Mr. Wilde reversing the usual order of things in these; he talks. All the time, even to informing the audience the subject of his finger creations. Among these are silhouettes of noted personages, not bad at all. When the act should finish the couple return for an encore, but it is the first portion that might be given alone, or sufficient of both sections taken out to make up ten minutes only. Near the finish Mrs. Wilde sings. Up to that moment she had not been important. A peculiar thing about the silhouettes is that when Wilde's arm is between the strong light in the rear and the sheet, the light may be seen through the shadow of his flesh. With less announcements and a briefer turn the Wildes could be used once easily. On the Palace bill in the "No. 2" spot after a long opening turn and in a house that by its very atmosphere demands speed all the time, the shadowgraphists ran very slowly, but did well. *Sime.*

Ball and West.**"Since the Days of '61" (Duolog).**

20 Mins.; One.

Union Square.

The character of an old vet taken by one of the two men in this new act to New York really constitutes the turn. His facial makeup, clothes (semi-uniform), voice and a humorous articulation, also ejaculations, with comment as he variously speaks to a policeman and a son of his war comrade give the duolog its necessary laughs. There is a touch of pathos and the vet has the stage to himself for a strong finish, the orchestra playing "Marching Through Georgia" while he is drowsily seated on a bench recalls the old days, when he marches off the stage with military precision. The other member doubles as the policeman and the son, but is inconspicuous in both roles against the strong character of the Civil War relic. Placed properly the act will always get attention, but its strength for a big bill in the east is doubtful because of its necessary slowness. The repartee is nearly sure fire comedy, and in this the man playing the vet might see possibilities as a single. With a few stories the character could stand alone. Outside of a little heaviness in the facial makeup the Old Vet is there in every way. *Sime.*

Brown and Williams.**Dancers and Skaters.**

10 Mins.; One.

125th Street.

Brown and Williams open in "one" and after a hardshoe double routine switch to full stage for a loose, eccentric dance of the scarecrow type and close with roller skate clogging. Will get over well in the pop houses. *Mark.*

Lincoln Beachey.**Monolog and Pictures.**

26 Mins.; One.

Fifth Avenue.

For his opening performance at the Fifth Avenue, Lincoln Beachey, acrobat, did too much talking, a fault easily remedied. The act opens with a couple of slides containing testimonials of Beachey's prowess with flying machines, by Orville Wright and Glenn Curtiss, followed by moving pictures of some of Beachey's famous flights. Then he appeared, a bright, intelligent-looking chap in a tuxedo suit, talking for 11 minutes; more pictures, and then talk for 18 minutes more. He told of his record-breaking flight to a height of 11,642 feet and concluded with some humorous anecdotes connected with his work. At one point he made a statement that he would never fly again—unless Uncle Sam went to war and needed him. That was when he should have stopped. It was a corking "kind applause" finish. As a freak headliner, with his talk shortened a bit, Beachey will make a classy turn for the best houses. *Jolo.*

Harold Heaton's Co. (2).**"Dressing for Dinner." (Dramatic).**

16 Mins.; Full Stage.

Wilson, Chicago.

Harold Heaton, a newspaper cartoonist, is offering a little dramatic act in which he appears. The sketch tells the story of a powdered and painted fop near the doddering age, and a young flower girl who enters his apartments as he is dressing for dinner. There is much dialog of one kind or another, and in due time, the flower girl picks up numerous expensive toilet articles and hides them in her basket. Then she discovers a neat gold photograph frame on the mantel. About to pinch that, she discovers the picture therein contained is familiar. It is the picture of her mother. The perfumed rouse is her father! He begs her to remain and comfort him in his old age, but the girl leaves with a sneer. She flings back word to him upon going out that perhaps after all she had been stringing him all the time. The little play is well acted, and has a new idea. It went very well at the Wilson. There is no reason why it should not make good. *Reed.*

TRUANT GIRL FOUND.

Buffalo, Sept. 3.

Through the story published in VARIETY, Margaret Helbig, the Buffalo girl who disappeared from Boston recently in company with Grover Rosenthal, was apprehended last week in Baltimore, where the couple were in vaudeville under the team name of King and Kosey.

Rosenthal was charged with a violation of the Mann white slave act and held in \$3,000 bail for a hearing before United States Commissioner Bond of Baltimore. The girl returned home with her parents.

Previous to their discovery the girl's parents had searched all over the country without finding a trace of the truant. *Jolo.*

THE FIGHT

Whatever else may be said of Bayard Veiller's play, "The Fight"—and there will be plenty said of it, for and against—there will be but one verdict with regard to its construction—"excellent." This Veiller chap has melodramatic writing at his finger tips.

As to the subject, that is for you to decide. No one should be permitted to do it for you. And your decision will rest entirely upon the point of view. Those sponsoring the venture will argue that it teaches a great lesson, will open the eyes of many as to conditions in every city. That's twaddle. You know, and we know you know, and also that we know, the piece was produced for the purpose of making money. It is in line with the all-prevalent craze for plays bearing on the subject of the social evil. That being so, it is probab'y the best constructed of all, so the chances are it will enjoy a long and prosperous run at the Hudson.

In this connection it may be timely to remark that not so many years ago the same Hudson theatre management closed one of Al. Woods' pieces at the Harris because the newspapers declared it to be "indecent." But times have changed, and here we have presented for our view the interior of a house of prostitution, showing the cigarette-smoking piano player, the over-dressed and bedizened "madam," the "girls" in the long pink silk kimonos, and all the other details which are so carefully and minutely described in "The House of Bondage" and similar novels.

There never was a deeper-dyed villain than the one portrayed by Edward R. Mawson in "The Fight." He is a senator who comes to the bawdy place in search of innocent girls under 16 years of age and pays liberally for them. In the quest for victims the dragnet includes his own daughter. Do you imagine for a moment that such a thing brought him to a realization of his depravity? Why, he simply palms it off on the heroine and says she lured his child to the house and that he came there on rescue bent.

The role was magnificently played, as was also a political leader by William McVay. Numerous characterizations were in the hands of William Holden, Robert Kegereis, Clara Mersereau, Margerie Wood, Frances Stamford, and others.

But the big part, the leading one—the stellar one—more so than the leading female role in "Within the Law" was in the hands of Margaret Wyckly, who brought to it a strength and sincerity difficult of duplication by many. There are so many good parts in "The Fight" that had Miss Wyckly slackened up for a single instant she would have been overshadowed.

The main thing, however, is that "The Fight" is a corkingly constructed and written melodrama, and in the face of the present demand for plays on the subject matter it bids fair to yield a snug nest egg for all concerned.

On departing from the theatre one could not but reflect that "The Poor Little Rich Girl" occupied the stage of the Hudson nearly all last season. *Jolo.*

AMERICA

There is something about the new Hippodrome spectacle that suggests the producers are in much the same difficulty that confronted the circus impresario a few years ago, and still does, for that matter. In their own language the big top showmen were "up against it" for some feature that would attract attention by its daring, oddity, or unique appeal to a degree that would furnish a public topic of comment everywhere. It will be remembered that the circus men took refuge behind the public declaration that they were "passing up freaks" and depending upon a performance of general excellence and interest.

"America" looks very much like a similar move. It is a big spectacle and there is much beauty in its kaleidoscope of events, but it is without that Big Incident that would stamp it emphatically as This Year's Hippodrome Show and give it honorable and notable membership in the fine series of productions at the big playhouse.

Once, when the evening was well advanced, it did look for a moment as if a sensation was about to be sprung. The stage was set in a particularly gorgeous mimicry of the Grand Canon of the Colorado and an automobile, with its tonneau full of passengers was made to shoot down a steep road and plunge kerplunk into the tank. The fatal omission here, however, was the absence of surprise. When the scene was first disclosed it was patent to the audience that just that dive was to be expected, and the mechanics of the performance were revealed.

Another well meant "thriller" was excellently worked, but presented no novelty. This was a stage conception of "Fighting the Flames," carried out with a wealth of whirlwind action and startling counterfeit of reality, but the affair has long ceased to be a drawing card at the beaches, where it became familiar to metropolitan audiences.

The managers have not, perhaps, dealt as generously with their audiences as usual in the matter of costume display, but even then the performance makes a satisfying exhibition of richness.

Every art of stagecraft is employed to make the pictures attractive, and they are all of that, to put it very mildly. The usual skill is likewise apparent in the handling of the ballets, from a dainty simple novelty in which a bevy of maids sail yachts with one-man power behind their china silk sails to the final pageant, "The Court of Honor." This last ballet is far from being as elaborate as some of the former achievements, but it is pretty and graceful, and puts an appropriate period to an enjoyable display. One of the prettiest bits of chorus ideas was a tango.

Our old friends, the Australian Woodchoppers, programed as Wonderful Woodchoppers, appear for their specialty as an incident of the holiday sports of the Panama Canal diggers. Another specialty was the equestrian turn of the Phyllis Equestrians in the same scene. The Equila Brothers showed a rather striking routine of hand-to-hand balancing on the ladder during a scene which called into view

several score sure enough Indians in a Pueblo village.

There are fifteen scenes representing incidents in the chase of a traitor to Uncle Sam by government agents. That was the plot, and it ended when the traitors flopped into the tank, after visiting the Canal Zone, Panama, the Ponce de Leon Hotel in Florida, the New Orleans levee, a farm in Vermont, Delmonico's, and New York's slums. You took the plot on faith, and it served its full purpose when it obligingly refrained from impeding the swift succession of picture and girl views.

There were principals, of course. You will find their names on the program, but who bothers about Hippodrome principals?

It would never do to pass up mention of the fact that there was a suffragette parade, and—mark this—there was no effort to josh the Suffrs. Everybody applauded tumultuously, because the Hip Suffrs are most satisfying to look at, and somehow the giggle has been taken out of the subject of late.

One impressive scene showed the first steamship going through the Panama Canal. It was splendidly done as to light and stage effects, and thus adequately mounted made a fine, stirring appeal to the imagination and needed no other aid than its momentous topical interest.

O, yes, to be sure, there were occasional musical interpolations, which were very easy to listen to, but which did not long haunt one's memory after their last notes sounded.

The new show will probably not start a landslide toward the 44th street corners. Its box office records of other years will probably stand, but it will satisfy its audiences. The very bigness of the Hippodrome, which of itself attracted country-wide attention in its earlier career, has by now become an old story, and it must "do things" to hold its place as an institution. It does not come up to this difficult mark this year.

Rush.

HER OWN MONEY

It's no longer a hard trick to take a steam-heated Harlem flat and a shady chicken-infested place on Long Island and turn them into a play for New York production. Some direful things happen in apparently blissful apartment domiciles. In Mark Swan's new play, "Her Own Money," all the trouble transpires within the flat occupied by Lewis Alden (Sydney Booth) and wife (Julia Dean), who have been married for some time, and quite happily, too, until the matter of money pries loose some unexpected climaxes.

The settings are for the most part quite ordinary—a flat and a country home—but it's the dialog that makes the play possible, pleasing and quite diverting. It's remarkable what certain brands of dialog will accomplish nowadays.

Two married couples, apartment neighbors, and a prospective bride and groom are the central figures of this piece which had its first New York presentation at the Comedy theatre Monday afternoon. The only other person in the play is Rhoda (Maud Durand), an old colored servant, an apparently insignificant role, but effec-

tively and naturally played by Miss Durand.

The Aldens have a prize pair of neighbors in Harvey Beecher (George Hassel) and his ever-spouting wife, Clara (Beverly Sitgreaves). The Aldens don't speak of money in the same way the Beechers do. Mrs. Alden saves \$2,000 by skipping and saving without letting hubby in on the save. She plans a home on Long Island, but, like many well-laid, regulated plans, they went awry when she went to Alden's rescue in a real estate deal. To aid her husband and not let him know she had Beecher help her out. Mrs. Beecher, in her usual noseying around, discloses the whole business. A stormy scene follows, in which the truth comes out, the Beechers retreat, and Alden quits flat and wife in a terrible huff. In a short act (the third) with little chicks running around the stage Alden, who would not take wifey back when she apologized so humbly, sweetly and contritely, returns quite surreptitiously, and a quick reconciliation takes place.

"Her Own Money" offers some bully good entertainment in the first two acts. The third is almost useless, yet the author must bring the two erstwhile apartment turtle doves together, and he does it in the oldest, quickest way possible. Barring an unusually quiet third act, the play was enthusiastically received.

Miss Dean is up to all requirements and qualifications and does some splendid work. In the second act she puts over a bit of emotional acting sweepingly and realistically. Booth as the husband held up his role admirably.

Hassel as Mr. Beecher plays in a decidedly droll and original manner, while Miss Sitgreaves was never seen to better advantage than she is in the role of his money-loving, money spending wife. Ernest Glendinning does all that is necessary as the promising young friend of the Aldens who worships at the shrine of Mrs. Alden's sister, Mildred Carr. Ellen Mortimer, originally cast for Mildred, was unable to appear at the opening and Louise Gressler substituted at the eleventh hour. She should be complimented for her good work.

"Her Own Money" is worth seeing. It's not a great play, but one finds a new atmosphere in it, rising above environs which are invariably too theatrical, too stereotyped and too passe to the regular showshop devotees.

Mark.

ROAD TO HAPPINESS

Chicago, Sept. 3.

"The Road to Happiness" as revealed at the Garrick Sunday night proves to be a homely play of York State folks, in which William Hodge is seen in a quaint and lovable light from curtain to curtain. The piece is in four acts and it takes 15 people to unfold the story, although Mr. Hodge bears the brunt.

The play was offered for eleven weeks last season in the rural districts where it seemed to please.

It is by Lawrence Whitman, a Chicago attorney. The author has given the star a most agreeable role, and one that fits him perfectly. The piece is not another "Man from Home," but

is a neat and quiet play, with plenty of humor and some little pathos.

The story concerns a hard-fisted old squire who resides in Newark Valley, N. Y. He has a daughter and a step-daughter, the latter named Viola. The squire does not like Viola. He thinks she is going to marry James Porter, the village catch, while the old man wants his own daughter, Eva, to wed that personage. A baby is left on the doorstep of the Hardcastle home. The squire jumps to the conclusion it belongs to Viola. He turns her from the house, baby and all. James Whitman, our hero, here comes into the limelight. He takes the girl and the baby to his own home and protects them from all harm, although he comes near to getting a coat of tar and feathers for it.

In due time it is learned that the baby is the child of Asa Hardcastle, son of the squire, who had married secretly and had been afraid to tell his father. The mother had died, and the boy brought the child home and left it on the doorstep thinking it would be reared in his own home.

Viola is put right before the world, and Eva is folded to the manly breast of Whitman, the young attorney, and the curtain goes down with everybody happy. Even the old squire is softened, and made to appear almost human.

Hodge is doing some good character work, and Sunday night the audience that filled the place greeted the actor with affectionate interest. The members of his company are adequate.

It is not a great play, but it is wholesome and human, and will please those who like that sort of thing.

Reed.

THE MIDNIGHT GIRL

"The Midnight Girl" at Adolf Philipps' cosy little playhouse on 57th street is a "warm" attraction—or would be in the English language.

It's about an obscure congressman (or its French equivalent, probably a deputy) who is a rather gay dog and pretends his chosen profession calls him constantly to Paris. Musical comedy license of this brand permits that there happens to be another deputy, equally obscure, of the same name. Perhaps neither is really in politics, but having the name of a renowned socialistic deputy, bask in his glory. That and many such things are still vague to one with a limited knowledge of German.

But there are plenty of risqué, French situations that were unmistakable, probably they are so familiar—the old-fashioned Palais Royal conjugal complications, the old man with the young wife, and so forth.

The second act is located in the lobby of a "newlywed" hotel, with doors leading into a series of bridal chambers. Upon inquiry it is learned that this is the calibre of entertainment with which Mr. Philipps' audiences are usually regaled and that they not only like, but demand it. It is said the author-manager-actor (and composer, too) can grind these delectable morsels out by the yard. Gee, what a corking burlesque writer he'd make! This "Midnight Girl" is hot stuff.

Mr. Philipps' organization is a very

competent one in the matter of vocal and histrionic talent, but apparently totally lacking in the art of terpsichore. The majority of them of bovine stature, they essayed very little dancing. The musical numbers were accompanied by a little swaying and strolling of most amateurish conception.

A great "to-do" was made of the American debut Monday night of Grete von Mayhof, a soubret declared to be famous in Vienna. She is nearly six feet tall and when her lover in the show calls her "My sweet little Helene" it got a laugh not designed. It is difficult for a soubret of that stature to be "cute," but otherwise she qualified, except when she essayed dance steps. The latter consisted mainly of lifting her skirts to her knees, not swishing them alluringly, but making exposure deliberately.

If it be true that the Philipp's theatre clientele is in search of "close to the knuckle" entertainment, it will certainly revel in "Das Miternachtmaedel," otherwise "The Midnight Girl."

Jolo.

ADELE

"Adele" appears to have gone over. She made her debut in English at H. H. Frazee's Longacre theatre Aug. 28. The first night audience was joyfully enthusiastic over the little musical comedy, taken from the French, the English adaptation made by Adolph Philipp and Edward A. Paulton. The theme is old, but the music is new over here. It's the music that will keep it in favor on the American stage. One waltz number, entitled "Adele" caught on strongly.

"Adele" brought a new player into marked prominence. That's Natalie Alt, whose first Broadway chance came with "The Quaker Girl" when she succeeded Ina Claire, but her real opportunity is now. Miss Alt has unquestionably "arrived."

The New Era Producing Co. (Jos. P. Bickerton, Jr., managing director) is sponsor for the play with William Ziegler, the millionaire, the "angel." The money has been well spent, the scenery being new, fresh and atmospherically adequate. The costumes are modern and worthy of the women's attention. As to the chorus, it's not large, but the women appear mostly for the purpose of showing off the wardrobe. A few men are thrown in—and "thrown in" is right, for they did nothing more than get in the way of the girls.

Georgia Caine is the only other member of the female contingent to have a look-in, and she does highly satisfactory work. Miss Alt, however, walks away with the lion's share of the spoils.

Hal Forde, an English actor, Crawford Kent, Dallas Welford and Will Danforth were the principal men. Forde has many long scenes and acquits himself creditably. Kent's role didn't seem to strike the right key. Welford and Danforth as the rival dealers in delicatessen commodities did well.

"Adele" strings out too long for comfort, but the opening night brought more encores than were necessary. It should bring prosperity to the Longacre.

Mark.

DANDY GIRLS

The Progressive Wheel won't find any fault with C. F. Cromwell's "Dandy Girls," at the Gotham, New York, last week. The Gotham the night "The Dandy Girls" was seen held a fair attendance, with no burlesque opposition against it in Harlem. The show was entitled to capacity.

The first part ("It Happened in Havana") is the best. It runs in 40 minutes, is lively and fast all the time, has 20 chorus girls, a male chorus and principals who are sufficient, excepting perhaps Max B. Davidson and Bert Lester, "Dutch" and "Jew," respectively. In the second part ("It Happened in Paris") these principal comedians are both Hebrew, with nothing distinctively theirs. They take part in a "table scene" in the burlesque, where the three principal women are also engaged. It is a duplicate of the scene used in "The Roseland Girls" on the Eastern Wheel this season. No one can likely claim this bit.

Of all the principals, male and female, Will Morton as a "cissy" did the best work. He appeared only in the opener, not used in the burlesque for some reason. Jack McSorley came next, as a "straight" man, who looked exceedingly well, carried himself with ease and worked in a natural vein.

Rene Cooper is among the principal women, but has little to command attention. Marjorie Demarest is voluptuous and pretty, while Aleta Hall is the third, playing the elderly roles and essaying a singing monolog as one of the three olio turns. Miss Hall can't get away with it. Al Shore and Sam Lee in a singing and dancing turn in the olio are handling no steps belonging to them but make a good act for the show. Each also leads numbers. The third olio act is a "Visions D'Art," probably framed by the show management. It is badly done in every way. The olio needs a strong rough comedy act.

The chorus is very well dressed, so nicely at the opening all the girls looked pretty, but they are shown up in the first part finale, "Our State," a number taken from "The Follies" of some seasons ago, with the costumes and effect. It is made a "chorus number" through each young woman having a couple of lines. Their attempts at delivery are funny, but another "chorus number" later on led by Davidson and Lester is botched and seems to be used for "stalling" purposes only. The entire show is short, and the last half drags through an evident desire to prolong it.

The numbers as a rule are good, of the popular sort, and everything about "The Dandy Girls" looks genuine, excepting the aigrettes worn by Miss Hall. The principals dress well enough, the settings, both exteriors, are bright, even if sparse, while the entertainment, as such, built on former popular lines, certainly furnishes more as a real burlesque show than many of the new-fangled near-productions. There is enough spice in "The Dandy Girls" to whet one's appetite for that sort of thing, and burlesque can stand a little spice the way Mr. Cromwell puts it over.

Cromwell has a real good show. When he straightens up the burlesque and olio it's going to be better. *Sim*

THE BEAUTY PARADE

Credit is due someone for "The Beauty Parade" production, fer, while the show is short of comedy, it is a strong effort to provide a pretentious piece, clean in every way and as up to date as a burlesque show can possibly go. The wardrobe represents a liberal expenditure, backed up with two neat and carefully designed sets and a special drop for the finale of the first part.

This speaks well for the production end, but a glance at the cast and the book finds a far different condition. The latter, no author credited mentioned, just consists of numbers and music cues. The principals looked and acted as though they were simply playing "thinking" parts. Several spots the comedy came into its own, but these were few and far between.

Practically all the comedy has been handed to Harry Fields, a capable Hebrew comedian, but hardly strong enough to shoulder his present task, for which at least one more working partner should be allowed. Occasionally Joe Mills, characterizing a rural constable in a unique way, propelled himself into the picture and always with good results, but another low comedy type is necessary to carry the show through. Perhaps the comedy flaws would not appear so prominent had the stage manager bolstered up his musical end, but this also showed the undeniable signs of negligence. The chorus of 20 (ponies and show-girls) are the worst singing aggregation ever assembled in one outfit, and if the "ponies" can dance at all they failed to show it. In the first section of the several songs rendered not a single one earned a legitimate recall, although a few seemed to fit. Aside from Countess Rossi, one of the principals, there isn't a good voice in the line-up, and the Countess wisely reserved her vocal strength for her specialty.

In the burlesque two numbers found their way to the hit column. A ballad handled by Joe Phillips and Lilla Brennan stopped proceedings for awhile, and a little later Miss Brennan registered with a popular number in which some incidental business with the chorus did more than the lyric and melody. In the burlesque the Countess added a touch of class with her specialty, doing well, too, but Mildred Gilmour, who presented a similar bit in the first part (using a repertoire of popular numbers), failed dismally. Fields with some parodies lifted the monotony for a brief moment or two, but he could also improve his material.

Of the comedy bits, all new, the best were handled by Fields, Phillips and Mills. A series of living pictures, the girls posing, did its share, and the finale of the opener depicting a harbor scene touched that division off nicely.

Miss Brennan and the Countess vied with each other for flashy costumes, the Countess just outdistancing her young contestant by a few points. James Howell played a semi-straight role, and Claude Miller doubled for a Chinaman and English lord, doing the latter very well. Phillips in a light comedy part filled a gap. Virginia Zollman filled up in spots.

There is a great opportunity here to

PANAMA PANSIES

Boston, Sept. 3.

Out of four of the Progressive Wheel shows which have chosen Boston to open in, this is the only one which has fallen down, being especially conspicuous because of the startlingly fast pace of the previous three.

To be sure, Jack Perry was never accused of being especially burdened with a superfluity of either comedy or originality, and when he divorced himself from his good old song, "Down in the City of Booze" (with which he used to open) he apparently abandoned much other stuff which was good.

In the burlesque Perry appears only once in a sad semi-travesty on "Ten Nights in a Bar Room," taking the part of Joe Morgan straight like Simon Slade's whiskey. In this same burlesque Walter Vernon, who is sadly hampered in the first part by the rôle of the gruff sea captain, takes hold of the comedy with a firm hand, playing straight Irish and using much of the drink mixing stuff which made Pat White famous. Unless Perry looks out, Vernon will take first comedy honors easily.

In the opener Perry is using the appearance of the tramp disguised as the first husband of a divorced woman and makes an attempt to dig comedy once more out of the face in the picture frame thing, but it doesn't get across.

"The Georgia Blossoms," a corking colored act, consisting of ten dancing creoles and two colored principals playing at the Old Howard, were bundled Monday into taxicabs and shot to the other house, going on in ten minutes' notice and, despite orchestra troubles, saving the show.

Lillian Perry and Ethel Hall have a Cabaret specialty in the olio, easily the feature of the regular performance, while Clifford and Rose, two local boys who do not shine in the performance proper, have a bright talking skit. The Prospect Bellboy Trio are a fair act, but the best singer of the three had his training singing in a picture house, apparently, as he has not a single gesture or change of countenance during his song.

"The Panama Pansies," with two unpardonable exceptions, has a snappy chorus with good lines (physical) and good voices, and in the time-worn living pictures one girl posing as Eve is a curly wolf and deserves the expenditure of a little better scenic stuff.

The show needs three new costumes, opening and closing scenery, one new principal, a little original matter in the closing march, one more shift for the chorus, less responsibility on the minor principals, and the "can" for Perry's Joe Morgan stunt.

Perry's main assets so far seem to be a loose pair of trousers, a whistling set of teeth, a good chorus, and a position as star on a good circuit.

Good.

make a big show out of "The Beauty Parade." A general shake-up in the cast with a few new faces and good voices would do the trick. Until doctored, the show will gain recognition only as a flash production, with the general opinion a poor show, principally through the lack of laughing material.

Wynn

BRONX

(Estimated Cost of Show \$3,100.)

Just why the powers elected to headline Rush Ling Toy, the illusionist, above Elizabeth Murray, or in fact headline Toy at all, particularly when Ching Ling Foo, the opposition's big card, is not playing in the immediate neighborhood, is quite a little illusion in itself. Monday night (a holiday and the season's opening date) found barely a half house assembled, even at the reduced prices, but of course for this the blame must also be equally shared between the balance of the bill, the conscientious booking agent and the good name of Mr. Keith. Still, one naturally expects better than a 50 per cent. break on the opening night's business, especially when the opening night and autumn's best little holiday arrives simultaneously. The absence of a prominent feature, the lack of novelties, which after all is the principal ingredient in vaudeville's formula, and the presence of repeaters, made the opening affair rather dull.

To the Bronxites, Toy was just a regular member; he came, did his little bit and went away again. In his routine of illusions there is nothing beyond the ordinary, while his list of fill-in tricks included some that have long been discarded by the more progressive small time magicians. Composed of the stereotyped cabinet and trunk illusions, his offering might be termed "flat" for a headliner.

To the credit of Miss Murray it might be recorded she was handed a reception at least, but unless self-consciousness has entirely eclipsed her good business sense, Miss Murray must realize she is slipping backward. And after carefully weighing her routine of numbers, the cause is very apparent. Considering that Miss Murray at one time was quoted as a singer of exclusive songs with exclusive ability to deliver them, the presence of such numbers as "In My Harem," "Malinda's Wedding Day" and "Jinny's Jubilee," not to mention another coon ditty used for an opener, is sufficient evidence that something is wrong. There is too much of a sameness in her repertoire, a bad fault in itself, but with numbers that are impossible, either because of age or bad lyrics and melody, the characterization becomes monotonous. For one with her ability and experience, not to mention vaudeville reputation, such negligence is hardly pardonable and the reaction, which in this case has already set in, is almost a certainty. If Elizabeth Murray would uphold what honors she has already earned, an immediate revision of her entire repertoire is advisable.

The Great Richards opened the bill with dances, divulging his sex after the third change. Richards displays some pretty clothes, exhibited a fairly good falsetto, but broke all precedents by returning to the female garb after disclosing his identity. Burley and Burley, contortionists, worked in "one" to unusually good results for the second spot. The comedian is especially nimble. They were the hit of the first section without competition.

Roser's Dogs (New Acts) replaced Nederveld's Monk in third spot, Hunting and Francis following and pre-

ceding "The Villain Still Pursued Her." The former couple have developed their talkfest into a bright little offering, away from the beaten path, and able enough to make capital out of any old spot. Miss Francis carries an endearing personality that makes it doubly easy for Hunting, who, incidentally, is rather a distinct comic. They scored with ease.

The melodramatic travesty, with some new faces, shows no improvement through the change in cast, just about registering a hit, with nothing to spare. There are several good kicks in the comedy division, but the dialog could be shortened to advantage.

The Vans followed intermission and were readily recognized, while the Juggling Mowatts, a speedy quintet of club handlers, closed the show.

Wynn.

ALHAMBRA.

(Estimated Cost of Show, \$2,975.)

All the ballyhooing done up Harlem way about ripping the admission prices wide open at the Alhambra for the new season didn't materialize Monday when the house resumed business for the winter. At night the entire lower floor was one dollar. Labor Day was on and should have turned 'em away. But it didn't. There were many vacant seats in the rear downstairs. For the opening no big act was carded. In the lights outside were only "repeaters."

Nine acts were offered, and they ran as programmed. The show ran wholly to comedy, with little novelty thrown in. In fact, if the funmaking had been strung out more, with more instrumental music or something different sandwiched in, the bill would have maintained a better balance. As the crowd can be classified a holiday one, the show passed on its comedy points. But there was an overdose.

The old Alhambra crowd was disappointed and it did not think it got its dollar's worth by a long shot. There was little evidence the transients were there in the majority.

Billy B. Van and the Beaumont Sisters topped the bill, but it remained for Joe Jackson to walk away with the laughing honors. The Van offering of "Props" was enjoyed, but it was the grinning, pantomimic cycling comedian who knocked them a twister.

Billy Gould and Belle Ashlyn found the audience pretty well laughed out when they appeared, but they did nicely in the next to closing spot.

The Florentine Singers, after intermission, passed nicely, but their "Dixie" finale didn't feaze that bunch of uptowners. Morgan, Bailey and Morgan, in second position, following the Emlye Sisters (New Acts), were a cleanup, the raggedy music turning the trick.

Dinehart and Heritage in "Just Half Way" got over on the holiday spirit thing, but the turn as a whole does not measure up to the big time standard. Una Clayton might have developed quite a "punch" with the idea if she had worked it out with a tint of "white

slavery." The act has bigger possibilities and should have a stronger finish.

Brice and Gonne got over with their whistling and dancing. George B. Reno and Co. closed, a bad spot on this bill of too much comedy, but held them in. Mark.

COLONIAL

(Estimated Cost of Show \$5,400.)

The presence of Ethel Levey (New Acts) brought over from London to celebrate the opening week of the Colonial, gave the event a touch of importance, but despite this and Monday as well as the opening of the season was a holiday, the occasion did not carry that display of sentiment that always marked similar openings at the same house when under the old management. Monday afternoon the orchestra while not capacity was well dressed, but the balcony was shy on attendance.

Barnes and Crawford were second contenders for the afternoon's honors. Although handicapped through the presence of a conflicting member in the Stanley outfit, Barnes and Crawford finally commanded attention and breezed through to a big finish. The Stanley affair while well founded doesn't make good connections and lacks class for a house of the Colonial rank. The best part of the turn is lost to everyone except the lower floor, the comedian doing most of his work in the auditorium. In a great many theatres this would be impossible. The straight man could improve on delivery and a few of the gags could be choked out for something better. The finish on a bounding net brings it to the acrobatic classification, but as a comedy vehicle, it doesn't run high on percentage.

Beyer and Brother with unicycle and cycle tricks opened, a two-high on the former vehicle acting as a feature. Strong enough to open such a bill as the Colonial carries this week, but considered individual, it runs close to the average with nothing exceptional.

Mack and Williams with a well-balanced routine of dances, in which the numbers play a secondary part, held down the second notch, gathering several bows through their pedal efforts.

The Courtney Sisters seemed content to make only a fair mark with a repertoire of time worn songs. With their numbers and delivery as their only asset, it's a wonder the girls don't look around for either exclusive material, or something modern in the way of songs. A love ballad used near the finish brought the best results and is really the only number that should remain in the act.

Francis McGinn and Co. in "The Cops" were a safe hit after the surprise finish. Although a rather inconsistent climax, the sudden turn at the close answers the purpose and rounds off a cleverly played skit.

Hershel Hender pianoed through a maze of classic, arriving at his melody just a few minutes late to corral the reception waiting for him. Hender could inject some "ragtime" to advantage. After the headliner, Work and Play closed with an acrobatic exhibition. Wynn.

PALACE.

(Estimated Cost of Show, \$6,750.)

The opening of the season at the Palace Monday afternoon (Labor Day) brought a capacity house, of the usual holiday calibre, that liked everything and remained until the finish, that is, the vast majority, although many who left during the interval between the two parts did not return. Others walked out during the running. These must have been the regulars, for the show (ten acts) did drag horribly, from the start until the finish, with the exception of Minnie Dupree's sketch, the only one in the program. It is Alfred Sutro's "The Man in Front" and would have gone over nicely had Miss Dupree any kind of support. Her present company is very bad. John Lynehan is now leading the large orchestra at the Palace. His overtures were liked.

The show started at 2.15 and ended at six, with Horace Goldin (New Acts) closing it. Goldin was programmed for two parts, but declined to separate the turn, according to report, piling his long, draggy act onto a long, draggy bill. Instead of Goldin closing the first part, Fritz Scheff (New Acts) was given the position.

It did seem as though the bill was being rearranged while it ran. Any number of shifts from the program order were made. The only comedy was thrown together in the second half, Julius Tannen and Melville and Higgins (the latter next to closing) following each other, both acts in "one." Opening the second half were William A. Weston and Co. in what may be supposed to be a novelty comedy musical turn, but it holds neither novelty nor comedy in reality. There is a "Dutch" comedian in the piece one must sit through to get to the "novelty" portion, but the audience didn't take to either. It was only a rag on the xylophones in "one" for the encore that got the turn anything.

Another act with comedy supposedly concealed in it was Clara Inge, a single, on third. Miss Inge has some matter that might do for burlesque. The Palace patrons repudiated her "audience" work, leaving Clara without applause for her closing number, that she apparently depended upon. This "audience work" had better be eschewed for "refined vaudeville," not to mention "supreme." A bear story told by her was also unnecessary, and a rag, "Floating Down the River" was only another steal of some other song, leaving Miss Inge with nothing but her "peach" selection at the opening.

Miller and Mack opened the show. They were there too long, but one of the boys made very good with accented dancing. Julius Tannen also stuck around long enough to leave a sober house through a useless recitation. Frank Fogarty started this recitation thing for monologists—now they all think they can or should do it. Rather leave the audience sober than laughing, eh? Tannen got a hundred laughs out of the holiday crowd, but he wanted to show them.

Laddie Cliff had better dances than songs, and the stepping put him across. His English fop number may be thrown away. Mr. and Mrs. Gordon Wilde, New Acts. Sims.

UNION SQUARE.

(Estimated Cost of Show, \$2,600.)

The big feature of this week's bill at the Union Square is an early, for the headline turn. It is Eddie Foy, the producer and father of the Seven Other Foy's, besides Mrs. Foy, who took a bow with their children. It's some family this Eddie Foy has, for vaudeville, in or out of it, but even if he and they made the audience laugh, Foy Senior didn't get a smile from his offspring. But the act was one riot, and Papa Foy had to make three speeches before the house would let the Foy Family go home.

The show ran fast Monday night, starting at 8.25 and over at 10.35. Of course the program doesn't reach the class of the Palace bill (seen the same afternoon), but as a variety bill the Square had it over the Palace show like a tent.

The shift of the headline brought several other changes in the positions, giving Jean Le Bonita (New Acts), an xylophonist, the next to closing spot. He should have been on early, very early.

Robert Fulgora in the switch got "No. 2," and in that spot did a clean-up. Fulgora in his impersonations and quick changes has something different, adding dialog to characterizations, also impersonations of "Great Men." The audience liked it. As a lightning changer Fulgora has a little something on them all. He strips on the stage, and keeps stripping, until you wonder where all the clothes came from and where they go to. A little expenditure for a set and it looks as though Fulgora could get his former act away over now. He can hold them with his delivery and makes the act extremely interesting. The old Bedini and Arthur act is given by Roy and Arthur. The crockery breaking and sharpshooting did as well as ever. Bedini's grace and class are missed, but the comedy remains much the same, and the act is still there.

The show was closed by the Three Melvins, acrobats on the Bard order. They give the most attention to the flying hand-to-hand catches, doing many of these in various styles. The three boys work cleanly, without a miss or any attempt at a stall, excepting for the finishing feat. The flier is an acrobat with perfect sang froid and gets a laugh or two through it. The Melvins do nicely. Built well, each of them, they are attractive physically also, although the two younger boys are light.

The Skaters Bijouve, opening the show, Harry Tighe and Co. in an entertaining college sketch, and Ball and West are under New Acts. *Sime.*

FIFTH AVENUE.

(Estimated Cost of Show, \$2,975.)

The higher price seats at the Fifth Avenue Monday afternoon (Labor Day) were not all sold, probably because the day was sultry and oppressive. It's a pretty good show this week—not an inordinately expensive one, but a good vaudeville bill.

Gregoire and Elmira, a man and a woman, who balance all the furniture on the stage, opened the show well, but should be spoken to for two serious breaches. The first and most fla-

grant was a hole in the woman's tights as big as half dollar. When the man attempted to balance a huge leather-covered sofa on his head and walk up a ladder with it, and didn't succeed, he informed the audience it was because the act had been laying off and bookings were bad. The fact that he was playing U. B. O. time was prima facie evidence of this. When the audience tittered at the man's unsuccessful efforts the woman in the act added to the failure by remarking "it is no laughing matter."

Reinsner and Gores offered a good singing, dancing and talking act as second turn and fared nicely. Manager McCune was a trifle off with his descriptive programing, announcing Chas. Keane and Co. as "that genial comedian and his merry deputies." It is a serious sketch of western life, entitled "Sheriff Bob," wherein a sheriff who is after a train robber who killed his brother encounters him and learns that he is a brother of a girl he has fallen in love with. There is too much talk in the sketch before it leads up to the denouement. All three characters are, however, fairly well impersonated.

Les Copeland offers the characterization of a hesitant-speaking "coon" with a good dialect, singing and accompanying himself on the piano. He offers some good ragging for an en-

core. Paul Kleist has some unique mechanical effects in a comedy pantomime black-art act and scored a hit—the first emphatic one of the day. Mabel Berra, prima donna, hasn't many competitors in her line in vaudeville with voices of her calibre. Lincoln Beachey (New Acts).

Henry E. Dixey presented his original "Mono-Drama-Vaudelogue," which displays his versatility at its best. Cameron and O'Connor in "Hired and Fired" were next to closing with their comedy skit of a couple of actors job hunting. Hanlon and Clifton, with their artistic acrobatic turn closed the show, ten acts in all. *Jolo.*

ISOLATING LITTLE FALLS.

Little Falls, N. Y., Sept. 3.

Reardan & Schultz and W. H. Linnton, who control the theatres of this city, have agreed upon a plan for the winter whereby they expect to keep out all opposition.

The City Opera House is to handle the vaudeville, opening Thursday with four acts, while the Hip will hereafter play pictures only. The Hip and the Gem, formerly charging five cents admission, will charge ten cents in the future.

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CORRESPONDENCE
 Unless otherwise noted, the following reports are for the current week.
CHARLES J. FREEMAN CHICAGO VARIETY'S CHICAGO OFFICE:
 (DASIE) MAJESTIC THEATRE BUILDING
 In Charge

HAYMARKET.—May Howard came back last week at the Haymarket, with her own company in the burlesque field. The business proved conclusively May's name carried some weight. Besides May in the cast there was Frankie Bailey, and you can't go far wrong when paying fifty cents to see her in tights. Besides the tights Frankie wore a couple of gowns that won't be touched this season on either Wheel. These gowns were so strong, however, that they made the other costumes in the show, none to good at best, look just that much worse. The costuming and scenery of the show are in keeping with one of the old Miner western wheel shows and the whole frame-up of the troupe has the same ear marks. The redeeming feature was the life instilled into the numbers. There were many and the speed of these gave the show the appearance of being fast. Twenty girls worked hard and should be given all the credit coming to the troupe, for they made it seem like a show. The comedy composed of old time bits did not do at all. There was but one funny bit in the entertainment and that came in the specialty of Pearl Bros. and Burns. Aside from this a general overhauling is needed in the comedy department. Irene Meara is the soubrette, and Irene shows real life

out in front of the chorus. The little girl should develop. She has plenty of ginger and with the proper coaching will make a very good dancer. Her dressing is not quite what is expected of soubrettes these days, but Irene passes easily. Patricia Mackey, a big good looking blonde, gets under the wire in the money. Patricia would be a strong card in tights if she didn't have Frankie Bailey alongside her. The show with two women like Frankie and Patricia shouldn't need much else. They, however, show too strongly for the looks of the rest. Earl Sheehan, the juvenile, leads a few numbers with a very small voice, but he makes up in his dancing. Earl overdoes his dressing somewhat. The short trousers with his dress clothes are a bit of a scream. He works hard and with Irene Meara puts over a couple of neat dances. It's very working, however, and should put in a few hours a day. It will be worth it to them later. Pearl Bros. and Burns, straight Irish and Dutch, supply the comedy. There is little for them to do outside of what they supply themselves. They could roughen things up to advantage. At present they get nothing until the finish when they do their specialty. There is room for comedy and they should be able to work it in themselves. J. W. Clifford is also of the

comedy forces but doesn't aid to any extent. The show needs strengthening in several departments. From a production standpoint it is not there and the comedy is weak. *DASH.*

HALSTED EMPRESS (Harry Mitchell, mgr.; agents, S.-C.).—Edna Auk, fresh from the country where she has been for several months, found great favor with the three overflowing audiences. Miss Auk has brought together some new material, and uses it effectively, and she had everything all her own way. This player has a way of getting right over the footlights into the good graces of the audience, and this intimate style of entertaining tickled the audience's appetite immensely. Lucille Savoy, billed as "The Singing Venus," was another high point in the program. Miss Savoy has some very effective poses, and her singing adds greatly to the ensemble. The act was a prime favorite. "Behind the Footlights," a sketch showing the stage as it appears to the players, had a good spot and was well received. Houghton, Morris & Houghton gave exhibitions of motor-cycling and some neat work on bicy-cles. The act is showy and makes an effective closing number. Adelyne Lowe and Co. opened the bill with her novelty act, displaying some good bar work after a gay little solo scene. The Leo Berks entertainers were on in song played with piano and music. People were turned away at both night shows. *REED.*

MAJESTIC (Lyman F. Glover, mgr.; agents, Orpheum).—Nothing happened at the Monday afternoon show to even cause the semblance of a stir until Charles Drott put in his appearance in "E" place with his comedy pantomime. From that time on the show had jumps and a sprays of excitement and eggs and dumps of mediocrity. Even Frank (Sinker) Oakley, almost always a sure fire winner, lagged a little. His pantomime which was put into the place of the Australian Boy Scouts caused much laughter among the children and caused a few "The Sydney Morning Herald" baseball fans. "The Sydney Morning Herald" has a numberable flock of crook plays had headline position. The act is far too long, but it has moments of excitement. Lawrence and Frances Carson appeared to advantage in "A Bit of Broadway." The act is not new, but it could scarcely be heard and after he had been on awhile, a good share of the audience started for the doors. The Four Baris, a standard gymnastic act, closed. Woodward's Posing Dogs opened, and Alf Grant and Ethel Hoag were on second. Charles B. Lawlor and his two daughters were on in third place. Their act, which usually goes big, seemed to drag a bit, and they had a hard time to make any impression on the audience. The bill was far too long, so much so the pictures, which usually start things, were eliminated. The house was not completely sold out Monday afternoon, but the stifling heat and the fact that it was a holiday, may have accounted for this. It was a dull bill, however. *REED.*

PALACE (Mort Sinker, mgr.; agent, Orpheum Circuit).—The program at the Palace this week starts off like a good small time entertainment and it is pretty well under way before it begins to look like a dud. The prices at the Palace are still 75 cents on the lower floor, the only dollar seats being the boxes. Monday night there were just eight dollar seats sold, the lower floor had four or five empty rows, and the rest of the balcony had a couple of rows out (balcony at the Palace is usually filled) and the gallery was also light. "A Persian Garden" in which Joe Simon and Kathryn Osterman star, was the class novelty of the evening. The tabloid musical comedy makes a strong bid in the proper direction. It is complete. The comedy gets over and the one song of the piece "Persian Rose" is enough in itself to carry a full musical comedy to success. It must make some of the tabloid musical comedy producers out this way feel a trifle embarrassed when they see this piece. Scream Welch, Sig Mealy with Johnnie Bell as the lead, and a little of the old Cutty how, it is worth while. Adele Oswald received flowers and was a good sized hit. She is sticking too closely to one music publisher. Miss Oswald, take a look around. Hilda Thomas and Lou Hall were changed with the Cuttys after the first show, from "The Road to Happiness." I don't travesty work that has been done to death by soubrettes. Hall plays the piano well but doesn't play it enough. Merodith and Joe "Suzette" started it off, followed by Quinn and Mitchell. It was a pretty fair game, and the boys will have to dig something new if they wish to stay in fact company. James Thornton was next to closing and he tore off a hit. The Kauldals, a shooting act, closed the show. *DASH.*

AUDITORIUM (Bernard Ulrich, mgr.).—"The Whip" opened Saturday night. Big advance sale.
COLEMAN (G. O. B. (Harry Billings, mgr.).—"Stop This!" seems to have hit public fancy.
CORT (U. J. Hermann, mgr.).—"The Editor of Youth" (John J. Gorman, mgr.).—William Hodge, in "The Road to Happiness," opened Monday night with good prospects.
HOWARDS (Frank O. Peers, mgr.).—Pictures.
ILLINOIS (A. W. J. Davis, mgr.).—"The Day of the Singing" opened Monday night.
MARY SALLEE (Harry Auldin, mgr.).—"Trip to Washington" going along at merry clip.
OLYMPIC (George C. Warren, mgr.).—Marilyn Hillington in "Within the Law" daily making a play for the top.
PRINCESS (Frank N. Phelps, mgr.).—"Little Miss Brown," very good business.
IMPERIAL (Robert G. Gzozzo, mgr.).—"The Spendthrift"

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RAVINA PARK.—Chicago Symphony Orchestra and grand opera.

Sheppard Butler, Sunday editor of the Record-Herald, and assistant to James O'Donnell Bennett, dramatic editor of the paper, has gone to New York, where he will be in charge of the news bureau of the paper for the next three weeks.

Elsie O'Hara opened his season in a new Irish play called "In Old Dublin," at Sheboygan, Wis., Sunday night. The play is by Augustus Pitou, Sr., and Mr. O'Hara is under the management of Augustus Pitou, Jr., manager of the Blackstone.

Elsie Janis and Montgomery and Stone opened at the Illinois Monday night in "The Lady of the Slipper." The house was packed, and the show was received with much warmth. The top price is \$2.50 for the attraction. The criticisms were all favorable.

Elsie Strik tripped over some misplaced iron plates in the Central Union depot, Cincinnati, last Wednesday, and injured her knee. She will not be able to work for a few weeks to come. Elsie will try to make the railroad pay for the loss of time.

The executive staff for the Drury Lane Company of America, playing "The Whip," at the Auditorium, consists of F. Newton Lindo, representative for Author Collins; R. A. MacBride, business manager; Joe Garrity, assistant; Selwyn Joyce, stage manager.

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—This week's bill voted generally good. Blanche Walsh and Co. in interesting sketch, splendidly staged. Flanagan and Edwards scored heavily with dancing finish. Redford and Winchester, appreciated. Charlotte Kaysenroff, phased; Window and Duffy, in opening position, proved artistic. Stella Mayhew and Billie Taylor, of the "repeaters," were again successful. W. L. Abing-

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don & Co. did fairly well. Kenney and Platt, satisfactory.

EMPRESS (S-C agent direct).—Fairly good bill, though show ran tiresomely long, with the Harry Whitney Arctic game hunt pictures added. "La Somnambule," strong closer. Charles W. Bower and Co., capably acted "The Wajch." Bernard and Scarth entertained. Henry Frey passed. Lew Palmore, in opening spot, well received. Fanny Rice filled in and drew down much applause.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Show unusually good. In closing position Lottie Mayer and her diving girls, to satisfaction. Tojetti and Bennett, favor. Clayton and Lennie, comedy hit. Alfredo and Marshall opened and did well. Harold Browne and Co. sent over a gripping sketch. Bimberg, Marlon and Day, clean score. Billy Mann, pleasing.

Frank Weston is the new manager of the Columbia, Santa Rosa, Cal.

Arclyn McNulty and Marguerite McNulty have departed to join the McGovern Stock Co., Wichita, Kan.

Norine O'Neil, a Southern California Cabaret singer, joined the list of entertainers here at the Odeon Cafe this week.

Internal dissensions are given as the reason for Lancaster and Miller closing recently with the Claman Amusement Co. in Marysville, Cal.

Raymond Whitaker is at the head of a stock dramatic company that is understood to be scheduled for an indefinite season very shortly at the Yosemite theatre, Stockton.

The idea of putting in a weekly feature of stock tabloid musical comedy at the Wigwam has been abandoned and instead the policy is an out-and-out Bert Levey vaudeville show.

On what is said to have been a day's notice, Kernan Cripps capably filled the part of Jules Beaubien in "The Wolf" here last week at the Alcazar, substituting for Forrest Stanley, who was suddenly called east.

Future bookings out of here on the Brennan-Fuller Circuit in Australia include the Georgia Trio, Brent Hayes, Josephine Gassman and "picks," Valentine and Bell, Harry Antrim, and the Loveloes.

John Stevens McGroarty, author of the original "Mansion Play," appears to have an ambitious rival in the person of Rev. R. M. Meesters, pastor of the San Carlos parish church in Monterey, Cal. The latter has written a five-act drama, the story of which, like McGroarty's, is woven around the life

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and labors of Father Junipero Serra, founder of the famous system of California missions. The Mestres piece was produced for the first time Aug. 29 in Columbus Hall at Monterey. A comparison of its merits with that of the Morroco play will naturally be made with keen general interest in California amusement circles.

[With the late departure for Los Angeles of the white slave, "The Traffic," the Saviors is dark. It is to have rather extensive improvements. An unconfirmed report says further that William A. MacKenzie, manager and co-lessee with his brother, has arranged to sublet the house to L. A. Kuebler, of Walker Graves, Jr., who in turn is planning to reopen it Sept. 29 with stock. The new lessee is spoken of as men of affluence and experience, Graves a well-known, leading man who has recently inherited a fortune from a deceased grandfather. The new policy is to include girl ushers and a 25-50-75 scale.

Charles Quill, professionally known as "Electra," and who returned here recently from a tour of the Brennan-Fuller Vaudeville Circuit in Australia, spent several days in the San Francisco city prison as a result of charges preferred against him by one Jennie Fraser Currie, a non-professional, who landed here on the same boat. She charged that Quill had embezzled something over \$500 of her money while he had been given to him on the strength of a promise to put her on the stage. In Judge Deasy's court the defendant was given the option of making restitution or being committed to trial on a \$10,000 bond. He gave the plaintiff back her money and was then allowed his liberty.

One of the local morning dailies carried a front page story Sept. 29 to the effect that Maury I. Diggs, of the famous Diggs-Carninette case, had been approached the day before in the interest of some theatrical individual's company and with a provisional offer of an engagement in vaudeville at a figure well up in the thousands. The advertised "proviso," according to an alleged admission of Diggs, is that he shall appear in company with Martha Warington, the girl "in the case." The absence of any announced identity of the impresario alleged to have made the offer pretty well kills the value of the report as a news story, even if the convicted Diggs were likely to escape a term of imprisonment, which seems altogether quite improbable.

Commencing Sept. 1, this city has a new afternoon daily newspaper, "The Evening Call" being the name of the new publication. It is practically the offspring of the "Morning Call," which went out of existence Aug. 31. The nominal publishers of the new paper are W. J. Root and John D. Spreckels, and it will be published from the Claus Spreckels Building, for many years occupied by the "Morning Call." The stock is reported to be divided 80-20 between Kellogg and Spreckels, the former holding the larger portion of the shares. On the inside it is thought that W. R. Hearst is very largely interested financially and otherwise, this new "sheet" carrying the Hearst cable and telegraphic news service, in addition to features, cartoons, art and literary departments which accompany the Hearst service. Kellogg comes here from the Middlewest, where he is credited with having founded papers in several of the leading cities.

LOS ANGELES

By GARDNER BRADFORD.

ORPHEUM (Clara, mgr.).—Mack & Williams, excellent; Will Ross, almost a show in himself; Fred Hamill, good; Milton Pollock & Co., in sketch, well played; The Three Du-For Boys, clever dancers; Bell Family, pleasing; Holdovers, "Kid Kabaret" and Fiddler & Shetton.

EMPRESS (B-C; C. George Boyver, mgr.).—Grace Cameron, big favorite; "Movies," close second to headline; "Dorothy's Playmates," unusual turn; Harry Leasing, good; Hal Merritt, good; "A Night in Chinatown," good; Roberts, Hayes & Roberts, also good.

PANTAGES (Carl Walker, mgr.).—Eight English Roses, good; Victoria Four, good; Dilla & Templeton, 11th contention; Tyler & Clair Trio, good; Madie De Long, excellent; "The Man from Minnesota," fair.

REPUBLIC (Bob Cunningham, mgr.; agent, Levey).—One-ring circus, novel attraction; Wright & Clayton, good; Bailey & McCrear; Milnars; Billy Coons.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Nora Bayes headlining this week. With her are Hal Clarke (it used to be Harry)—August Kleinecke, Bernard Fairfax and Bernie Quatrochi. Tuesday night Miss Bayes' act ran exactly 60 minutes. It was 9:30 when Quatrochi chased Clarke and Fairfax down the aisle of the theatre trying to keep them off the stage. Had Bernie succeeded in his effort, all would be well, but Clarke and Fairfax insisted upon getting into the act and helped things on by waking up Kleinecke, who was dozing on a couch and letting him try his hand at acting. The act is called "Songs and Foolishness." It is just that, but there is too much "foolishness." The songs are there and are sung as only Bayes can sing them. What Miss Bayes needs for her vaudeville act is to sing songs. When Miss Bayes is dressed up and singing there

isn't any need for anything else. It was 10:03 when she started to sing and then the act had been running 33 minutes. It was painful 33 minutes, but the rest was all there and good. Why not allow Quatrochi to really arrest Fairfax; keep Kleinecke at the piano or let her orchestra pit, where she belongs, and just have songs? Clarke might help Quatrochi in this without damage to the act if he must be there, but Miss Bayes and her songs are what vaudeville wants. It's the act. The rest is but a bit good for funny. To follow 50 minutes of this was Ben Deely and Co. had to do with their "Bell Boy" skit and it was really surprising how well Deely got away with his task. Deely's familiar song brought several extra encores and the dummy act was a success. One of the best liked acts on the bill. Bowers, Walters and Crocker did well with their "rube" stuff unchanged. There was no speed to the act as far as the big hit in the second act. Boosted things with a dancing turn. The Lakabens did nicely as an opener. Murial and Francis displayed some fancy gowns and sang some songs without doing much singing, but she danced with the big hit, the sketches of Jack London's trip to the South Sea Islands filled in. It was warm Tuesday evening and the house was about half filled. Miss Bayes may have drawn some business, but she was a character singer, not a character on the act she has now. The Escardos closed the show with some well-handled trampolin stunts.

GRAND O. H. (F. G. Nixon-Nirdlinger, mgr. N-N agency)—The house and lobby day with eight acts, quite a big show for a "pop" house playing three daily. It was a very good bill, too, with Joe Maxwell's "Night in a Police Station" in the headline position. The act of Francis Clark and Francis who did not appear. The "Police Station" act is improved over when last seen and was very well received by the more than half filled house Tuesday afternoon. The vendictonic troupe of acrobats gave the bill a nice start. The Strolling Players did as well as usual with their musical act. They have played most everything in town and might build up a new routine. Marie Dorr was well clothed in a character singing turn, but her "bit going over very well. Le Welch in the "Lavinsky's Old Shoes" skit, pleased. The Grand is a big place for a talky act, but this one did fairly well. The act of "Flo" and the trapeze monk, proved a hit. It was anywhere, for this monk is as good as the best and better than many others. Brown and Walker's singing hit the right spot. This sort of act is good for the house and the boys got their stuff over with big returns. The audience song can be worked into a big hit. It did very well here. Arthur Geary, a singer who wears a showy soldier suit and looks like a musical comedy tenor won favor with his songs.

METROPOLITAN O. H. (Eugene Myers, mgr.; agent, Lew).—Andrew Mack headlined one of the biggest bills yet offered. The house manager have held the "orphan" acts for a afternoon, for they allowed the acts to slip by easily and applauded the pictures. The house was well filled Monday, the lower floor being almost capacity, the boxes liberally patronized and the gallery well filled. Andrew Mack gave a warm welcome and his songs and stories reached a favorable point. The Irish comedian and singer has some good stories, tells them well and gets a lot out of his songs. The Irish comedian and his songs and he finished with an Indian tango song that gave his act a big boost. Carson and Willard were a big hit with their talk and parodies, the latter keeping the applause going. John D. Doyle and his songs, one of those "police-system" sketches which are crowding dancing teams and aliter acts out of vaudeville. This one is no better or worse than the general run of "crook" sketches and overplayed as badly as any of them. Still, it was liked by some, and there were laughs every time the girl pulled the court policeman's mop of hair. Gray and Graham's comedy musical turn filled in nicely and went over in good shape. The McGinn Brothers did fairly well with dancing. Great Johnson opened the show with his contortion act and there was an illustrated singer to fill in.

BIJOU (Joseph Long, mgr.; agent, U. B. O.).—Bobby Heath and LeRoy Stevens saved the show from doing almost a complete flop. If Manager Dougherty got a peep at the Roy Scouts Quartet and the "Two-of-a-Kind" sketch on Monday he must have bought the holler room solid for the remainder of the show. Sully and Larsen opened the show with some acrobatics and talk and did nicely, though the talk slows up the act. Then the Roy Scouts hit the first wall-paper act by singing. The quartet of kids and the blackface boy just stayed through a period of time without starting anything and then the sketch put the knockout blow on. It was written by Clay Hunter and was titled "Old Mopsy." There is a girl with a nice voice and kitchenish ways and a picture of "September Morn" in the act. Also there are two men. There isn't anything else and the act has a chance will most anywhere, especially where money is charged for the privilege of looking at it. Then the Heath-Stevens act saved things. Heath has been at the Bijou so many times that he is being taken for granted, but his interest in it. He and Miss Stevens have been there two weeks and this week they are presenting "Putting On an Act." It is one of those "nutty" things with a little bit of

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everything chosen from everyone, including a burlesque on Alla Rajah's act, which scored a hit earlier in the bill. Jack Markey, the house stage manager, proved himself a regular actor and Heath had everyone in sight in the act before it finished, including the house scrub-woman, who did a "turkey" with the special offer. As a "nut" act it was there and it carried off the honors of the show. Miss Stevens scored her songs, as did Heath. It looks like a Heath Stock Co. for the Bijou.

BOSTON

By J. GOOLTZ.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Opening of the fall season and an exceptionally happy bill in balance resulted, although the feature act, William Hawtry and Co. in "Old Nick and Co." closed this week. Hawtry's act went well, but it is not advised and has in rehearsal a new act entitled "A Little Fool Play." His company at present is sold with the exception of Charles Jackson and Hawtry is looking to appreciate it. The other act, almost equally featured, was May Wirth and the Wirth Family. Miss Wirth was hampered by the confines of the stage as compared with

Bob KNAPP AND CORNALLA Chris "ACROBATIO GRADUATES"

the tanbark and the confinement to the hospital has also tempered her dancing slightly. Monday afternoon she had a little scenic trouble, but when this is adjusted, she will have as good an equestrienne act as there is playing on the big time. Jesse L. Lasky's posing act, "Types," got a short rib jolt at the Monday morning try-out, when "September Morn" and several other poses were barred from presentation here. An extra rehearsal was immediately called and poses less striking were substituted. It went well even in its modified form, although the applause was not heavy because it was Boston. Valentine Vox did well with a ventriloquial act. Williams, with Wolfus, riot. Howard and Ratliff with Dorothy Hayden, were given a big reception on the bill and scored heavily. The Eight Berlin Madcaps always go well. Flo and Wynne in an act in which an apparent girl suddenly pretends to be a boy and gets away with it, did nicely, and the Tuscano Brothers opened in their old act.

LOEWS ORPHEUM (C. J. Morris, res. mgr.; agent, Loew).—Vaudeville.
LOEWS ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville and pictures.
BOSTON (A. A. Levering, res. mgr.).—"Hanky Panky," playing its third engagement in this city. Scale of prices is now \$1 and doing good business.
"OLONIAL" (Charles J. Rich, res. mgr.).—"The Merry Mary," with Macklyn Arbuckle, premier week; business fair.
PARK (Charles J. Rich, res. mgr.).—"The Ghost Breaker" with H. B. Warner. Original booking of two weeks was only a tentative one and the success scored so far will probably mean an extension of the booking to at least four weeks and probably five.
PLYMOUTH (Fred Wright, res. mgr.).—"A Widow by Proxy," with May Irwin. Opened Saturday night to good business.
SHUBERT (E. D. Smith, res. mgr.).—"All for the Ladies," with Sam Bernard; good business.
MAJESTIC (E. D. Smith, res. mgr.).—"What Happened to Mary," with Olive Windham; business falling off.
CASTLE SQUARE (John Craig, res. mgr.).—"Stock," "London Assurance."

A billboard strife between the Columbia Burlesque wheel and the Progressives is quietly in progress in Boston, although nothing aggressive has happened. Both are simply plastering right and left.

John Cort will arrive in Boston Monday, at which time his plans for the new Cort theatre in Park square now nearing completion will be made public. The location of the house at first caused the skeptics to nod their heads in disapproval, but it is now felt that Cort has a winning location and will do a big business in his own independent way.

The 12-act venture at the Bowdoin Square, adopted by the Lotherp interests after Violet Mascotte's stock burlesques closed, is meeting with good success, prize waiting being the latest contest innovation to be added to the weekly program.

"The Girls from Happyland," headed by Billy Watson, which played the Casino last week, lost three girls simultaneously through illness, two being temporarily laid up and the third being rushed to a local hospital suffering from acute appendicitis.

"Joseph and His Brethren" opens Sept. 29 at the Boston theatre and will remain as long as it can make money in the spacious house at a \$1 scale.

Two recent engagements made for the cast of "The Courtin'" which will have its premier at the Boston Sept. 15 for a two weeks' tryout, are Walter Paschal as J. Quincy Adams and Robert Milliken as Hezekiah Haw-

kins. "The Courtin'" is a local production, being Quincy Adams Sawyer set to music and will probably do well here if not out in the cold world. The score is by George Lowell Tracy.

"The Sunshine Girl" will probably open at the Hollis Street theatre this month.

Sept. 15 may see the premier of "Her Little Highness," at the Tremont, judging from the reports of the good progress in rehearsal of the production by Werba & Luescher.

ATLANTIC CITY

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Beattie Wynne, good; Bernard O. Weston, good; Madame Eason & Co., well liked; Merrill & Otto, applause winner; Karl Emmy's Pets, amusing; Tyson & Brown, liked; Lockhart & Leudy, good.
NIXON (Harry Brown, mgr.; agent, N.-N.).—White, Peiser, White, hit; Bernard Lloyd, well liked; Walsh, Lynch & Co., scored; Three Yoscarrs, laugh; "A Day at the Circus" novel; Military Maids, good; pictures.
MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Crooket, bus. mgr.; agent, Jos Dawson direct through U. B. O.).—International Polo Team; Imperial Russian Troupe; Four Mendelssohns; Musical Gougets; Flying De Villes; Hortis Minstrels; pictures.
APOLLO (Fred E. Moore, mgr.).—"Stop Thief," 1-2; "The Winning of Barbara Worth," 4-6 (premieres).
STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; pictures.
SPECTACLE PIER (W. H. Fennan, mgr.).—Pavilion of Fun, pictures.
YOUNG'S PIER (J. Levey, mgr.).—Pictures; concert.
CRITERION (L. Notes, mgr.).—Pictures.
EIJOU DREAM (H. J. Elliott, mgr.).—Pictures; Kinemacolor.
WINDSOR AIRDOME (Moore & Hoffman, mgrs.).—Pictures.
CITY SQUARE (E. O'Keefe, mgr.).—Pictures.
COLONIAL (F. T. Reed, mgr.).—Pictures.
ROYAL (W. R. Brown, mgr.).—Pictures.
CENTRAL (Jacoby & Goldman, mgrs.).—Pictures.
ARCADIA (Hall & Mason, mgrs.).—Pictures.
LIBERTY—Pictures.

Traffic reports from the railroads give the largest number of people carried here for over Labor Day ever known in the history of the resort.

The Hippodrome on the Million Dollar Pier closes Sept. 13.

Mrs. Flora Keive, a sister of Jake B. Isaac, the manager of the Savoy here, died at Arverne, Sunday last, from cancer.

Beginning Monday, and running for the whole week, a French farce entitled "Madame President," with Fanple Ward as the star will be presented by Charles Dillingham. In this play Miss Ward recorded a London success.

NEW ORLEANS.

BY O. M. SAMUEL.
LYRIC (Bert Gagnon, mgr.)—"Hawthorne, U. S. A.," permitted Douglass Fairbanks to scale to histrionic heights, but it doesn't seem a propitious vehicle for the Gagnon-Pollock stock Co., which opened its season Sunday afternoon. The company, a quite ordinary one, never for a moment realized the possibilities of the play. The version employed by the Gagnon-Pollock company is vastly removed from the original. Bert Gagnon appeared in the title role. Edith Pollock was Princess Irma of Borrovinia. The remainder of the company is Taylor Bennett, Joseph

Echebal, George Hanna, Edwin Scribner, Claude Gagnon, Perce Easbat, Harry Dale, Harry Ellsworth, Eugene Dautell, Ivy Bowman, Gladys Bush, Amanda Buckman. With opposition at the Dauphine, the Gagnon-Pollock company must improve if it hopes for success, notwithstanding its previous popularity.
CRESCENT (T. C. Campbell, mgr.).—"McFadden's Flats."
TULANE (T. C. Campbell, mgr.; K. & E.).—Pictures.
MAJESTIC (J. C. Kalem, mgr.).—Vaudeville.
ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

Superintendent of Police Reynolds has notified owners of Cabarets in the theatrical districts that their shows commence at eleven hereafter.

Rudolph Ramelli has succeeded Wood Ballard as literary Ananias of the Tulane and Crescent theatres.

"Mary's Lamb" featuring Den McGrath, is underlined for the Crescent next week.

Among those engaged for the Emma Bunting Stock Co. to open at the Dauphine Sept. 15 are George Whittaker, Eva Rainger, Jessie Harcourt, Jack Ball, Sam Miller, Vera Townsend, Leslie Webb.

The Lafayette opens its pop vaudeville season Sept. 8.

CINCINNATI

BY HARRY NESS.
KEITH'S (J. F. Royal, mgr.; agent, U. B. O.).—rehearsal Sun, 9.—Opening night at the corks. The Peers, opened; Nevin & Erwood, good; Una Clayton & Co., hit; Violsky, scored; Lafayette's Animals, hit; Marie Dressler, featured; Avon Comedy Four, hit; Jordan Girls, closed.
EMPRESS (G. F. Fish, mgr.; S.-C.; rehearsal Sun, 9.).—Martini & Maxmillian, opened fine; Ballo Brothers, good; Curtis Sisters, nice; Dinkelapiel's Christmas, featured; Louise Mayo, hit; Three Emersons, clever and novel.
STANDARD (George Toby, mgr.).—"Belles of Beauty Row," Frankie Heath, Harry Le Van and associates do the job in first class style. Claire Devine sang nicely. The chorus is large, good-looking, and tastefully costumed, scenic effects exceptionally fine.
OLYMPIC (McMahon & Jackson, mgrs.).—"Girls from the Poilles," bright, clean show. Amelia Lovelace and Margie Baitin get over some fine singing numbers. Harry Steppe makes a first rate Hebrew comedian. The costuming is magnificent, the scenic effects are elaborate, and the whole show goes with a dash.

WALNUT (Willis F. Jackson, mgr.).—"Where the Trail Divides," Louisita Valentine is the Best Lander and reads her lines in excellent shape. Horace V. Noble is Craif. Remainder of cast includes Lew Stretcher, William Sargent, Leo DuMont, Hugh J. danna, C. S. Thomas, V. Dom Gasolio, Laura Sims, Guy E. Kibbe, Arthur Wallis and Edward Menlove. Next, "Freckles."
REUCK'S (C. Hubert Heuck, mgr.; J.-L.-S.).—Margarit Minton & Co., opened; Browning & dog, "Spot," hit; Jeanette Dupres, big hit; Wauhnd & Tekia Trio, very good; Maleta Bonconi, clever; Searcy & Everett, excellent. Not half. Ameca, Newboy's Sextet; Marie's Trio; Riley & O'Neill Twins.

A new ordinance to license picture operators has been introduced in Council, which provides for the Board of Examiners consisting of the Building Commission, an electrician and an owner or manager of a moving picture house. The Motion Picture Exhibitors' League are making efforts to defeat the measure.
The Lyceum will open with vaudeville on Sept. 7 under the management of Harry Hart, booked by Gus Sun.
A report says "Coney Island" will be sold to Jehu Klein of Pittsburgh. The season was none too good.
PITTSBURGH
BY F. LUGO
GRAND (Harry Davis, mgr.; agent, U. B. O.).—Arthur Sullivan & Co., scored; Dan, Mayfield & Billings, excellent; Dooley & Sayles, winner; Old Soldier Fiddlers, very good; Vera Mchenna, fine; The Castellani, artistic; Burnham & Irwin, well received; Fields, Bron, good; Sig. F. Artusa, pleased; Clifton Crawford, repeatedly encored; Hale & Patterson, very good.
HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—"Cunning," pleased; Phil E. Adams & Telephone Girls, encored; Calet's de Gacogne, very good; Neher & Keppel, neat; Marido & Hunter, many laughs; George & Mack, very good; Carrie Little, good; Gates & Gates, well liked.
LIBERTY (J. H. McCarran, mgr.; agent, W. Keefe)—Dr. McDonald, scored; Senzel Bros., fine; Cody & Cody, pleased; Beattie Rempell & Co., good; Lorenson Langdon, artistic; Al. Lombardi, well received; Rogers & Shaw, laughable; Victorian Trio, scored.
VICTORIA (Geo. Schaefer, mgr.; agent, Sun).—"Wormwood's Monkey Circus, well re-

ceived; Moore's Enchanted Forest, pleased; Mm. Bernmar, pleased; Jack Roberts & Co. very good; Heldeburg Four, excellent; Reif, Clayton & Reif, good; Marceli Bros., repeatedly encored.
NIXON (Thos. Kirk, mgr.).—Pictures.
ALVIN (J. Reynolds, mgr.).—Primmrose & Dockstaders' splendid company. 8, "Feg O' My Heart."
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"A Romance of the Underworld," 8, "Killing."
GAYETY (Henry Kurtzman, mgr.; Eastern).—"Social Maids," 8, "Taxi Girls."
DUQUESNE (Harry Davis, mgr.).—Stock, "The World and His Wife," 8, "Sweet Kitty Bellairs."
PITT (Frank Whitback, mgr.).—Stock, "Sister Beatrice and Don."
EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—Musical Kleeses, well received; Fenner & Fox, very good; Robbins & Friend, hit; Radcliffe & Ward, pleased; Aerial Leon, applause, 4-6, Lawson; Lannigan & Covert; Marion & Thompson; West & Alquist; Armond Melniko; Lyna Cooley.
ROYAL (J. P. McConnell, mgr.; agent, Royer)—1-2, Stockton & Payson; DeLoas & Peral; Agnes Doney, 4-6, Grove & Desmond; Denis O'Brien; Lulu & Delmay.
K. & K. O. H. (A. W. Krell, mgr.; agent, Royer).—8, "Troublesome Kid," Comedy Co. 4-6, DeLoas & Peral; Watson & Delmont.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—It was an easy matter for almost any act to make several old songs go, well received at the opening matinee Labor Day, but those scoring heaviest would have done so at the hands of the usual cold-blooded Monday audience. David Blapham, basso, substituted too late to change the billing of Florence Holbrook in the Sunday papers, went away beyond expectations for a heavy singing act, probably due to the fact that he explained each number—before singing it in English. His work is excellent. In the following hard spot for a musical act, Lyons and Yocco did well. Lew Hawkins was but a pace behind. Belle Adair, with a fair voice and sufficient personality to make several old songs go, well received in second spot. Romalo and De Lano opened. Paul Seldom's "Poems in Marble," closed. Clifford Walker, who failed to materialize, left the bill one act short with no substitutes at the opening.
CRYSTAL (William Gray, mgr.; agent, B. C.).—rehearsal Mon, 10.—Geo. Auger & Co., unable to open matinee because of delayed scenery and costumes. George C. Davis, fine; M. O'Laughlin, good; Edie & Dorothy, fair; Abram Follen, excellent.
EMPRESS (William Raynor, mgr.; agent, S.-C.).—Franconia Opera Co., headline, only fair; Kelso & Leighton, good; Orville & Frank, good; Ross & Ashton, passable; Dundee Trio, fair.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Pictures for week preliminary to opening of regular season. Excellent business.
SHUBERT (C. A. Newton, mgr.; agent, Ind.).—Opens Sept. 7 with new stock company for winter run.
GAYETY (J. W. Whiteside, mgr.).—"Big Frollic," Capacity business.
ALHAMBRA (George Fischer, mgr.).—Picture. T. S. fact.
SAXE—Kinemacolor.
PAEST (Ludwig Kreiss, mgr.).—Dark.

Roger Imhoff, the Irishman in "Surgeon Louder, U. S. A.," which played at the Majestic last week, has a run-in with Kelly Downey and Willard, at the Crystal this week with "A Call on the Doctor." It being claimed that the sketches are similar. Downey claims copyright.


In conjunction with improvements in the Alhambra, the Saxe people have raised the orchestra from 10 to 14 pieces. There also is a four-manual organ. Having a capacity of 2,800, it is believed to be the largest exclusive picture house in the country.

Max Weisfeld, who, with Treasurer Bob Bevering of the Majestic, had pictures in that theatre during the summer months, has gone to Chicago to operate the Empire, formerly a burlesque house, with firms. He was to have had the Bijou, Minneapolis, but it changed hands just ahead of him.

President William O'Brien of the United Theatres Co., was in Milwaukee this week looking after private business interests.

The regular season at the Davidson, operating under the Shubert and K. & E. agreement, starts Sept. 7 with "The Passing Show of 1912."
Meta Miller, who most successfully managed the Davidson Stock company during its long run, has gone to Kansas City for a similar engagement.
Fred Lincoln, general manager of the S.-C. interests, has been in the city in the interests of the local house, which opened the season Sunday.

Fletcher Billings, of the box office force at the Shubert last year, will go to Kansas City in a similar capacity in the Auditorium.



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William Raynor is in the managerial end of the Enterprise. Jack Yeo and Arthur Hoff are in the box office.

Lillian Berry, Milwaukee girl playing in "Types" in vaudeville in the east, has written "Different Roads," a four-act play scheduled for a New York production this fall. She has been in stock and musical comedy.

MORGAN.

APOLLO, PA.

MCCAULEY'S (B. E. McCauley, mgr.; agent, L. C. McLaughlin).—F. T. Collier, Oia Education; Musical Mack; Grace Harwood.

ABBURY PARK, N. J.

SAVOY (Jerome Rosenberg, mgr.).—1, "Thought and Paid For"; 2-3, "Peg O' My Heart"; 4, "Polly of the Circus"; 6, "Romance."

LYRIC (W. E. Smith, mgr.).—The summer season over, this house will play pictures for the winter.

ARTHUR.

BRIDGEPORT, CONN.

POLI'S (Matt Saunders, mgr.).—Fox & Evans, pleased; Pollard, good; The Freecotts, poor; Herron & Douglas, well liked; Cookley, McBride & Co., big; Diving Nymphs, good.

FLAZA.—The regular vaudeville season opened Monday. The policy of the house will be five acts and pictures. Mr. J. Culom will manage same.

H. REICH.

BUFFALO.

TECK (John R. O'Shel, mgr.).—Eva Tanguy opens her second annual tour here with Nichols Nelson Troupe. Orlando Trio, Musical Noses, Eva Tanguy, Harry English & Co., Johnny Ford, Honnor Araba, Brady and Mahoney, Miss Tanguy as "Salome." 8, "Romance," with Doris Keane.

STAR (P. C. Cornell, mgr.).—Maude Adams in "Peter Pan," delighted a good-sized audience.

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Kennedy & Melrose, acceptable; Lillian Ashley, appreciated; Wilfred Clarke & Co., merry; Freeman & Dunham, won favor; Kathleen Clifford, exquisite; Harvey Family, agile; Henry & Francis, current; Lewis' Invisible Band, novelty.

MAJESTIC (John Laughlin, mgr.; S. & H.).—Norman Hackett, accorded generous reception in "Double Deceiver." Play excellently staged. 8, "Romance of the Underworld."

LYRIC (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Kelly & Davis, applause; Dancing Mara, graceful; Billy Sherer, live wire; Kittenish Kiddies, pretentious; Cha. Banaelall, versatile; Laveen Contou & Co., unusual.

GARDEN (W. P. Graham, mgr.; Charles Robinson's "Cruise Girls," opening attraction, and scored biggest kind of a hit to capacity.

ACADEMY (Henry Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Sadie Fendeller, darling; June Le Veay, dainty; Melody Musical Monarchs, exceptional; Homely Kids, favorites; Juggling Bannons, skillful; Redwood & Gordon, enjoyable; Joe Brennan, popular; "Fun in a Boarding House," feature; Marion De Beauchaire, fine; Vahena & Le Mora, went well.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Beauty, Youth & Polly," satisfactory attendance.

AMHERST (Sol. Swedloff, mgr.; agents, McMahon & Doe; rehearsal Mon. 6).—Jean Cowan, pleased; Billy Ray, hit; Billie Breen, dainty; excellent business.

FAMILY (G. W. Ryder, mgr.).—Leased to A. A. Pennsylvania, prop. of Family and Colonial at Rochester.

COLONIAL (R. Lowry, mgr.; agents, McMahon & Doe; rehearsal 1).—Kendy & Chase, good; Charles Saunders, clever; business big.

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The theatres are all doing well. The only two with turnaway business were Academy and Garden.

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CAMDEN, N. J.
BROADWAY (W. B. McCallum, mgr.)—21-24, Hazel Bess Langenour, headliner; Boydell

Duo, liked; Quigg & Nickerson, excellent; Gavin & Platt, scored; William Sisto, satisfied. 1-3, "The Tourists," headlined; Vida & Hawley, hit; Joe Hardmann, entertained; Albert Perry & Co., bready skit; Miller & Vincent, won applause.

During a severe electrical storm last Friday night, someone uttered a cry of fire in the Princess, a movie house, which was crowded at the time and several people were injured in the panic that followed. One woman was so badly injured that her removal to a hospital was necessary.

The mystery about the Temple theatre is out. The reasons for the house remaining dark for such a long period is explained by an unconfirmed rumor of the rental being raised. Fred Falkner will not return and the house will most likely remain closed for the balance of the season.

Waiter Baldwin and wife, local artists, professionally known as "The Baldwins," have returned from a successful European trip.

A new record for holiday business was set at the Broadway on Labor Day.

DANIEL P. MCCONNELL.

CANTON, O.

LYCEUM (Abrams & Bender, mgrs.).—Opened season Labor Day. Mercedes, excellent; Broadway Minstrel Mads, good; Long & Doyer, fine; Foster & Lovett, scored; Cavanna Duo, hit; La Belles, good; Yamamoto Bros., elegant.

MYERS LAKE PARK THEATRE (H. B. Ritz, mgr.).—Waiter Washburn, applause; Johnny Small, good; Beltrah & Beltrah, good; Louise De Fogle, good.

Sept. 7 Cohen's Minstrels season closes.

THOMPSON.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—Master Gabriel & Co. head the bill; Jack Wilson Trio, good; Robert T. Haines & Co., very good; George Felix & Barry Girls, won favor; Jarvis & Dare, pleasing; Spencer & Williams, good; Cleo Gascoigne, good; Harry De Coe, juggler.

FRISCHILLA (Proctor E. Beck, mgr.; rehearsal Mon. 10).—Hoy & Fields Parlor Minstrels, headline; Mortimer Snow & Co., feature; Woods & Hyland, good; Le Witte, liked; Dolly Vardennia, fair; Regaros; Delphino & Dumora, very good.

OPERA HOUSE (Geo. Garner, bus. mgr.).—Evans' Minstrel.

COLONIAL (R. H. McLaughlin, mgr.).—"The Incumbence" and "To Die Like a Man" last stock production of the season.

EMPIRE (Geo. A. Chonet, mgr.; rehearsal Mon. 10).—"Fay Foster's 20th Century Burlesque," pleasing show.

STAR (Drew & Campbell, mgr.; rehearsal Mon. 10).—"The Broadway Girls."

FRANKLIN (J. W. Lyons, mgr.; Stair).—"Freckles." WALTER D. HOLCOMB

DES MOINES.

ORPHEUM (H. B. Burton, rok. mgr.; rehearsal Sun. 10).—Week 24, Mile, Tina; Braden & Newman; Ronald Coughlin & Co.; Walter De Leon and "Miggins" Davies; Lew Hawkins; Genaro & Bailey; Carson Bros.

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MAJESTIC (S-C; Eibert & Gatchell, mgrs.).—Split Week.
COLISEUM.—"Heart Breakers."

ELMIRA, N. Y.
MOZART (Geo. Van Demark, mgr.).—Big business 1-3 with Foy & Clark, good; Cummings & Gladding, pleased; Lorette & Christina, well received; George Reeve, good.

MAJESTIC (M. D. Gibson, mgr.).—1-3, Metropolitan Minstrel, excellent; Nan Acker & Co., clever; Nobert, pleased; Ed. Morris, good; large house.
RORICKS (F. G. Maloney, mgr.).—The fifteen weeks' opera season at this house closed with "A Knight for a Day" by the Rorick's Opera Co., 1-6, large business.
LYCEUM (Lee Norton, mgr.).—4, "Freckles"; 5, Stetson's "U. T. C."; 11, Botham and Marlowe. J. M. BEERS.

ERIE, PA.

WALDAMEER PARK (E. H. Suerken, mgr.; agent, L. C. McLaughlin).—La Barr, novelty; Temple & O'Brien, liked; Robinson & Warner, unique sketch; Walter Brown, mgr.; West & Aikin, pleased.

FOUR MILE CREEK (H. T. Foster, mgr.; agent, L. C. McLaughlin).—Prince & Co., entertained; Johnson Bros. & Johnson, big; Jean Fineran, good; Three Hum Dingers, liked; Adams & Guhl, hit.

COLONIAL (A. P. Wescher, mgr.; agents, U. B. O. and Gus Sun; rehearsal Mon. 10).—Rose Midgeta, entertained; Jarvis & Harrison, clever; Rae Eleanor Ball, big; Tom Jackson & Co., clever; Conly & Webb, hit; 3 Kratons, good.

MAJESTIC (D. D. Kelsey, mgr.).—30, Bianca Ring, good show; Sept. 1, "Uncle Tom's Cabin," big house. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co., in "Under Southern Skies," business good.
BIJOU (Chas. E. Cook, mgr.; agent, Shewley).—Huyler-Hick Stock Co., in "Quincy Adams Sawyer," business good.

LOW'S ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—1-3, O'Neill & Dickson, good; George Samondet, very good; Chas. Smith & Co., excellent; Juggling Barrets, very good. 4-6, Morgan & Connolly; Donnelly & Walsh; Cramer & Howland; The Flying Lamar.

LOW'S PREMIER (L. M. Boas, mgr.; agent, Loew).—Pictures. EDWARD F. RAFFERTY.

HAMILTON, O.

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. and Thurs. 10.30).—31-3, The Klites, average; Three Entertainers, fair; Harry & Kate Jackson, laughs; Craig & Williams, good. 4-6, "Christmas Capers," musical tab; St. Japks; Baldwin, Patton & Co.; Cole & Williams; The Barbans. Business good.

Tom C. Smith is treasurer of Smith's theatre, succeeding the late Cliff Coughan. QUAD.

HARRISBURG.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Stuart & Keeley, applauded; Altust Bros., pleased; Mr. & Mrs. Edw. Esmonde, very good; Harry Breen, many laughs; Herbert's Dogs, well trained; Daniels & Conrad, good; Laaky's "Red Heads," hit.

MAJESTIC (Wilmer & Vincent, mgrs.; K. & E.).—2, "Mutt & Jeff in Panama"; 3, "High Life Girls"; 4, "Polly of the Circus," with Miss Elsie St. Leon; 5, Balkan Yiddish Co.; 6, Stetson's "Uncle Tom's Cabin." J. P. J.

HOMESTEAD, PA.

GRAND (John Stahl, mgr.; agent, L. C. McLaughlin).—Hawthorne's Minstrel Maids; The Carrays; Harry Glenn; Harrison-West Trio; Snowie Mabelle; Hibbett & Crouch; Westford & Bock; Four Musical Romances; Temple & O'Brien; Robbins & Friend; The Stocktons.

INDIANAPOLIS.

SHUBERT-MURAT (W. E. Miek, mgr.).—Captain Scott Polar pictures; fair business.
KBITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Sherman, Van & Hyman; Eva Taylor & Co.; Fred Duprez, The Hedders; Bert Wheeler & Co.; The Three Hiccups; Herbert & Goldsmith; Johnny Johnson; Gormley & Cafferty; Helen Page & Co.

ENGLISH'S (Bingham, Crowe & Cohen, mgrs.; agent, Sun).—"A Bachelor's Dream"; La Bergere & Co.; Florence Evans Barr; Edgardo & Earle.

LYRIC (H. K. Burton, mgr.; agent, Doyle).—Edwin Ford & Co., A. K. Caldera & Co.; Moretta Sisters; Marenette & Lewla, last half; Felix Hermann; Graham's Rats & Cats; Malota Bonconi; Wablund-Tekla Trio.
LYCEUM (Phil Brown, mgr.).—1-3, "Kindling," good show and good business. 4-6, "A Butterfly on the Wheel."

COLONIAL.—Dark.
COLUMBIA (W. T. Middleton, mgr.).—Harry Hastings' Big Show. Excellent show, good business.

MAJESTIC (J. E. Sullivan, mgr.; Progressive).—Blanch Baird Show. Good show, capacity.

FAMILY (C. Harman, mgr.).—Gus Rapler Musical Comedy Co. Good show, excellent business.
GAYETY.—Dark. C. J. CALLAHAN.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, mgr.; agent, In-ter).—Mlle. Camille's Dog Circus, very good; Willie Weston, fair; Puck Trio, mediocre; Kennedy & Rooney, hit; The Medoras, fair. 21-30, to good business.

DIVAL (Geo. W. Sammis, mgr.; K. & E.).—Edison talking pictures, 24-30; "McFadden's Flats," 27; pleased usual following.
OSTRICH FARM (Chas. Franzer, mgr.; Ind.)

Lamonte's Musical Comedy Co., 24-30, fair attendance. E. D. MANN.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, L. C. McLaughlin).—The Tomassos; F. T. Collier; The Carrays; Jack Burdett.

LATROBE, PA.

TWILIGHT (J. E. Gordon, mgr.; agent, L. C. McLaughlin).—Harrison-West Trio; Snowie Mabelle; The Tomassos; Hardman & Rom.

LONG BRANCH, N. J.

BROADWAY (Jerome Rosenberg, mgr.).—1, "Peg O' My Heart," second company, excellent production and capable cast; 2, "Bought and Paid For"; 3, "Within the Law"; 5, "Romance."

GRAND (C. B. Kelly, mgr.).—This house plays pictures for this week; beginning Sept. 8 resumes the pop vaudeville policy.

"Dolly Dimple Girls" (Sutter & Levitt) opened at the Grand last Thursday. Show runs quite briskly and contains several good numbers. ARTHUR.

MACON, GA.

GRAND (Jake Wells, mgr.; D. G. Phillips, res. mgr.).—1, "Mary's Lamb"; 3, "Merry Countess."

PALACE (J. B. Melton, mgr.).—25-30, Tughea & Lange, hit; pictures.

MAJESTIC (J. B. Melton, mgr.).—25-30, Mack & Hastings, comedies, good; pictures.

LYRIC (E. P. Diggs, mgr.).—26-30, Bud Fagg, good; pictures.

PRINCESS (Angel Soteropoulos, mgr.).—25-30, Harris & McGowan, scored; pictures.

ANDREW ORR.

MEMPHIS.

EAST END PARK (A. B. Morrison, mgr.; agent, Orpheum).—Six Cuttys, headline, nice reception; Julia Nash & Co., pleased; Thomas & Hall, entertaining; Grant & Hoag, went well; Meridith & "Snoozer," liked.

LYCEUM (Frank Gray, mgr.).—Opened 31.

ORPHEUM.—Opened Sept. 1.
LYRIC.—Has nothing booked until Sept. 14 ("That Printer of Udell's").

PALACE.—Closed for repairs.

MAGEVNEY.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, U. B. O.).—Billy Morse, good; The Sharpes, excellent; Wm. Rich & Co., good; Koshima, clever; Three Somersetts, hit; Saldee Rogers, clever.

MILFORD O. H. (C. W. Currier, mgr.).—Yale Stock Co., good company, with a good line of plays and excellent vaudeville features, headed by Billy and Edna Hall.

CHAS. E. LACKEY.

MONESSEN, PA.

OLYMPIC (Peter Rotas, mgr.; agent, L. C. McLaughlin).—Hawthorne's Minstrel Maids;

Amy Hawthorne; Billy Hawthorne; Ed. Malley; Ester Lang; Margaret Howe Sadle George.

MOUNDVILLE, W. VA.

ORPHEUM (C. E. McCabe, mgr.; agent, L. C. McLaughlin).—Ruby Caldwell; Al. Laurent; Radcliffe & Ward.

MUNCIE, IND.

STAR (Ray Anderson, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—Victoria Trio, good; Terry, Bernard & Elmer, went big; Lawrence Johnston, ventriloquist, scored; Chartres & Holiday Co., hit. GEO. FIFER.

NEW KENSINGTON, PA.

COLUMBUS (M. K. Williams, mgr.; agent, L. C. McLaughlin).—Dawson-Lannigan & Covert; Nich & Lida Russell; Sensational Young; Versatile Entertainers; Fenner & Fox; Walter Brown.

NOEFOLK, VA.

COLONIAL (C. C. Egan, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Stone & Kalisz, excellent; Ed. Reynard & Co. amused; Ray & Hilliard, clever; Four Regala, superb; Duffy & Lorenz, bright; Kaiser's Dogs, appreciated; Ethel Mae Barker, clever.

ACADEMY (John B. Elburg, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Black Bros., clever; The Drapers, excellent; Cunningham & Marion, good; Jack Marshall, clever.

GRANBY (Otto Wells, mgr.; rehearsal Mon. 2).—Etha Williams and Edwin Walter featured in "A Man's Game," exceptionally well cast, entertaining and well presented.

WELLS (Otto Wells, mgr.).—"Mutt and Jeff in Panama," fair; 2-3, "Within the Law"; 8-9, "Little Boy Blue."

VICTORIA (Otto Wells, mgr.).—Pictures.

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; agent, direct).—Opened regular season Aug. 24. Frank Keenan, headlined; Lowe & Demarie, opened well; (Miss) "Mike" Berklin, good; Joe Jackson, excellent; Richards & Kyle, please; Matthews & Shayne, hit; Kitara Four, good.

GAYETY (E. L. Johnson, mgr.).—Regular season opened Aug. 24 with "Girls from Starland," excellent show. Lady ushers, novelty for burlesque house.

EMPRESS (Fran Harris, mgr.; agent, V. M. A.).—Week Aug. 24. Jerome & Carson, good; Mr. & Mrs. Harris Eldon, good; Billy Davis, liked; King's Comedy Circus, scream.

BOYD (Ed. Monahan, mgr.).—Florence Stone and the Boyd Stock Co. opened Aug. 31.
BRANDIS (C. W. Turner, mgr.).—28-30, "That Printer of Udell's." KOPALD.

OTTAWA, CAN.

RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—1-3, Wm. Corbett in "The Silver King"; 8-13, "The Chocolate Soldier."

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Fred Bowers & Co., headline; Maddon & Fitzpatrick; Lora; Ray Conlin; Alexander Bros.; Wilson & Wilson; Sprague & McNeec.

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RICHMOND, VA.

LYRIC (E. P. Lyons, mgr., agent, U. B. O.; rehearsal Mon. 11).—Karl Kraft, amused; Lewis & Dody, big hit; Doris Wilson & Co. featured; Peppino, scored heavily; Fred Bond & Co., entores; Fay, Two Coleys & Fay, big applause; Delmore & Lee, well received.

The Colonial has gone back to the old policy of running five acts and three shows a day.
WALTER D. NBIASON.

SAVANNAH, GA.

BIJOU (Corbin Shield, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Ralls & Co., best ever; Kahn & Nugent, went well, but should pay more attention to dress; Milo Bolden & Co., not a distinct success; Kennedy & Rooney, hit of bill; Austin & Taps; Kinemacolor. SAVANNAH (William B. Seeskind, mgr.; K. & E. A.).—Season opened with the usual show, "McFadden's Flute," to top heavy house. "Mary's Lamb," with Ben McGrath; "The Merry Countess," 4; "Quincy Adams Sawyer," 9; "The Confession," 19; "Ready Money," 27; "Robin Hood," 29.

PROCTOR'S (Chas. H. Goulding, mgr.; agents, U. B. O. and K. & E.; rehearsal Mon. and Thurs. 9).—1-3, "The Trays," with Stan-noir Lawson and a capable cast, a decidedly successful New York & Adams entertainment; Oxford Trio, novel; Verona Verda & Bro., excellent; Nevins & Nevins, scored. VAN CURLER (Chas. H. McDonald, mgr.), 29. Widow by Prox; 30. "The Home-coming" (Charles W. Weller, mgr.), 1. "The Girl of My Dreams," scored to very big business; 2-3, Rainey's pictures; 4, Louis Mann in "Children of Today"; 5, Wash Martin's "Sunshine Girls"; 6, Doris Keane in "Romance." STAR (W. Payne, mgr.).—Vaudeville and pictures for colored only. AIRDOME (W. Baker, mgr.).—Vaudeville and pictures for colored only. "REX"

SCHENECTADY, N. Y.

PROCTOR'S (Chas. H. Goulding, mgr.; agents, U. B. O. and K. & E.; rehearsal Mon. and Thurs. 9).—1-3, "The Trays," with Stan-noir Lawson and a capable cast, a decidedly successful New York & Adams entertainment; Oxford Trio, novel; Verona Verda & Bro., excellent; Nevins & Nevins, scored.

SCOTTDALE, PA.

OPERA HOUSE (E. M. McGriven, mgr.; agent, L. C. McLaughlin).—Harrison West Trio, Snowie, Melodie, Sensational Young; Bradshaw & Lowrie.

SPokane.

AMERICAN.—Playing bookings of AUDITORIUM (Charles York, mgr.; agent, N. W. T. Warren, mgr.).—"Everywoman" 25. ORPHEUM (Joseph Muller, mgr.; agent direct).—Week 25, "The New Song Birds" took; J. C. Nugent & Co., easily second; Carl McCullough, fair; Mullen & Cogan and Hun-dert & Millie's dancing acts; Carl Rosina lacked novelty; Lane & O'Donnell, fair. EMPRESS (George Blakelee, mgr.; agent, 8-C.).—Week 25, Karno Comedy Co., usual laughing hit; Florence & Lovell, close up; The Sisters had tight touch; Raphael, excellent; Irving Roth, clever; Allen & Lewis, good; Charles Reilly and Girls, pleased. PANTAGER (E. Clarke Walker, mgr.; agent direct).—Week 25, "Heart Throbs of a Great City," pretentious but weirded many; "Sensational Young," excellent; "The Sisters" had tight touch; Raphael, excellent; Irving Roth, clever; Allen & Lewis, good; Charles Reilly and Girls, pleased. F. R. Newman, formerly a member of the Spokane theatre, has been appointed manager of the Colonial, Salt Lake.

The Spokane theatre management has applied to the city council for permits covering alterations. The interior and the stage will

be rewired and the gallery, which has been closed, will be remodeled and reopened.

Miriam Lee, travelling over the Pantages Circuit with Charles Reilly, told the Spokane police that she had been deserted by Reilly in Calgary when "broke." She said strangers had provided her with a ticket to Spokane and with meals. The local Pantages management gave her transportation to her home in San Francisco and Reilly played here one girl short.

ST. JOHN, N. B.

OPERA HOUSE (Kieran Kelly, mgr.).—1-3, "Seven Hours." NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—25-30, Leslie Thurston, pleased; Gertrude Ashe, good; pictures. LYRIC (Steve Hurley, mgr.).—28-30, Bennett & Sterling, fair; pictures. L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM.—Richards & Kyle; Chung-Hwa Chinese Four; Five Melody Maids; Swain-Ostman Trio; Della Rosa & Marcello; Fred & Albert. EMPRESS.—Nature's Nobleman; Dorkin's Dog & Monkey Pantomime Co.; Gardner & Lowrie; Smith, Volk & Cronin; W. J. Dubois; pictures. PRINCESS.—Edgar Foreman; Tom Eck's Racing Bicycle Girls; Bowery Trio; Kate Fowler; pictures. METROPOLITAN.—Chauncey Olcott. Sept. 11-13, Henry Miller. SHUBERT.—The newly-organized company of Colton and Bainbridge, Inc., are presenting Oscar Figman in the "Doctor De Luxe" musical comedy with success. Next week, the Wright Huntington Players will open a winter stock. GRAND.—"Behnam Show." Next week, "The Girls from Starland." BENHAM.

SYRACUSE.

GRAND (agent, U. B. O.).—The Skating Bear, decided novelty; Newhoff & Phelps, fair; Percy Waram & Co., good sketch; Walter Van Brunt, good; "Le Ballet Classique," excellent; Goldsmith & Hoppe, hit; Sophie Tucker, hit of bill; Loughlin's logs, great comedy animal offering. RUBE.

TERRE HAUTE, IND.

VARIETIES (Ross Garver, mgr.; agent, U. B. O.); rehearsal Mon. and Thurs. 10).—Rosa & Sherman, good; Peter P. Baker, hit; Keough & Nelson, good; Quigley Bros., hit; Swain's Cockatoos, good; Montrose & Jackson, good; Pierre Pelletier & Co., good; Roxly La Rocca, hit; Rice & Cady, good; Ishikawa H. "Business great" good. GRAND (S. W. Carruthers, mgr.).—30, Win. Dodge opens season. YOUNG'S AIRDOME (Sam Young, mgr.).—Aubrey Stock Co., 3d week. LOIS (E. B. Sheets, mgr.).—Vaudeville and pictures. EMPRE (Joe Barnes, mgr.).—31, drink. McCURLEY.

TRENTON, N. J.

STATE ST. (Herb Wain, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—1-3, The Five Violin Beauties, hit; Bert Wilcox & Co., applause; Brown, Delmont & Grant, good; Layton & Healy, pleased; Kinzo, 4-8, Aviation Dances; Evans, Wisdom & Co.; The Ambers; Marle Donis; Alex Rubens. BROAD ST. (E. W. McAlin, mgr.; agents, C. & H.).—Elise St. Leon in "Polly of the Circus," 1-3, good burlesque; 4-6, George Sidney in "Busy Izz"; 11-13, "Deep Purple." A. C. W.

VANDERBILT, PA.

CASINO (C. F. Fox, mgr.; agent, L. C. McLaughlin).—Aerial Leones; Smith & Warnock; Happy Sailor; Great Covert.

VIRGINIA, MINN.

LYRIC (Hagler, mgr.; agent, W. V. M. A.); rehearsal Mon. and Thurs. 25-27, Ower & Ower, clever; Mr. & Mrs. Dunn & Co. entertaining; Paul & Marlon Stone, refund; Signs, applauded 28-31, "A Knight for a Day." ROYAL (R. A. McLean, mgr.; agent, Webster; rehearsal Mon. and Thurs. 12).—25-27, Aerial Wilsons, good; Lee's Hawaiians, well liked; 28-31, Lavine & Lavine, clever; Hedrich & Wright, fair. "RANGE."

WHEELING, W. VA.

ORPHEUM (Orpheum Theatre Co., mgr.; agent, U. B. O.); rehearsal Mon. and Thurs. 28-30, Five Circuses, well received; McDermott & Wallace, clever; Hunter & Twin Sisters, clear; Belle Myers, good; Chicka A. Pee, extremely clever. C. M. H.

WILKES-BARRE, PA.

GRAND O. E. (D. M. Cannon, mgr.); 1-2, "A Romance of Billy Goat Hill"; 9, South-er & Marlowe. MAJESTIC (J. Kalkbick, mgr.).—Six Diving Symphs, pleased; Estelle Woodruff & Co., went well; Ammond & Forster, good; Ward-er & Guerin, good; Milt Arberman, entertained. POLI (L. J. Vanni, mgr.).—Prof. Emmett & Co., went big; The Kruados, good; Bill Brad-ner, pleased; Archie Bufford, pleased; Mr. Quick, amused; "Happiness," clever.

AUDITORIUM (J. D. Murray, mgr.).—Roma Reade Co. in "The Lottery of Love." Last week in this house, which closes for winter. Company will probably open in St. George's Hall formerly pictures. FAMILY (Ken Finley, mgr.; agent, Aloz).—28-30, Jack Lyle; Juggling Wilbur; Gourlay & Keenan. 1-3, Los Modernistas; Kathryn Potter; Billy Ray. FRANCAIS (Ken Finley, mgr.; agent, Aloz).—28-30, Paule Frebonie; Los Modernistas; The Austins. 1-3, Jack Lyle; Lemons; Tlanita Midgats. CABINO (F. H. Leduc, mgr.; agents, Aloz; Griffin).—28-30, Slickney & Webb, Carlyle & Cooper; Bob Warren. PATERSON, N. J. MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.); rehearsal Mon. and Thurs. 11).—1-3, Teresa Miller, good; Jack Campbell & Co., funny; Helen Nixon & Girls, good; 5 Brag-dons, laughs. 4-6, Gene Barron; Baxter & Lo Condas; Greita & Mae; Bounding Fater. OPERA HOUSE (John Essex, mgr.).—1-3, "Within the Law"; 4, Yiddish show; 5-6, Royal Opera Co. LYCEUM (E. J. Wilbur, mgr.).—"A Fool There Was." EMPIRE (A. Zabrnlakie, mgr.).—Stock. ORPHEUM (Mr. McCreehy, mgr.).—"Bow-ery Burlesquers." Mr. John Essex, who managed the Opera House so successfully during the summer months, was again reappointed manager of the Opera House. The house caters to travelling shows. DAVID W. LEWIS.

PERTH AMBOY, N. J. PROCTOR'S (J. Edelweinkel, mgr.; agent, direct).—1-3, "The Palace of Parliament," excellent; Broncho Four, pleased; Harry Wardell, good; Langweid Sisters, very good; Walton & Brant, clever; four performances Labor Day, to capacity. AUDITORIUM (H. P. Fox, mgr.).—1-3, Four Californians, pleased; Sing Fong Lee, good; Slauson & Tyson, good. More judgment in booking would help this house. M. A. BRAM.

PHILIPSBURG, PA. GRAND (H. O. Crain, mgr.; agent, L. C. McLaughlin).—Helen Terry; Jack Bardett; Fields & Foly Musical Comedy Co.

PORTLAND, ME. KEITH'S (J. M. Mosher, mgr.; agent, U. B. O.); rehearsal Mon. 10.30).—Nip & Tuck, clever; Bob Warren, laughs; Modena Singing Four, excellent; Cameron, DeVitt & Co., laughs; Al & Fannie Steadman, hit; Neptune's Statues, featured. GREELY.—1-3, Rose Trio; George Smedley; Kutter & Cason; 4, Finlay Girls & O'Connell; Frank Carmen; Walsh & Reardon. RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal Mon. 1).—Bob Ott in "I Should Worry" Co., return engagement. Season extended a week later than usual. JEFFERSON (Julius Cahm, mgr.).—Jefferson Stock Co. present "A Grain of Dust."

The Cape theatre at Cape Cottage closed its season Labor Day. Next year a stock company will play at this house which has had a straight picture policy most of the season. H. C. A.

PROVIDENCE, R. I. BULLOCK'S (P. Burke, mgr.; agent, U. B. O.).—Mason, Lee & Mason; The Fredericks; Ward & Barry; Collins & Manning. SCENIC (E. W. Homan, mgr.).—Temple Players.

WESTMINSTER (G. Collier, mgr.).—"Dreamland Burlesquers." EMPIRE (Sol. Braunig, mgr.).—"A Woman's Way." KEITH'S (C. Lovenberg, mgr.).—"The Million." OPERA HOUSE (F. Wendelhafer, mgr.).—"Quo Vadis" in pictures. UNION (C. Allen, mgr.; agent, Quigley).—Strauss Komical Kids; Harlow Morrison; Chas. Homer Garratt; Veronica & Hurl Fair; Brockway & Elliott. COLONIAL (A. H. Spink, Jr., mgr.; Stair & Havlin).—"The Common Law." C. E. HALE.

READING, PA. HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 10.30).—Paul Stephens, very well; Holmes & Rice, nicely; Robert Garrett, Veronica & Hurl Wladom & Co., laughs; Herman Zelis, nicely; Cecille Francoise & Co., big. ORPHEUM (Wiltoner & Vincent, mgrs.).—"Alias Jimmy Valentine," excellent.

Grand opens next week with "The Gamblers." Calmirth Co. G. R. H.

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Where Players May Be Located
Next Week (September 8)

(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
Abelos Edward, Variety N Y
Adels 44 W 144th St N Y
Ambrose Mary 146 W 23d St N Y
Amores Sisters Tausig 104 East 14th St N Y
Anthony & Boss, Variety N Y
Antrim Harry Empress Salt Lake
Arden Edward & Co Fifth Ave N Y
Ash & Shaw Empress San Diego Cal
Aug Edna Empress Milwaukee Wis

B
Bards Four Variety N Y
Barnes & Crawford Freeport N Y
Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 149 Bway N Y
Bowers Walters & Crocker Palace N Y
Bracks Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Breton Ted & Corinne Plunkett 1493 Bway N Y
Byron & Langdon Columbia Cincinnati O

C
Caites Novelty 1334 6th St Philadelphia
Carlotta M 237 Manhattan Ave Bklyn N Y
Cg Dora & Riverside Ave Newark
Clark & Bergman 121 George St Brooklyn
Correll & Gillette Variety London
Crouch & Welch Variety London
Curson Sisters Third Time Orpheum Circuit

D
D'Arville Jeannette Montreal, Indef
D'Armo Grace Union Sq N Y
Darcy & Williams Empress Ft Wayne Ind
Davis Josephine Variety London
De Lisle's Markins & Fifth Ave N Y
Dingle & Corcoran Orpheum Vancouver B C
Dingle & Bamarada Marinell 1492 Bway N Y
Divine & Williams Orpheum Denver
Don Grand Syracuse N Y
Dunedin Troupe Unique Minneapolis

W. J. DU BOIS
Now Touring Sullivan & Cassidine Circuit
Next Week (Sept. 8), Empress, Winnipeg, Can.

E
Ebeling Trio, 18 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y
Edwards Tom Variety London
Ellisabeth Mary Variety London
Elliott Sydney A 247 Harvey Ave Detroit
Emmett Grace Maple Crest North Foxboro
Eschardos 3 G Hughes Palace Theatre Bldg New York
Eugene Carl Troupe Variety N Y

F
Ferry Alcazar Casino Deauville France
Fields W C Coliseum London Eng
Four Regals Variety Chicago
Frevoil Fred Variety N Y
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Bocho Ocean Beach N Y
Frey Twins Vaudeville Comedy Club N Y
Frey Henry 1777 Madison Ave N Y C

G
Godfrey & Henderson 311 W 48th N Y
Golden Claude Majestic Dallas Texas
Golden Morris 104 Syndicate Bldg Pittsburgh
Glose Augusta Fifth Ave N Y
Gordene Robbie Orpheum Spokane
Gould & Ashby Colonial N Y
Graham & Dent Variety N Y
Granville Taylor 550 W 58th St N Y
Guerro & Carmen 3103 North Ave Chicago

H
Halligan & Sykes La Salle Chicago Indef
Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmead House,
Fanton St., London, England.

Hanlon Bros Hippodrome Bristol Eng
Harrah Great White Rats Club N Y C
Haywood Harry Co Variety N Y
Heather Josie Temple Detroit
Hermann Adelaide Hotel Pierrepont N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co McVickers Chicago
Houdini Variety London
Hutchinson Willard & Co Palladium London

I
Imhoff Conn & Coreene, Temple Rochester
Inge Clara Variety N Y
Ingills & Redding, Variety N Y
Jelen Sisters Variety N Y
Jamed Variety N Y

J
Jarvis & Bare Keiths Boston
Juggling Burkes Keiths Phila
Juggling De Lisle Savoy Atlantic City
Juggling Mowatts Keiths Boston
Jungman Family Orpheum Spokane

K
Karno Comedy Co S & C Circuit
Kayne Agnes Variety Chicago
Keatons 3 Colonial N Y
Keefe Matt Empress Salt Lake
Kelly & Galvin Empress Seattle
Kelso & Leighton 147 W 145th St N Y C
Kenny & Hollis 66 Brainerd Rd Allston Mass

L
Killies 3 Allegheny Phila
Kingston-World Mindell Idora Park Oakland
Kielat Paul Alhambra N Y
Koners Bros Alhambra London Indef
Kramer & Morton Keiths Providence
Kreiner Bros Allegheny Phila
Kurtis Roosters Brennan-Fuller Sydney

L
Lamberti Variety N Y
Lambert & Ball Orpheum Spokane
Lamba Manikins Proctors Newark
Lane & O'Donnell Orpheum Portland Ore
Langsons The Orpheum Spokane
Langdon & Namon Variety Chicago
Leas Cecil M 8 Benham Futnam Bldg N Y
Leander Harry, Empress San Diego
Le Dent Frank Variety London
Leonard Basile 223 Townsend Ave New Haven Conn

L
Lewis & Norton Empress St Paul
Littlejohns Frank Clara Variety N Y
Lorraine & Burke Orpheum Spokane
Luca Luciano Empress Sacramento

M
Martin & Fubrtini, 126 W 105d St N Y
McDermott Billy Miller Hotel N Y
Meredith Sisters, 330 W 51st N Y
Merzereau Mile Variety New York
Moran Kelly Variety London
Mossie Fred & Eva Bedford Brooklyn
Murray Elisabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nagflys The Orpheum Vancouver B C
Newhoff & Phelps, 546 W 133d St N Y
Nibble & Spencer 343 13th St Bklyn N Y
Nicol Bros 1590 Amsterdam Ave N Y
Norcross Hale & Co Orpheum Omaha
Norton & Earl Empress Spokane
Norton & Nicholson Orpheum Omaha

O
O'Brien & Lear Empress Butte
Odontell Chas & Co Dominion Ottawa Can
Oliver Empress Butte
O'Neil Doc Fifth Ave N Y
Onra Belle Keiths Providence
Orville & Frank Unique Minneapolis

P
Pagliacci 4 care J Levy 1541 Bway N Y
Palace 4 Empress Denver
Perry Charlotte Variety N Y
"Passenger Wreck" Empress Denver
Paulhan Troupe Alhambra N Y
Payne Nina Empress Seattle
Peters & King American Davenport Ia
Pierce Bellelier Co American Davenport Ia
Pischo & Bingham Empress Kansas City
Pollock Milton & Co Variety N Y
Poina Bros Proctors Fifth Ave N Y
Priest Janet Wolfolk 34 W Randolph Chicago
Princeton & Yale American Davenport Ia
Fringie & Allen Empress Victoria B C

R
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Trovolo Colonial N Y
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Valli Muriel & Arthur Variety N Y
Van Billy Forrest Ave Madisonville O
Van Billy B Van Harbor N H
Violsky Keltha Cincinnati O

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Wells Low Empress Ft Wayne Ind
Whipple Houston & Co Empress Salt Lake
White Porter J & Co Empress Kansas City
Williams & Wolfus Keltha Providence
Wilson Jack 3 Union Sq N Y
Worke & Play Alhambra N Y
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Wynne Ed & Co Orpheum Spokane

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WEEK'S SEPT. 8 AND SEPT 15

American Beauties S Gayety Omaha 15 Gayety
Minneapolis
Beauty Parade S Star Brooklyn 15 Empire
Brooklyn
Beauty Youth & Polly S Corinthian Rochester
15-17 Bastable Syracuse 18-20 Lumberg Utica
Belham Show S Gayety Milwaukee 15 Polly
Chicago.
Belles Beauty Row S Buckingham Louis-
ville 15 Columbia Indianapolis
Ben Welch Show S Standard Cincinnati 15
Buckingham Louisville.
Big Gayety S Gayety Washington 15 Gayety
Pittsburgh
Big Jubilee 8-10 Gilmore Springfield 11-13
Empire Albany 15 Miner's Bronx New York.
Providence 15 Casino Boston
Billy Watson's Big Show S Westminster
Providence 15 Casino Boston
Blanch Baird's Big Show S Gayety St Louis 15
Willis Wood Kansas City
Bon Ton Girls S Gayety St Louis 15 Gayety
Kansas City
Bowery Burlesquers S Empire Newark 15
Casino Philadelphia
Broadway Girls S Empire Toledo 15 Columbia
Chicago.
College Girls S Empire Brooklyn 15 People's
New York
Columbia Burlesquers S Orpheum Paterson 15
Empire Newark.
Crackerjacks 8-10 L O 11-13 Bridgeport 15
Westminster Providence.
Crusoe Girls 8-10 Bender Utica 11-13 Van Cul-
ter O H Schenectady 15-17 Empire Pittsfield
18-20 Empire Holyoke
Dandy Girls S Trocadero Philadelphia 15 Star
Scranton.

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Haymarket Chicago.
Eva Mull's Big Beauty Show 8 Grand O H
Boston 15 Gotham New York.
Fay Foster Co Olympic Cincinnati 15 Ma-
jestic Indianapolis.
Follies of Day 8 People's New York 15 L O
(towing non completion 125th St Music Hall
New York).
Follies of Pleasure S Garden Buffalo 15-17
Bender Utica 18-20 Van Culler O H Sche-
nectady.
Gay New Yorkers 8 Gayety Detroit 15 Gayety
Toronto.
Gay White Way 8 L O 15 Gayety Omaha.
Ginger Girls 8 Columbia Indianapolis 15 Star
& Garter Chicago.
Girls of Follies 8 Majestic Indianapolis 15
Gayety St Louis.
Girls from Happyland S Miner's Bronx New
York 15 Casino Brooklyn
Girls from Starland 8 Grand St Paul 15 Gayety
Milwaukee.
Golden Crook S Empire Hoboken 15 Empire
Philadelphia.
Happy Widows S Empire Philadelphia 15 Mur-
ray Hill New York.
Hastings' Big Show 8 Star & Garter Chicago
15 Gayety St Louis
High Life Girls S Empire Cleveland 15 Olym-
pic Cincinnati.
Honeymoon Girls S Casino Philadelphia 15
Gayety Baltimore.
Honey Girls S Howard Boston 15-17 L O 18-20
Lawrence O H Lawrence.
Howe's Lovemakers 8 Gayety Kansas City 15
L O 22 Gayety Omaha.
Jack Rold's Progressive Girls 8 L O 15 Engle-
wood Chicago.
Liberty Girls 8-10 Bastable Syracuse 11-13
Lumberg Utica 15 Gayety Montreal.
Marion's Dreamlands S Casino Boston 15-17
Gilmore Springfield 18-20 Empire Albany.
Marion's Own Show S Columbia New York 15
Star Brooklyn.
May Howard's Girls of 44 Nations 8 Star
Toronto 15 Garden Buffalo.
Miner's Big Frolic S Polly Chicago 15 Gayety
Detroit.
Mirth Makers S Cadillac Detroit 15 Star
Toronto.
Mischief Makers S Haymarket Chicago 15
Cadillac Detroit.
Mollie Williams Show S Gayety Boston 15
Columbia New York.
Monte Carlo Girls S Willis Wood Kansas City
15 L O 22 Englewood Chicago.
Panama Panics S Gotham New York 15 Olym-
pic New York
Parisian Beauties 8-10 L O 11-13 Lawrence O
H Lawrence 15 Grand O H Boston.
Queens of Paris S Columbia Chicago 15 Stand-
ard Cincinnati.
Rotor Girls S Olympo New York 15 Troca-
dera Philadelphia.
Royce's Big Beauty Show S Gayety Montreal
15-17 Empire Albany 18-20 Worcester Wor-
cester.
Robie's Beauty Show S Gayety Toronto 15
Lafayette Buffalo.
Roseland Girls S L O (towing non completion
125th St Music Hall New York) 15 Empire
Hoboken.
Rose Sydell's S Gayety Baltimore 15 Gayety
Washington.
Runaway Girls 8-10 Empire Albany 11-13
Worcester Worcester 15 Gayety Boston
Sally Gander S Star Cleveland 15 Empire
Toledo.
Star & Stars S Gayety Minneapolis 15 Grand
St Paul.
Stars of Burlesque S Star Scranton 15 Penn
Circuit.
Sunshine Girls 8-10 Empire Pittsfield 11-13
Empire Holyoke 15 Howard Boston
Tango Girls S Penn Circuit 15 Empire Clevel-
and.
Taxi Girls S Gayety Pittsburgh 15 Star Clevel-
and.
Trocadero S Lafayette Buffalo 15 Corinthian
Rochester.
Vanity Fair S Murray Hill New York 15 17
L O 18-20 Bridgeport
Watson Sisters Show S Casino Brooklyn 15
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Struck a Dude reporter this week and he says: One of the best turns at the Empire, Liverpool, is a moureeux of a program that grips attention is that of Vardon, Perry & Willer's Ragtime Six. All that one cares to see in this field of American contributions to saloon and to hall is to be found here. Certainly some darned Hyfalutin words. Will some regular Burlesque Producers kindly get into correspondence with us, as there is something going to happen over here real soon.

Very Liverpoolyooly Yours,

RAGTIME SIX

3 MUSKETEERS 3



Met Ben. Schaeffer, and he said, "I got it hop a new hact what will kreppele dem." Willie says "Hell let me break it out up on de corner. De only reason I can't get in is cause I can't shoot any one weot out going to de electric chair."

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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
Abbot Charles
Adams Marie
Adams Fred
Adelman Ruth (C)
Ali Mr & Mrs H
Althame Irene (C)
Alton Dawn
Anita
Ardell Lillian
Arington Paul
Arninta Angel
Arnon & Arnon (C)
Arnold Florence
Aranson Jules
Ashelman Robert | Bernie Mrs L (P)
Bevan Alexander
Bingham Irene
Boys & Barley
Boye Bob
Boyle Frank N
Boyne Hazel G
Brandon Francis
Broad Kid
Brown Geo N
Brown Gel (C)
Browning Hessie (C)
Browning & Lewis
Bruce Chas (C)
Burns Mrs Fred
Burns Mrs Fred
Burlinos | B
Barry Clara
Bartelmeis (C)
Belle & Nichols
Belmont Henry
Bennett Patsy
Bernard & Neale (C)
Bernie Ben | C
Came & Odum (C)
Carlton Sam (C)
Carr Jack
Carson James B
Carter Lillian |
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Chapman Florence
Choney Frank (C)
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Clark Edward
Clifton Helen (C)
Collins The
Collins Jose
Connolly Dolly
Curzon J W | Ferguson A W
Fiddler & Shelton
Fields Sol
Flynn Joe
Fowler Lem
Frederick Con & C
Fred Joe | G
Garway Gill (C)
Gibrite Miss M
Gindlower Monda
Gordon Alice (C)
Gordon Dan (C)
Graham Clara (C) | H
Haldaday Iren
Hancock Raymond
Hanley Felix
Hantley & Murray
Harvey Daisy (C)
Harland & Roll (C)
Hays Clarence
Hayward Harry (C)
Hofaney Edward
Henry Jean
Herman Victor (C)
Hersch William
Hill Will
Hoops Arthur
Howard Miss E
Howe Nancy
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| K
Karrow Mme O (C)
Kaufman Reba & I (C)
Keene James E
Keese Walter
Kellerman Annette
Kennedy & Mack (C)
Kennedy & Rooney (C)
Kent Mr & Mrs B (C)
Kirk Ralph
Kramer Emma
Krugor Louis
Kublichek Henri | L
Lafayette Mrs E De
La France & McNabb
Lambert Maude
Lamont Dan (C)
Langdon & Morris
Lauder Harry
Laurant Marie
Laurence Chas
Lawrence & Peters
Lee Virginia
Levy Ethel
Le Roy Evelyn
Leroy Pansy
Leslie Lola
Lewis Sidney (C)
Leytch W H (C)
Link Billy (C)
Littlejohn F P
Livermore A M | M
Macchia James J
Mack Chas E
Manning Leonard (C)
Martin Norman B
Maityn & Florence (C)
Mayo Jack
McCrea Mae
McGarvey Leonard
McKee William
McKeene Mr
McLallen Jack (C)
Merics Cockatoos (C)
Miller Lou
Milsatre Great
Moffatt James S
Moore Dave & P
Moore Helen J
Moran & Wisor
Morris & Clark (C)
Morris Johnny
Morris Leslie
Morrissey Jose
Morse Billy H
Muller E A | N
Newmans Three
Nichols Don
Nichols Nellie
Norton Ned C
Nunn Miss P (C)
O'Brien Buster
Odiva
Ogden Jenny | P
Parkinson Mary (C)
Payne Nina
Phillips Al | Phillips Goff
Picaro Luigi (C)

R
Raymond Edna
Raymond Lillian
Raymond & Caverley
Raynor Mrs Wm (P)
Rego Harry C
Reynolds Rita
Richard McKee
Richman Chas (C)
Rinehart Goldie
Ritter Grace Foster
Romans Dallas (C)
Rosenfield C H (C)
Rosey C W
Rumsey Jack
Russell Robt H | S
Sadler Ethel
Sampson Nora
Seminary Girls
Sevrieh Dixie (C)
Seymour O G (C)
Sharpless Edward F
Shaw Lillian
Shaw T W (C)
Shewalter Miss
Solis Bros J (C)
Springer John H
Stacey Della
St. Clair Estelle
Stewart Cal
Styles Nellie
Suter Frisco (C)
Suzanne Princess | T
Tempest Florence
Tendehon
Thompson Catheryne
Thurston G H
Tinkham J C
Torre Marrienne
Townsend Miss B (C)
Trevor Ethel
Tronto A A
Tyrrell R J | V
Van Dyke Vincent
Vass Victor (C)
Velde Trio (C) | W
Wainman Harry
Warren Bob
Waters James
Watts & Lucas
Welch Mrs L
West Claude
Weston Winona
Wheeler Bert (C)
Willard & Nola
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Wilson Bros
Wynn Mrs (P) | Y
Yates Harold |
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VOL. XXXII. No. 2.

NEW YORK, FRIDAY, SEPTEMBER 12, 1913.

PRICE TEN CENTS.

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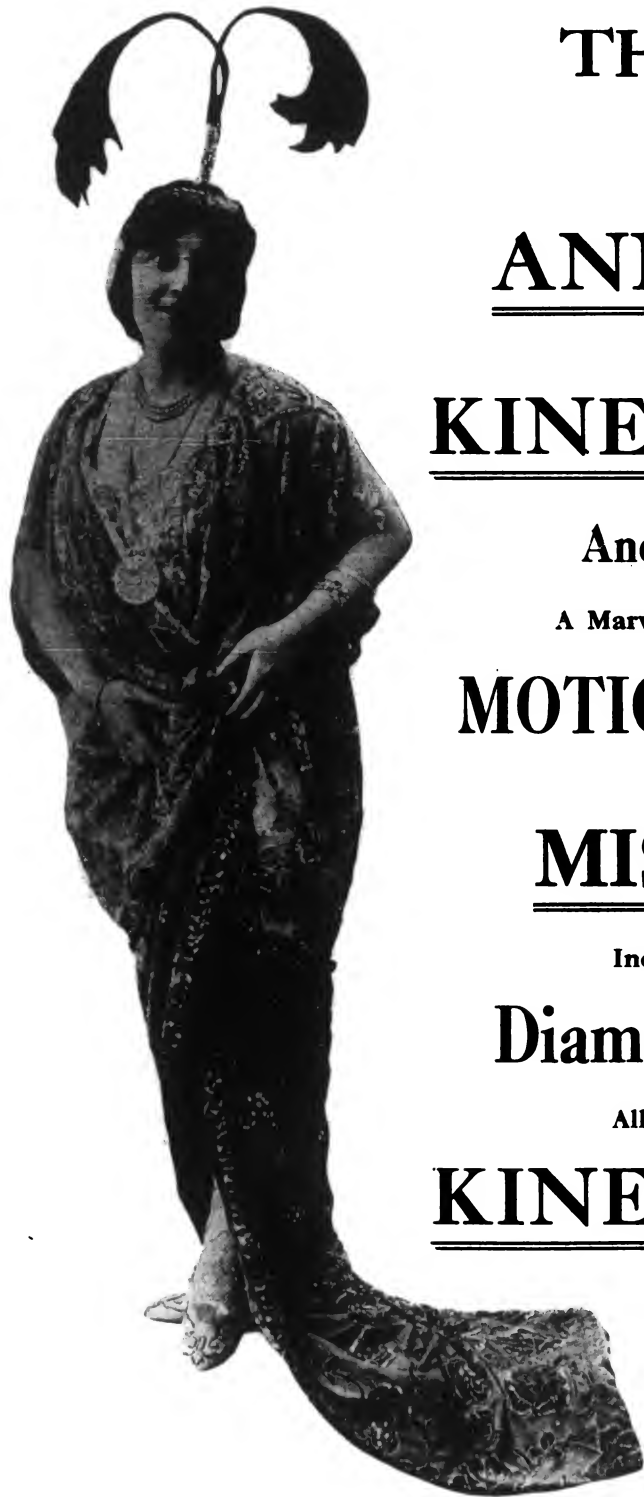
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VARIETY

Vol. XXXII. No. 2.

NEW YORK CITY, FRIDAY, SEPTEMBER 12, 1913.

PRICE 10 CENTS

BIG TIME BUSINESS FALLS DOWN KEITH'S COLONIAL, FAILURE

All Former Percy G. Williams' New York Theatres Make Poor Showing So Far. Palace Lost \$5,000 Last Week. "Big Time Gone, Killed by Bad Showmanship," Say Vaudevillians. Poli Indicates Future by Changing Policy in Two Houses to Three Shows Daily. Colonial's Last Season.

"The big time is gone, killed by bad showmanship," was the cry along Broadway Monday by the vaudevillians, when they received reports of the business done in the B. F. Keith New York theatres for the week ending Sunday.

The Keith-Williams houses under the Keith direction started last season so poorly the prediction the big time would be a loser in New York proved a truthful prophecy before the houses shut down last June. But this season (now in its second week) has proven so disastrous in New York the wise-aces are shaking their heads and saying the finish will be here more quickly than anyone imagines. "50-cent vaudeville is the only thing that can save Keith" is the watchword among those who are noting the "small time" inroads.

Despite the repeated announcements of the Keith general managers that the New York-Williams houses made more money last season than ever before vaudeville knows now Mr. Keith purchased a \$5,000,000 lemon, which would not have been a failure with Percy G. Williams or a regular showman in charge of the former Williams Circuit. New York is repudiating "Keith Vaudeville" now in an unmistakable way, refusing to buy at the box office.

Last week not a Keith New York theatre did anything approaching big business. The Keith hope (built up by Williams) Orpheum, Brooklyn, even disappointed the management. The Colonial commenced to slide Labor Day matinee and never stopped. The Bronx and Alhambra were sad spec-

acles all the time, there being no choice between the two. The Alhambra is in such a plight that neither the big overflow nor any part of it evidently, from the 7th Avenue across the street where Ching Ling Foo had a turnover nearly every performance, could be diverted into the Keith house.

The Palace, practically under the Keith management although Martin Beck is allowed to pose for a short while longer as a "Metropolitan impresario" in the direction of it, probably lost \$5,000 on the week. With Fritz Scheff as the drawing card the Palace had three good days. Labor day at both shows were capacity, Saturday and Sunday nights were big, the latter evening the house being crowded to the walls. The matinees in between were away off, and the night business only fair, giving the Palace at the dollar scale about \$9,500 gross for the week. Against the income were a \$7,000 charge for the bill, and \$5,000 for operating expenses besides an additional charge of about \$2,500 for the opening weeks' publicity. Monday of this week the Palace started off more poorly than any matinee of last week, while the Keith houses showed no life at all.

Another reason for the alarmist to go to work was the switching by S. Z. Poli of two of his big time houses playing twice daily vaudeville, to the pop vaudeville style. The Poli houses with change of policy are at Bridgeport and Wilkesbarre.

In Bridgeport Poli now has two pop vaudeville theatres, the big house (Poli's) playing six acts three times

(Continued on page 15.)

WOODS ASKED \$175,000.

A. H. Woods wanted to leave Tuesday night on the Mauretania for Europe. While speaking about it Monday the producing manager said he would sell out his theatrical interests over here for \$175,000 and devote his entire time to the vaudeville circuit he is interested in on German soil.

Morris Gest was present and asked Woods to get down to business. Gest offered \$130,000 cash. Woods requested time to think it over. That was the end, although it was said the two managers could have hit upon terms if Woods really wanted to convert his properties into coin.

Among the Woods holdings that were to be included are "Potash & Perlmutter" at the Cohan, the Julian Eltinge show and contract, an interest in the "Within the Law" companies, and the Woods end of the Eltinge theatre.

Woods did not sail.

"GIRL ACT" OPENING SHOW.

San Francisco, Sept. 10.

The 12 Olympian Girls, one of Martin Beck's importations from the other side, are opening the show at the Orpheum here this week.

BERNARD DALY A SINGLE.

Bernard Daly is now a vaudeville single. The young tenor who has been starring in Irish pieces for some seasons past, has a singing act entitled "The Top O' Th' Mornin'."

FOOD AT AMERICAN.

Chicago, Sept. 10.

The American Music Hall is being remodeled for tables on the main floor, where food and drink will be served during the shows. The house has had a liquor license since its opening, but the sale of food is a new idea. The Music Hall will open Sept. 28 with "All Aboard."

INTERSTATE BARS KOHL'S AGENT.

Chicago, Sept. 10.

Johnnie Simons, Charlie Kohl's agency manager, has been barred permanently from the Interstate Circuit offices. The head of the Inter-State did not care for the conduct of the Kohl envoy and ordered him out.

MRS. THAW'S SON HERE.

When the Comstock & Gest-Evelyn Nesbit Thaw road show starts out Sept. 29, Mrs. Thaw will carry along her two and one-half year old son, now on his way over here.

In acknowledging applause Mrs. Thaw may appear with her son before the curtain.

ELINORE IN "ALL ABOARD."

Kate Elinore will replace George W. Monroe in Lew Fields' "All Aboard" when the piece opens in Brooklyn next week. With Miss Elinore will be her husband and theatrical partner, Sam Williams. Besides taking the role Miss Elinore, with Mr. Williams, will do six minutes in "one" to cover a change of scenery.

Mr. Monroe, with Harry Fischer, sailed on the Mauretania Wednesday for London, where they are under contract to appear for Albert de Courville. The agreement was entered into when de Courville was over here some time ago.

ELPHYE SNOWDEN'S PRODUCTION

A vaudeville production has been built by Elphye Snowden, who will appear in it, together with two other people.

VANDERBILT BACKING IT.

Werba & Luescher's presentation of the new Mizzi Hajos show, "Her Little Highness," is being rushed forward rapidly just now, with the understanding it is to succeed "The Doll Girl" at the Globe at no very distant date. Meantime it goes to the Tremont, Boston, Monday.

An undercurrent report has it that the piece is being backed to the extent of some \$30,000 by Alfred G. Vanderbilt.

With a Vanderbilt backing a show in a house financed by a Gould, and young Ziegler financially interested in "Adele" (at the Longacre within a stone's throw of the Globe) legitimate theatricals will shortly enjoy a certain amount of social distinction heretofore unknown in this branch of the amusement world.

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

ANNE DANCREY AGAINST BECK IN BREACH OF PROMISE SUIT

\$10,000 Asked by French Artiste Against Orpheum Circuit's General Manager. Other Action by Foreigners Will Probably Follow. "The Trust" Fails to "Steal" Schwartz Bros. from Marinelli, Who is About to Prosecute on the Other Side Also.

(Special Cable to VARIETY.)
London, Sept. 10.

Anne Dancrey, the French artiste, is bringing an action against Martin Beck for breach of contract, alleging she was engaged by Beck for the Orpheum Circuit, but that he squirmed out of the contract.

Other actions may follow this one, as Beck has been cancelling acts right and left over here, on orders, it is said, received from the United Booking Offices, which would not allow Beck to book as he pleased.

The U. B. O. has failed to "steal" the Schwartz Brothers, engaged for a Comstock & Gest road show in the States. The Schwartz' play "The Broken Mirror." The act is under the direction of H. B. Marinelli. "The Trust" tried every conceivable thing to entice the Brothers into its fold, but the foreign act stuck to the international agent.

Marinelli is now in Germany investigating regarding the published statement of the U. B. O. and Orpheum Circuit relative to his bookings. He will be here next week on the same mission.

Foreign acts holding U. B. O. or Orpheum contracts for future time are now regretting having accepted them with the two weeks' cancellation clause inserted. The Orpheum Circuit contract is notoriously a loosely drawn agreement for a vaudeville artist.

AVIATOR ASKING \$5,000.

(Special Cable to VARIETY.)
Paris, Sept. 10.
Bleriot, the first of the French aviators to navigate the air, is willing to exhibit in America, but wants \$5,000 (not francs) weekly for his work.

H. B. Marinelli has an option on the ailer at that figure.

LION ACT CANCELLED.

(Special Cable to VARIETY.)
Paris, Sept. 10.
The Nouveau Cirque opened Sept. 5. Mlle. Sonia's Lions were cancelled, the management alleging they were unfit to work.

SINGING TANGUAY'S SONG.

(Special Cable to VARIETY.)
London, Sept. 10.
Gaby Deslys is singing Eva Tanguay's "I Don't Care" song at the Palace.

GAUMONT PALACE OPEN.

(Special Cable to VARIETY.)
The Gaumont Palace reopened Sept. 5th.

LINDER OUT OF BILL.

(Special Cable to VARIETY.)
Paris, Sept. 10.
Max Linder failed at the Alhambra opening Sept. 2, and has not appeared

since. A wrestling bout replaced his sketch next day and went poorly.

Three new acts have been engaged since Sept. 4 to replace Linder, who is announced to reappear to-night.

BOTTOM AND TOP DIFFER.

(Special Cable to VARIETY.)
London, Sept. 10.
"The Adored One," a symbolic play, produced at the Duke of York's was well received by the better people, but the gallery "boomed" it.

"LOVE AND LAUGHTER" SUCCESS.

(Special Cable to VARIETY.)
London, Sept. 10.
"Love and Laughter," at the Lyric, is another musical comedy success.

ENGAGED FOR ROAD SHOWS.

(Special Cable to VARIETY.)
Paris, Sept. 10.
The Marinelli agency is sending over for American road shows, the Apollo Trio, Leo Nino, a mimic and Diax, a male soprano with a heavy beard, the latter two appearing in the States for the first time.

WINTERGARTEN SEPT. BILL.

(Special Cable to VARIETY.)
Berlin, Sept. 10.
The Wintergarten bill for September has two somewhat similar dancing acts, Maxwell and Jarrot and the Brazilian dancers, along the lines of Gaby Deslys and of equal quality. The Flying Martins, Boganny's "Opium Fiends," Travilla Bros. and Seal, Rose and Ellis are well liked. Murie Hudson is lacking in voice but plenty of volume, and also appearance.

RECEPTION DIVIDED.

(Special Cable to VARIETY.)
Berlin, Sept. 10.
At the Kammerspiele, Wedekind's "Franziska" met with a divided reception.

MIDDLESEX REVUE A HIT.

(Special Cable to VARIETY.)
London, Sept. 10.
The Middlesex Revue is a tremendous go.

SHAW'S LATEST SLATED.

(Special Cable to VARIETY.)
London, Sept. 10.
Bernard Shaw's "Androcles and the Lion" at the St. James is voted a clever travesty but was slated by most of the daily papers.

SHOW TREATED UNKINDLY.

(Special Cable to VARIETY.)
London, Sept. 10.
"Years of Discretion" opened tremendously at the Globe but the papers have treated it unkindly.

POOR 3-ACT FARCE.

(Special Cable to VARIETY.)
Paris, Sept. 10.
A new three-act farce, "La Dame du Louvre," by Gabriel Timmory and Jean Mannesi, was produced at the Theatre du Vaudeville, Sept. 6, and did poorly.

The roles are held by Colombey, Milo, Lurville, Gablin, Mmes. Suzanne Goldstein, Marguerite Levigne, Germaine Brasseur, Eugenie Noris, Pauline Hawy.

The curtain raiser, "Le Menuisier," by Theodore Henry, with Labreton, DeLivry, Mmes. Morgabe, Volange, got through just nicely.

FINANCED BY COUNT.

(Special Cable to VARIETY.)
Paris, Sept. 10.
Count Offenbach, from Monte Carlo, is financing the Olympia, Jacques Charles remains director, with Ercole and Braff furnishing bookings. It is reported A. Braff is going to Vienna.

"TYPHOON" MOVES AGAIN.

(Special Cable to VARIETY.)
London, Sept. 10.
"Typhoon" has been moved again to the New theatre, "The Big Game" coming off.

"JOSEPH" MAGNIFICENT.

(Special Cable to VARIETY.)
Sir Herbert Tree's production of "Joseph and His Brethren" is declared to be magnificent by everybody.

PALACE PRODUCTION.

(Special Cable to VARIETY.)
London, Sept. 10.
The Palace will probably make a production to follow the engagement of Gaby Deslys, starring Grace La Rue. Lew Hearn has been approached to take the leading comedy role.

MARIE LLOYD SOON SAILING.

(Special Cable to VARIETY.)
London, Sept. 10.
Marie Lloyd will sail Sept. 24 on the Olympic to open her American engagement on the Orpheum Circuit, probably starting at the Palace, New York, Oct. 13.

RACING COMEDY WINS.

(Special Cable to VARIETY.)
Berlin, Sept. 10.
Schwartz and Mattern's racing comedy, "777 for 10" opened at the Lustspielhaus and elicited many laughs. It is certain of financial success.

"MIRACLE" GETS OVER.

(Special Cable to VARIETY.)
Berlin, Sept. 10.
The initial German performance of "The Miracle" met with complete success.

BERNHARDT BACK IN LONDON.

(Special Cable to VARIETY.)
London, Sept. 10.
Bernhardt opened at the Coliseum Monday with great success, but apparently won't be as big a draw as the last time, judging from the advance bookings for seats.

Did you notice the difference in the Illuminome orchestra this year? MOLLER AUXILIARY PIPE-ORCHESTRA is the answer. C. S. Losh, Brooklyn, N. Y.—Phone.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:
Sept. 17, Mrs. J. Vandever, Karl Emmy (Campania);
Sept. 16, Cunningham and Marion (Kr. Wilm. der Gr.);
Sept. 13, Russell Held, The Vanderkoors (Olympic).

(Special Cable to VARIETY.)

London, Sept. 10.
Reported through Daw's Exchange:
Sept. 13, "Fanny's First Play" company (St. Louis);
Sept. 6, Nate Liepzig, W. H. Day (St. Paul);
Sept. 3, Ona Wilson (Olympic);
Sept. 4, Alfred Moore (Celtic).
Reported through Pall Mall Exchange:

Sept. 6, Adeline Francis (St. Paul);
Sept. 13, Olga Petrova, Dr. Stuart (Lusitania);
Sept. 13, William Holles (Laurentic);
Sept. 6, Willard and O'Neill (Campania).

Sept. 13, Lou Anger, Sophye Barnard (Lusitania).

Sept. 13, Ballard McDonald (Minnetonka).

Sept. 13 (for South Africa), Thornton and Wagner, Carta and Mirtziana, Violet Vernon, Elfie Fay, White and Grey (Britain).

(Special Cable to VARIETY.)

Paris, Sept. 10.
Sept. 13 (from Havre for New York), Polaire, Apollo Trio, Leo Nino, Daix (Provence).

TOO HOT FOR REVUE.

(Special Cable to VARIETY.)
Paris, Sept. 10.
The Cigale management produced a new revue, "Non, mais," by G. Nanteuil and H. de Gorsse, to commence its winter season Sept. 6. R. Flateau's particular star on this occasion is Regine Flory, a nice little artiste, and she can dance a bit. Irene Bordoni also met with fair success.

The production, however, is only moderately acceptable, the hot weather perhaps having something to do with the cool reception.

AMBASSADEURS CLOSED.

(Special Cable to VARIETY.)
Paris, Sept. 10.
The Ambassadeurs, the al fresco music hall in the Champs Elysees, closed for the summer, Sept. 7.

BONITA NOT ON THE ROAD.

(Special Cable to VARIETY.)
London, Sept. 10.
Bonita is not with the "Hello Ragtime" road show owing to her quarrelling in the Hippodrome production.

TINNEY NEXT SUMMER.

(Special Cable to VARIETY.)
London, Sept. 10.
Frank Tinney is booked to appear at the Palace during May, June and July next.

DID WELL AT HOLBORN.

(Special Cable to VARIETY.)
London, Sept. 10.
Jane Cauthorpe and Co. opened at the Holborn Empire and did well.

"ASSOCIATION" MAY DISSOLVE TO PREVENT U. B. O. RAID

Meeting Oct. 6 Will Decide Future of Chicago Agency. Managers Have Internal Fights on and are Figuring on Future Connection. Murdock Sees His Revenge on the Middlewest in Sight. Former "Association" Man Forming Independent Tab Circuit.

Chicago, Sept. 10.

The Western Vaudeville Managers' Association is passing through a crucial period. What the outcome will be is merely a matter of conjecture. It is openly stated by many in the Association conditions have never been worse, not even a year ago.

Several reasons have been advanced for the cause, but the lack of a responsible head is generally conceded to be the fault. The taking away of several of the houses and the placing of their commissions on the books of the United Booking Offices in the east which has already taken place has cut into the Association's source of income to a large extent.

It is now realized for the first time by the members of the Association just what the agreeing to the drawing of a line through Chicago as a division on territorial rights meant to it. Up to this time no one seemed to appreciate what the division amounted to.

The internal strife is also helping to weaken the situation for with the Davenport franchise unsettled, and with F. & H. and Butterfield on one side lined up against Theilen and Allardt on the other, it means a direct split in the inner works which can only spell disaster. There seems to be no one who can straighten out the difficulty. It remains to be seen who will show the white feather and capitulate.

Frank Theilen makes his stand and says nothing will move him, while Mark Heiman and W. S. Butterfield insist that all will be straightened out in due time. Meanwhile acts cannot be routed because Theilen will not book an act which F. & H. have placed in Davenport, and, consequently, F. & H. and Butterfield will not book acts placed by Theilen.

All eyes are directed to the meeting which is to be held Oct. 6. After that from present indications there will either be a new head to the Association or else the scheme of the managers in the east will be realized, and the Association will be a thing of the past.

If F. & H. and Butterfield should decide with the Interstate to start an office of their own or go into the Jones, Linick & Schaeffer agency they would be in a position to hold their rights without trouble. Theilen and Allardt could do the same thing, and the latter seems more likely, for, if it came to a show down it is almost a certainty that Butterfield will be the first to give way and follow the dictation of the eastern people, which will eventually mean the giving up of an interest in his houses for their so-called "protection." There is also the chance of the eastern men demanding the Inter-

state remove its offices to New York and book there. Then it will be up to Karl Hoblitzelle to decide.

Taken from any angle it appears as though the meeting of Oct. 6 would be the snappiest that the Western Vaudeville Managers' Association has ever had.

The vengeance of John Murdock seems to be at hand.

Being an "Association agent" is now looked upon as a joke by all those visiting the eleventh floor. At any and all times of the day agents who are unknown to many may be seen wandering around the floor peddling their goods while the sanctioned agents look on in helpless amazement.

An opposition booker called up a broker in the Association last week and placed an act with him, giving the act the contract in his own office. Last season this agent was looked upon as a much blacklisted personage.

The Association in its split condition is helpless. It must have acts and will take them where and when they can get them.

Another move which will undoubtedly embarrass the "Association" is the new tabloid circuit, being lined up by Ned Alvord, the former "Association" tab booker. Alvord has the support of the producers in his independent enterprise. The Association managers following an economical policy, forced the producers to equip their shows on a cheap basis, but Alvord plans to give the producers a wider scope in this particular and secure them a better figure in comparison. It is likely that the "Association" people will be forced to pay a bigger price for the tabs this season or discontinue handling them.

STARTING AT DETROIT.

The present opening point for the Sullivan-Considine road shows is Detroit. From that city the acts will travel to Ft. Wayne, then Cincinnati.

The Duchess, Cleveland, is not playing S-C shows this season. With the dropping of the Nixon-Nirdlinger time in Philadelphia and Baltimore, the shift on the opening stand was made.

ACCIDENT AND HOSPITAL.

Chicago, Sept. 10.

Daring Darts, a shooting act, playing the Colonial last half last week, had an accident at the last performance Sunday. The wire supporting one of the men while shooting gave way and he suffered a severe scalp wound which will keep him in the hospital for some days.

The act was warned by the stage hands that the supports were not strong enough before they went on

PUBLISHERS STILL COMPLAIN.

Music publishers are still complaining of the very bad business period they are going through. One or two music concerns are reported as about to give up business, several have no hesitation in saying they are unable to pay their bills, while others are taking unusually long time for settlements.

With the passing of the summer the publishers of popular price music thought they would see better times. So far they have not arrived.

The publishers are still fighting with the ten-cent stores, which are steadily trying to beat down the price of sheet music to what the music men say is only a nominal sum. Just now the 10-centers have it as low as it can go, with any profit at all, according to one publisher.

Charles K. Harris has sub-leased the sixth floor of the Columbia Theatre to the Prudential-Nixon-Nirdlinger vaudeville agency. Since moving into the Columbia building, Mr. Harris has occupied two floors (fifth and sixth). He says his business can now be transacted on a single floor.

Jules Von Tilzer Monday moved into the Snyder camp and was assigned to the Puck branch of that concern.

Henry Watterson was in Chicago the early part of the week taking over the Harry L. Newman catalog for the Snyder firm, and placing Newman in the Chicago office.

MACK PLAYING THREE.

This week at the American, New York, Andrew Mack, the feature there for the full week, is playing three shows daily, two downstairs and one on the Roof at night. Mr. Mack was engaged to give two performances a day on the Loew time.

D'ORSAY AS A PARTNER.

Joe Fields (formerly Gallagher and Fields) had been in negotiation with Lawrence D'Orsay for a vaudeville partnership, but the deal fell through. He may team with Geo. Bickel. Mr. Bickel and Jess Dandy are being considered for the new Fred C. Whitney musical show, which calls for a German comedian.

GREETING WILKIE BARD.

The English actors in town, or about 15 of them, are arranging to meet Wilkie Bard down the bay, with a band and a tug. Mr. Bard opens at Hammerstein's Oct. 20. The band will greet him with his own melodies. The Hammerstein engagement marks Bard's first appearance in New York.

Among the crowd arranging for the riot are Will West, Robert Evett, Tom McNaughton, Hal Forde, Charles McNaughton, Lionel Walsh and Bobby Nairn.

PAYING FOR CANCELLATION.

Chicago, Sept. 10.

John Ellis and Co. were cancelled at the Crystal, Milwaukee, when William A. Brady alleged the act was an infringement on "The Man of the Hour."

The management took it upon themselves to cancel. The act brought suit and the management was forced to pay Ellis \$50, also giving him a week at a later date.

"BEATING" PALACE VIOLATION.

The owners of the Palace have made many alterations in the room over the auditorium of the theatre, serene in the expectation they will be able to circumvent the building laws of the metropolis, so that the space may be occupied by the United Booking Offices, Orpheum Circuit when completed.

A skylight is being cut through the top of the large room to serve as a skylight for the theatre, as demanded by the building code.

A prominent theatre architect, when consulted with the plan for the proposed occupancy of the "studio" over the auditorium of the Palace declared it was positively contrary to the regulations and did not see how it could be dodged. He produced the building laws which states that "no work shop, common, general or property room shall be allowed over the auditorium or stage."

It is understood the U. B. O.-Orpheum officials are counting on a provision in the law which permits the use of the fly lofts for the painting of scenery and that the room they intend occupying shall be regarded as a scenic artist's studio. To come within that classification they propose, according to report, to employ steadily a scenic artist who will make the room his headquarters. Whether so palpable an evasion will hold remains to be seen.

LASKY'S LATEST.

The latest vaudeville act of Jesse L. Lasky is "The Spring Girl," with 16 people. It is about ready to make its "break in" time.

TWO SHOWS SAME DAY.

Hamilton, O., Sept. 10.

This town will have two tent shows Saturday when the "101 Wild West" and Sells-Floto circus play here. The circus is playing up its 25 cents admission fee.

BASE BALLERS NOW.

Al Demaree, the Giant's pitcher, who leads the league with his pitching average, has been captured for vaudeville by Bill Lykens.

Bill went to a ball game one day last week for the first time in 20 years and came back with an act.

Demaree is a cartoonist. That gift, with two people and an act by Tommy Gray, will assist him in collecting some vaudeville money.

Rube Marquard and Blossom Seeley have an act called "The Suffragette Pitcher," also written by the author of "Tommy's Tattles."

MALE TWO-ACT.

A new male combination for vaudeville is Lee Harrison and Harry Kelly. Tommy Gray has been commissioned to write an act for the couple.

BURNED IN NEWBURYPORT.

Newburyport, Mass., Sept. 9.

The Orpheum, closed all summer, was burned flat yesterday by a fire which razed ten buildings. It had opened the previous evening to a capacity audience.

"SMALL TIME" FIGHT HURTING, BUT PLEASING THE BIG TIME

Circuits in Smaller Division Scrapping Incidentally Raising Salaries and Carefully Watched by United Booking Offices, Which Hopes it Will go to a Finish. Still "Pulling Out" Acts. Moss & Brill Going With Nixon-Nirdlinger.

The people most concerned in watching the fight on between the small time circuits are viewing with dismay the extent the battle seems destined to go. They claim the United Booking Offices, which represents the big time, is gleefully watching the opposition battle, also noting that meanwhile the small time acts, as well as those on the big time that may go to the small time, are accordingly raising the salary price.

Instead of the small time standing solidly, it is splitting up. "Pulling out acts" is now the line of battle mapped out between the Loew Circuit and Nixon-Nirdlinger-Prudential agencies. The latter combination will probably get the Moss & Brill theatres for the New York end of their chain. It was almost settled Wednesday this would happen.

Good small time material has not been any too numerous on small time of late and with both factions anxiously looking for "good goods," the prices have commenced to soar. It is said \$700 was offered for a feature turn by a small time circuit Sunday, and that any \$500 act could have gotten that money. "Doubles" have shoved the figure up \$50 or so a week, and turns in demand are figuring how much they can get as their top figure by holding out.

The small time fight is having its effect on the big time actor also. Formerly the big timer believed he should favor the small time owing to it being "opposition" to the United Booking Offices (which big time actors detest), but with the small time fighting each other with big time methods, the actor says the conditions on the small time are no different from those on the big, and he will go out for the most that can be had.

Small time managers not directly concerned in the fight believe they are affected by it, feeling the resultant increase in salaries, and viewing the future with much concern.

Philadelphia, Sept. 10.

The three-cornered "pop" vaudeville war reached the "knock-down-drag-out" stage here this week when the efforts to disrupt the Nixon-Nirdlinger show in the Grand Opera House on Monday resulted in blows being struck. No serious damage was done and no arrests made, while the Grand's show opened on schedule time, but minus one or two of the acts originally booked.

The trouble started last week with the "pulling out" of Frances Clare and Co. Friday "The Apple of Paris" act wired that it could not play this week. No bill was announced in the papers, so it was impossible for the opposition to get a line on the N-N show. The

tampering started in New York and the early train brought scouts who worked the railroad stations and finally reached the theatre.

The Edmund Stanley act was one of those worked on and it was while on this act that the "worker" had a run-in with one of the Nirdlinger forces and was beaten up. Another fight followed later and it was reported that Fisher, of Fisher and Green, an act playing the Allegheny, received the beating. This could not be confirmed, but there was no denial made that the fights occurred. The Stanley act is playing the engagement, but the Busch Brothers were out, one of the brothers being taken suddenly ill. Nirdlinger was prepared for the trouble, holding several acts in readiness, and the show was given Monday.

The Nixon, another Nirdlinger house, was not overlooked, but here the bill remained undisturbed, according to reports, the act the "pullers" were after being on the bill Tuesday. As Nirdlinger is in the middle of the field fighting the United Booking Offices and the Loew-S & C interests, who are watching each other closely, he has a three-cornered fight on his hands. While admitting that the opposition was keeping him stepping, he said: "Our houses are open and doing satisfactory business, and we have been assured of the support of plenty of good acts to keep us going. We are here to stay and win."

So keenly interesting is the situation at present that the regular Tuesday visits to New York by the local contingent were cut short and everybody was "on the job" Tuesday night. The "pulling" process was reported to be still in working order on Wednesday, with no new developments learned.

AGENTS COMING OVER.

E. Wolheim, Charles Bornhaupt and Leo Maase, foreign agents, are expected in New York shortly, if they are not now on the water.

W. Passpart, the Orpheum Circuit's representative on the other side, is still in New York awaiting their arrival.

When they reach here some attempt may be made to form a European combination for the United Booking Offices and Orpheum Circuit, although it is almost certain the three foreigners on their way will put up a stiff objection to "splitting commission" with the New York agencies.

The U. B. O. attempted to create an impression a foreign connection has already been made, but it carried no weight. The agency wanted to partially offset the loss of H. B. Marinelli to it in this way.

POLICE SUNDAY RULINGS.

The police went on guard against the vaudeville performances last Sunday, appearing at the Winter Garden where the first Sabbath show of the season there was given. The officers told the management to be careful about exposing ensemble numbers, or acrobats in costume. Although a song number from "The Passing Show" had opened the entertainment before the police arrived. Another production number was kept out of sight, and the Chinese acrobats in the Ching Ling Foo act had an evening off.

Some dancers on the bill appeared in evening dress and did their steps.

In the Winter Garden emergency Al Jolson was called on to hold up the performance, which he did. Mr. Jolson opens with "The Honeymoon Express" (now known as the Al Jolson show) Sept. 18, at Atlantic City.

BOSTON BRANCH NEAR DEAD.

Boston, Sept. 9.

It looks as if everybody in the local United Booking Office was sitting in on a wake, or had been a loser in a poker game. The reason for all this is that nobody knows where anybody is at.

Business is very bad. All the independent agents are taking away a U. B. O. standby. Matters reached such a crisis that John J. Clifford, the manager of the office, was "canned" and J. K. Burke put on the job. Burke is back once more, but business does not pick up. It is said that "Murdock of New York," as he is called here, has threatened to dissolve the office.

Mardo is hustling all the time and is holding his own. Davis has one good house, the Globe, that brings his receipts up a bit, but must get more this season, it is said. Fraser, who was the first and original U. B. O. man in Boston, has his string of small ones, but he must increase.

There is some mention of a "Spry" man in town who has some influence with the U. B. O. office, or rather is said to have. The actors are fighting against this influence. They say it costs them money. The office would have closed long ago, when VARIETY published an account of how it stood, but the U. B. O. in New York was afraid to admit another Murdock flivver.

OPERATED ON PANTAGES.

San Francisco, Sept. 10.

Alexander Pantages is on the sick list at his home in Oakland, as the result of an operation he was obliged to undergo Sept. 4 at a local hospital. A few days previous the Coast vaudeville impresario developed an abscess in his throat. It grew worse, until he was finally compelled to seek surgical relief.

His condition has been painfully serious, but is not considered critical.

A second operation was performed Monday. A speedy recovery is now expected.

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

U. B. O. TACTICS.

The attempt of the United Booking Offices to foist Rush Ling Toy upon the patrons of their houses as a substitute for Ching Ling Foo is not being attended with altogether fruitful results.

It seems that Toy was not at all desirous of headlining in the bigger houses, knowing his illusions were not strong enough to hold so important a spot. Finding, however, that such was the U. B. O. intention, he put \$2,800 of new matter into the act and offered to augment his company with six Chinese musicians. All Toy wanted in return for his investment and the increased cost of operating was a raise of \$100 over last season's salary, the same as he could have secured from the small time.

Toy was pencilled in for the Bushwick this week, but refused to play without the increase.

Last week while Hershel Hendler was at the Colonial, the U. B. O. learned of his engagement with John Cort. Shortly afterward the pianist was informed he had been fined \$10 for something or other, the house manager notifying him at the same time to eliminate his foreign dialect, and appear in his street clothes. At the next performance the concert grand piano was removed and an upright instrument substituted, these unnecessary changes naturally interfering with his act.

S-C DEAL CLOSING UP.

The deal on between the B. F. Keith interests and Senator Tim Sullivan for the latter's holdings in the Sullivan-Considine Circuit is close to a consummation, according to report. A matter of \$40,000 or \$50,000 was the only difference between the parties early this week.

It is not reported whether John W. Considine is being bought out as well, although it is said Keith would not entertain the proposition unless he were assured of control.

It is also said that although the Keith people are attending to the negotiations, the Orpheum Circuit crowd (Martin Beck) must furnish the necessary money, letting Keith in "for a piece" as usual, without costing the latter anything substantial. Keith acquired control of the Percy G. Williams theatres in much the same way, having no investment of any amount in the corporation operating those theatres, although the Keith end absolutely controls.

During the week Senator Sullivan was missing. The newspapers did not locate him, but it was said his absence would not hinder the Keith matter.

DANBURY OPPOSISH THROUGH.

Danbury, Conn., Sept. 10.

The Taylor opera house, which started opposition last week to the Empress, has had enough of the United Booking Offices vaudeville, according to its announcement which says the opera house will shut pop vaudeville this Saturday, giving pictures only hereafter.

The Empress is managed and booked by Chris O. Brown.

ANNA HELD IN MOVIE COLORS IS KINEMACOLOR'S LATEST

Picture Makers Also Photograph Richard Harding Davis, Nellie McCoy, William Collier, Raymond Hitchcock, Flora Zabelle in 700 Foot Specials. Other Stage Stars Under Contract.

The twin rhinos in the stone wells of the Central Park Zoo came up from under water with a rush yesterday, and the polar bears and Ceylon elephants got all excited because Anna Held was among visitors present. Besides she was riding on the newly arrived South African dromedary, and throwing peanuts and bon bons to the goats, bisons and primates. Miss Held visited the menagerie by assignment from Kinemacolor, which has added the comedienne to its list of Kin stage celebrities to be sent out to patrons of their service at the rate of 700 feet per subject.

Richard Harding Davis and Nellie McCoy, Willie Collier, Raymond Hitchcock and Flora Zabelle are other Broadway stars who have been photographed for the "Special Broadway Stars" service of Kin, which it is proposed to extend until 100 stage stars have been shown.

MONOPOL OFFICE SHUT.

The Monopol Film Co. offices in the Theatrical Exchange Building are shut, and no one seems to care anything about it. From indications the concern has just died away. Its president, P. P. Craft, has another office in the same building. Mr. Craft does not control the company. Pat Powers does that, but he isn't coming around there any more.

DAY AND NIGHT PICTURES.

The Day and Night Screen Co. of London has established American headquarters.

Claiming the elimination of the possibility of ignition by friction, a saving of from 50 to 80 per cent. in electricity, and perfectly clear photography in daylight projection, the new screen process promoters announce their readiness to submit their process to any tests.

The invention won the highest award at the International Kinematograph Exhibition in London last March.

NEW TALKING IDEA.

Thomas A. Edison has added a novelty to his movie talkies. Still imperfect in development, the inventor hopes soon to supplement the talking films with certain special releases, so arranged photographically that one or more living figures can step from the screen or pictures and lend the effect of physical presence to the pictured action.

NORTH FOR PICTURES.

Arthur J. Aylesworth has gone into the far north to get everything from hunt pictures to dramatic stories of that frozen country which he expects to put to use later. He has everything with

him from cooking utensils and sleeping bags to 5,000 rounds of ammunition. Aylesworth also carries three camera experts, a director and 30,000 feet of film.

NOVEL THEATRE SUIT.

Harrison Anstruther, colored, has brought suit against Marcus Loew for injuries he says he sustained by falling from the edge of the back of a seat in the rear of the second gallery at the American theatre Sept. 1. Jared Shipman is the complainant's attorney.

MONEY IN FILM LITHOS.

There are more ways than one for making money out of moving pictures. Of the several, the furnishing of lithographs with service would seem to be a profitable undertaking.

For instance, a company charges its exhibitors ten cents a sheet for pictorial work and this has netted it so handsome a profit, the concern has found it expedient to install a printing plant. This is being done at the present time.

BIRD'S-EYE FILM.

The Warner's Feature Co. will shortly add to their output 7,000 feet of film taken from a dirigible balloon started from San Francisco and finishing a cross-country flight at Governor's Island, N. Y. The films will be leased in 1,000-foot sections, dividing up the pictured states on a pro rata mileage basis.

RELIANCE JIM-JAM COMIC.

A new trick film just effected by the Reliance shows a tight rope walker a la Blondin tripping the light fantastic on a rope over a 2,000-foot chasm in the Catskills, the rope being suspended from the twin peaks, Big Tonch and Little Tonch, of the southern range.

A burlesque story introduces the effect.

MOVING IN OLD QUARTERS.

Charles Meyer is negotiating for the abandoned Gaumont studio on Congress street, Flushing, L. I., for the establishment of rehearsal and projection headquarters of the Community Film Co., which Mr. Meyer has organized. George Paxton is among the stage directors already engaged.

EDISON STORIES FOR BLIND.

Thomas A. Edison has commissioned the Blind Fiction Publishing Company to adapt to the embossed language of the sightless the new South Sea scenarios which the Edison company is adapting from Robert Louis Stevenson's archipelago tales. The stories are to be expanded to fiction form.

After you hear the MOLLER PIPE-ORCHESTRA at 14th St. Theatre play for a big act, ask the man on the bench to demonstrate the various specialties on pictures.

\$1,500 FOR THAW FILM.

The promoters of the Thaw film, a special running about 12 minutes, are asking \$1,500 a week for the use of the reel. The price, it is said, kept Hammerstein's Victoria from showing it this week. The reel was exhibited there privately last Friday night. It shows Thaw in the Canadian jail, eating, looking out of the window and talking. The picture has nothing to do with the Thaw escape.

While Hammerstein's was running off the reel downstairs Friday night, some of the Orpheum Circuit people were waiting in the promoters' offices for a private viewing. They had gone there by invitation. It was about 10 p. m. The chief promoter informed them upon arrival the film was wet and would be shown when dried out, in about half an hour. The crowd suspicious something wrong and departed, not forgetting on the way to the Palace to peep into Hammerstein's where they saw the Thaw picture on the sheet.

Several Thaw pictures are on the market. The Mutual released one Tuesday, and the Savoy showed "Harry Thaw's Escape from Matteawan" yesterday. Mr. Hammerstein is said to have offered the Thaw picture promoters who applied to him \$150 a week for the use of the reel.

The Keith houses have the films underlined for next week.

SUBWAY RACE CAUGHT.

A number of newspaper men and executives of the General Film Company were guests of the heads of the New York subway system Sept. 1. Promptly at two in the morning, when the express service is suspended and general local subway traffic is virtually at a standstill in the tunnel, two express trains pulled out neck and neck from the 96th street station, one on the express track, the other on the local, both bound south, for a race for the films, to be fitted into a coming G. F. release.

The run to Brooklyn Bridge was made without a stop. The two trains were photographed head on by camera men stationed at 81st street, 72d street, Times Square, Grand Central and 14th street stations, respectively. The run was made in 7 minutes and 30 seconds. The whiz shows in the proofs.

SCREEN CLUB NOMINEES.

The Screen Club will move to 165 West 47th street about Sept. 15.

Nominees for coming elections of the club include King Baggot for president; for first vice-president, Jos. W. Farnham; Jas. Kirkwood for second vice-president; Tefft Johnson for third vice-president; Geo. D. Proctor for recording secretary; J. H. Gerhardt for corresponding secretary; C. A. Willat for treasurer; for members of board of governors: Jule Bernstein, Arthur Leslie, Paul Scardon and Leo Delaney.

HOMING MILEAGE RECORD.

A carrier pigeon released at Sandy Hook at 3:05 p. m., Sept. 10, reached its cote at West Point, N. Y., 60 miles distant on a straight line at 3:52 p. m.

The Vitagraph Co. filmed the getaway and finish, and caught a short section of the flight over Peckskill, N. Y.

FILM PRESS AGENTS' LEAGUE.

The moving picture press agents of the country are to have a club. The affiliation will be initially framed on the lines of the original Friars' press agents' club. Chester Beecroft, general press agent and publicity promoter of the General Film Co., and several other high-salaried film boomers are behind the movement for organization, including H. H. Brunner of the Biograph, L. C. McChesney of the Edison, S. M. Spedon of the Vitagraph, H. A. D'Arcy of the Lubin, Joe Brandt and George Stevenson of the Universal, Bert Ennis, now with the Eclair, and Fred Gunning of Warner's Features.

The main object of the promoters of the new league in getting together are to improve their usefulness to employers by expanding through the force of numbers opportunities for getting publicity and to establish a clearing house for the interchange of ideas.

A particular feature is to be made of the social possibilities. The new combination will in no wise affect the aims of the Screen Club, but strive to be a close and harmonious relative of that body. The men promoting the film press agents' combination feel that the business of film publicity has already grown to a state of importance and dignity warranting an individual fraternity, where the subjects of their discussion may be confined strictly to members of their own vocation. Nominal dues are proposed for the outset, and inexpensive quarters.

In time, the moving picture press agents gathering for the combination hope to bring the film publicity man's salary to the level of his fellow in the theatrical press agent field. At present \$35 is the weekly average moving picture press agent's wage. Some film employers pay \$50. Film advertising men receiving \$75 weekly are specially favored ones, and a weekly income of \$100 for film press service is considered an oasis prize. Theatrical press agents in New York earn as high as \$150 per week, and \$85, \$65 and \$50 weekly are common figures.

The proposed M. P. A. Club hopes to get conditions rounded out to an equitable basis, where unusual service will be noticed and commensurately rewarded, and where men will be engaged by the season instead of being subject to discharge, as is now the case in most instances, without consideration or even notice.

SLOANE, REGULAR M. P. ACTOR.

Billy Sloane is a real film actor now. After spending a good part of 20 years with different Broadway companies, Sloane two years ago got a chance as an extra for the movies.

After nothing but job film work on the interval, yesterday the Biograph signed him up for steady exclusive work for a year.

SHAKESPEARE GIRLS RELEASES.

The Avon Film Co., a new enterprise, proposes to release, beginning Oct. 1, the first of a series of Shakespeare's heroines to which class of output they will confine the first year of their work. They will limit the experiences of each of the heroines to a single reel.

FILM FLASHES

David Horsley got back from the other side Sept. 10.

Edward Barry has left the Ambrosio to be the London representative of Warner's Features.

Perry N. Vekroff is the new scenario editor for Kinema-color.

Albert E. Cawood has gone over new Alaska ice trails with a movie camera for the General Film Co.

"The Girl and the Tiger," a 3-reel Universal, is announced for release Sept. 18.

"The Clown's Daughter" is a Reliance release announced for Sept. 13.

Bringing dead people back to life through the art of make-up and the movies will have fresh exposition in an essay of Barker & Co. of London to reflect a motographic Life of Queen Victoria. Three actresses impersonate the dead ruler at different stages of her career.

Emerson Hough, novelist, has just got back to Edmonton, Canada, after a 4,500 mile trip over the north Alaska wilds with an Essanay camera man and others.

The Indianapolis branch of the Motion Picture Operators' Union, are on strike for \$23 weekly instead of the current \$18 scale.

William Winter Jefferson will soon be seen as Bob Acres in "The Rivals" in a Kinema-color release promised to duplicate the scenic effects of the original Joseph Jefferson production.

The Wilkes-Barre (Pa.) Record says \$30,000(\$40,000) yearly is spent for admission to movies.

The Electric Films announce "When Paris Loves" in 3 reels ready Sept. 18.

"Doc" Willet's retirement from the New York Motion Picture Corporation Co. forces has temporarily placed Fred Balsbofer in the Willet Job.

Edward Warren's first big stunt for the Edison includes the capture of President Wilson at the head of "The Boy Scouts of America" in 8 reels.

The Gaumont announces a new two-reel wild animal playlet, "The Lion Hunters," to be released Sept. 16. "The Faithful Servitor," another Gaumont feature playlet, will be released Sept. 13.

Joseph F. Curtin and H. O. Coughlin are named as fellow incorporators in the Edward E. Rice film venture.

Arthur E. Carpenter, M. C. Genchi and George Healey are the heads of the Caprice Co., a \$30,000 company organized to lease moving picture rights.

Philadelphia now has the Metropolitan Film Co., a \$250,000 corporation for trade in films, lenses and accessories.

One million dollars is the reported capital stock of the Photoplays Theatre Co. of Denver, Del., just organized to conduct movie theatres and sell movie supplies. W. F. Cooke, Walter Carrow and M. M. Hiron are the incorporators.

The Mittenhall Film Co. started the manufacture of a new three-reeler this week entitled "Sir Highwayman."

Doris Mitchell, who has been one of the leading women with the Essanay company in Chicago, has been succeeded by Helen Warfield.

Mason Hopper, one of the producers for the Essanay company in Chicago, has retired and E. H. Calvert, who has been with the company for some time, has been advanced to the position of producer.

"Snobbery" the study of a chorus girl's embarrassments in high society will present Ramona Langley in a Nestor release shortly.

"In the Wilds of Africa," a new Jungle film of the 101 Bison is being staged at the Universal City studio by Henry Mettas.

"The Shadows of Life" is the new name given to "Love Divine," the original title of a new Smalley 2-reel feature shortly to be released by the Universal. "Memories" is another forthcoming Smalley feature announced for early production.

"Playmates" is the title of the first juvenile feature which the Bornstein contingent of the Pacific Coast studios will produce, with an all-juvenile cast.

"The Pilgrim" is the title of a new dramatic playlet written by Edwin August for his own exploitation.

HEAVEN AND EARTH

"If that was an American film, the hero would be as chipper as a squirrel as soon as he struck the ground but you see these foreign actors are thorough; they do everything naturally. The hero has been up in the air so many ways so many hours that he's half dead,

and must be revived. What you see is his restoration; they're bringing him to!"

A big, tow headed man, with glasses and a large edition of the Roy McCarraell type of face, said this during an exposition Sept. 8 in the projection room of the True Features Co. of a new four-reel playlet from Berlin labeled "Between Heaven and Earth."

"The big man, who seemed an official of the concern, said other big things. Those gathered to see the picture must have been profoundly grateful for the aid the big man gave them by keeping them informed a good distance ahead of the panorama. The author of the feature possibly designed his play to be cumulative in suspense and interspersed with surprises, but the big man saved the observer from any shocks planned by the cruel scenarioist.

"Wait for the revolver!" the big man said. The observers, while waiting for the revolver, saw the two lotharios content each other in regular Berlin melodramatic style—natural method. One bunched up his shoulders, fisted his arms and snarled savagically.

The opposing Romeo was withering his rival with a scornful triumphant sneer during this, his shoulders also bunched—natural Berlin melodramatic method—and his arms crossed in the best Corse-ayton manner. But he didn't wither long, for his foe without warning reached out and whipped the pulley block carrying the cable that had brought the pair up from its scaffold screw-eye, and let 'er go. The lovers were marooned on the apex of the tower, a blind effect, sans stairs, ladder, ledges or other means of access or egress.

"Wait for the twine," he's got a ball of twine! Watch him!

The observers waited for the appearance of a ball of twine, but meanwhile the lovers mix it up again. The preferred Lohmanar wheel he sees the pulley go, makes a swipie with his jaller, and the pair go into a clinch until the gong sounds. Recriminations follow—shoulders bunched—and, though some of the on-lookers were carrying a subconscious expectancy of a ball of twine and a revolver due about here, the swains instead hipcock each other again.

"Wait for the kite!" stuck in the big man at this point.

"But where is the twine?" someone asked.

"And the revolver, when does that come?" another curious watcher quizzed.

"Well, you see," begins the big man, "it's like this"—and here most of the people who up to this time had been trying to follow the film, now turned from the screen to the self-appointed True Features megaphone. And while the booth operator industriously reeled off the remaining scenes of "Between Heaven and Earth," the big man resumed: "During the fight—it's in sort of rounds—the villain pulls the gun; the other fellow hits him with a brick—one of those you see jing loose up there—the two get exhausted. Then they go at it again. Later the villain writes a note."

"But the string—" interjects a listener.

"You see he pulls a ball of twine from his pocket, lowers it, the crowd below tie another rope to it, the pair at the top haul it up, and just as the successful sweetheart is about to seize the hoisted cable, the villain pushes it out of his hand and down goes cable again and string. Yes, and then comes the revolver fight, and after that while the villain is sleeping the villain pulls out chloroform and a handkerchief and stuns—stuns mind, not kills—stuns—the villain. Then he writes the note, and wraps it around a piece of brick and drops it, and the crowd read, and follow the instructions, which are to get a boy to fly a kite over the tower—and the fellow on top will catch it and—"

"But the operator had beaten the oral narrator to it. The screen went black. All was over. The big man seemed disappointed. The listeners relived. Those present who had been able to keep their attention on the picture, despite the big man's blather, thought it might be a good enough melodrama novelty if only the picture could have been seen instead of heard.

(True Feature Films.)

CHICAGO TROUBLE THREATENS.

Chicago, Sept. 10.

The Star and Garter and Columbia threatens to have trouble of the same sort as during last season. When the Columbia was built it was with the permission of the Hyde & Behman people, who insisted and obtained the right to all shows playing Chicago to first appear at the Star and Garter.

The shows this season have in some cases reached the newer house first and if it continues an injunction proceeding is threatened.

The Star and Garter has been on the verge of trouble with the Columbia Amusement Co. all season. Hyde & Behman are considered but secondarily in several instances in the management of the merger circuit.

PROGRESSIVE CENSORS.

The newly appointed censor board of the Progressive Burlesque Wheel consists of F. W. Stair, Chas. L. Hatch and Thomas D. Sullivan. The committee left New York Sunday to make a complete circuit of the Wheel and will return to New York in about two weeks.

Arrangements have been made to play the Progressive shows in Middletown, O., Sundays, between Cincinnati and Indianapolis. As Cincinnati is a six-day town the original schedule left the shows with Sundays off.

BAD BILLING STUFF.

Sam Williams' "Girls from Joyland," at the Gotham next week, is using some bad advance billing. This week in Harlem there is paper out carrying the name of Evelyn Thaw and "The Girls from Joyland" in big letters, with a couple of words in minute type to "square" it. The inference that Mrs. Thaw will be with the show next week is very plain unless a microscopic class is handed to each reader of the bills.

FIXING "TROCADEROS."

Charles H. Waldron's "Trocaaderos" is undergoing repairs. It is an Eastern Burlesque Wheel attraction.

Lillian English and Florence Mills were sent on to join the piece. Six chorus men have been added.

MOLLER PIPE-ORCHESTRA, the practical theatre organ, plays musical show at N. Y. Hippodrome. Vaudeville at 11th St. theatre, movies many places. C. S. Lomb, Brooklyn, N. Y.—Phone.

WATSONS GROWING SCRAPPY.

Although the season started off with an understanding, it is reported, between the two Billy Watsons on the Eastern Wheel, the report is now that the Billy W. Watson of "The Girls From Happyland" broke away from the peace pact by billing himself as "The Original" couple of weeks ago in Providence. This was a breach, say the burlesque men who know of the "inside" goings on, and may be resented in some way by "Beef Trust" Billy Watson.

"Beef Trust Billy" is not calling his show by that title this season, the attraction being billed as "Billy Watson's Own Show."

Another move made that does not lessen the growing tension between the two shows is said to have been the shift made by Hurtig & Scamron whereby their "Ginger Girls" was substituted in the Wheel in the first place occupied this season by "The Girls From Happyland" also a H. & S. production. This change placed "The Girls" with Billy Watson four weeks ahead of "Beef Trust Billy," instead of 16 weeks ahead of him as the routine first called for.

This is the first season on the Eastern Wheel for the Beef Trust Watson show. Besides these two Watsons there is the Watson Sisters show, also on the Eastern Wheel.

BURLESQUE TAKES BRACE.

The burlesque business took a brace last Friday when the weather turned. Up to then, from Labor Day, it had been considerably off.

This week with the heat in the early part and the Mardi Gras festivities at Coney Island, it was not expected the burlesque houses in New York and Brooklyn would be overwhelmed with patronage.

DIVIDING SURPLUSES.

Three of the Columbia Amusement Co. subsidiary companies have given notice of a division of surplus to their stockholders. The Toronto Company is paying 10 per cent, Baltimore 10 per cent, and Kansas City 7½ per cent.

HARRIS PROMOTING "WHEEL."

The frequent trips to Europe made by Ben Harris the past year may not have been in vain.

It is understood that in association with Lawrence Weber and William J. Counihan he is promoting the formation of a burlesque wheel in Great Britain and that already two houses in the East End of London have been bespoken as the nucleus to a chain to be operated along the lines of the "Wheels" over here.

"CARLO GIRLS" BEAT WELCH.

Indianapolis, Sept. 10.

Tom Sullivan's "Monte Carlo Girls" on the Progressive Wheel are said to have done \$1,000 more on the week than the Ben Welch show (Eastern Wheel) did while here in opposition.

MAY DROP LAWRENCE.

Lawrence, Mass., Sept. 10.

It is said here the Progressive Wheel may drop the Opera House, as a three-day stand. The Progressive shows are not doing well in this town. They play Lawrence for the last half of the week.



MR. and MRS. OSCAR LORAINÉ

And the "Reason" of Mr. Loraine doing his single again for a while.

VARIETY

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The Lafayette theatre, New York, announces three shows daily hereafter.

Manuel Romaine and Charles F. Orr form a vaudeville "double."

David Bispham is underlined for the Palace, New York, Sept. 22.

Frederick Schwartz is directing the orchestra at the Palace.

Prices at the Grand Street theatre are now 5-15 instead of 10-30.

John Lorenzo now has Harry Mack, a pianist, for a partner.

Jack Henry is in the booking business for himself.

Jack Hodgden is booking Portland and Lyon (New England) in the United Booking Offices.

Keith and Kiernan is the proper title of a foreign act now on the Loew time.

Ethel Clifton is returning to vaudeville with her dramatic skit, "The Surgeon."

Snitz Moore is preparing a travesty production for vaudeville. The German comedian will appear in it.

The wife of Charles Hanlon (Hanlon and Clifton) gave birth to a girl Sept. 5.

"Sea Lads and Lassies," a miniature nautical musical comedy, 10 people, is about to be launched.

"Who's Who," with William Collier, was postponed from Monday until last night at the Criterion.

"Way Down East," with Ethel Gray in the former Phoebe Davis role of Anna Moore, opens at the Lyric, Cincinnati, Sept. 21.

James Cunningham (late of the Poli stock), Hartford, and wife, Isobel MacGregor (with "Our Wives" last season) have a boy.

Cecil Cunningham is deliberating whether to appear as a single in vaudeville and give up her singing sketch, or accept a production offer.

Ernie Williams wants you to know he is back on the job at the Loew office. Ernie spent a very pleasant vacation besides some change.

"As It May Be" shelved for several months owing to the severe illness of Lucille Berdell, reopens Sept. 15. Miss Berdell has recovered.

Edmund Eysler, who wrote the operetta, "The Singing Teacher" which Lew Fields may produce, is coming over to direct the rehearsals.

The William Fox house in New Haven opens Monday. The Fox theatres at Bridgeport and Hartford are closed, with no announcement of opening dates.

IMPORTANT NOTICE

VARIETY has no representative not provided with means of identification and proof of his connection with the paper.
 Any one unknown anywhere alleging to represent VARIETY should be called upon to establish identity and connection.

Florence Holbrook, with six people, will again "break in" her new act next week on the Proctor small time.

The Odeon, Newark, playing pictures all summer, resumed its pop vaudeville policy last week.

Cohan & Harris' proposed starring tour of Victor Moore in a new piece by George M. Cohan has been postponed.

Tuesday James Clancy gave away three hats hanging on the coat rack in his private office. Taxed with his extravagance he said: "That's nothing. I've just ordered three new suits."

Princess Minnie Comas is the name of an Indian girl and act James Clancy is producing. In support will be Pearl Evans and David Kalhoua, the last named formerly with Toots Paka.

The Marinelli New York office has a staff of stenographers, each of the bookers in their separate offices, having a typist. A blond (new) is very noticeable among the collection of brunettes.

Margaret Shelby, who has been playing kid parts on the stage, is to leave her mother's side for the first time she appeared on the stage and is to appear in the forthcoming production of "Snow White."

Mary Miles Minter in "The Littlest Rebel" in vaudeville, is featured in the road production of A. H. Woods' play of that title. Claude Payton is playing the former Dustin Farnum role, while E. J. Luce is doing William's part.

Billy Elliott, a Los Angeles girl, was married Sept. 4 in Omaha to Billy Elliott (Grimm and Elliott), the ceremony being performed on the stage at the close of the Krug theatre show by Reverend Williams. Manager Charles A. Franke was host at a wedding dinner after the marriage.

According to reports Fred C. Whitney is "repeating" with "A Chocolate Soldier" on the road, and the returns have been such that he intends to send out another company next month. All this in view of the fact that the show is supposed to have covered the country pretty thoroughly.

The American Booking Offices, Inc., of Pittsburgh, has opened offices for business and have a number of houses lined up for booking in and around Pittsburgh. The company was incorporated with a \$25,000 capital, the officers being Sam Reichbaum, M. Reichbaum and Alex Reichbaum. Cliff Nelson is manager of the booking department.

"The Girl from Gimbel's" is a find which Joe Raymond expects to pad his meal ticket with by having her placed in a Broadway theatre. The Girl is Ethel Grover, 17 years old, said to be a natural "coon shouter."

The western rights of "The Master Mind" have been sold by Werba & Luescher to Al Rich who plans to send two shows on tour, one to open about Oct. 20 playing the city time of the K. & E chain and the other about Nov. 3 exhibiting in the one-nighters through the southwestern states and northwestern Canada.

The charge made against Eddie Foy by the Children's Society of permitting his son, Richard, to sing at the Union Square last week has been adjourned until Tuesday in Jefferson Market court. The Foy act is due to play Baltimore next week. It is denied Richard did any singing, nor any of the children, excepting the two boys over the age limit. Foy is under a suspended sentence in Special Sessions on a similar complaint from last season when the Foy Family played in New York.

Annabelle Moon, the five-year-old daughter of William Moon, master of properties at the Cort theatre, New York, is an expert swimmer, and won a medal for fancy and high diving at the Raritan Bay Park carnival the last half of last week at Tottenville.

TOMMY'S TATTLES

By THOMAS J. GRAY.

Stop Thief note—The manager or press agent of the Orpheum theatre, Altoona, Pa., has been using our stuff verbatim in his program, called "The Orpheum News," under the heading of "Cheerful Chatter," without giving us or VARIETY credit for same. (Yes, we have friends, even in Altoona.)

The cops in Chicago are censoring the songs and the New York cops the plays. Can it be possible they are now going to look for graft from authors? How foolish!

Wm. Jennings Bryan is a riot on next to closing with a tent show.

What they say when they're going good:

"And some one told us they were hard here."

"Yes, we took seven tonight, but you should have seen us last week; we went twice as good."

"This is nothing new to us; we go like this everywhere."

"Well, we left 'em good for you."

"Say, we don't care what we follow."

"Bo, if we weren't following that sketch we'd go twice as good."

"We don't know a soul in the town, either."

"We'll get a report from here."

"Put out the next number, Joe; I'm tired bowing."

Our idea of wasting money is having signs reading "Keep out of the entrance" and "Smoking not allowed in these dressing rooms."

Mrs. Pankhurst is coming to America. What a great act she could do with Harry Thaw.

Did you notice that a bunch of the lyric writers are now writing melodies? Also did you notice the melodies?

There's nothing like being up to date. A medicine show is advertising "Medical Lecture and Cabaret" instead of "vaudeville" as in the older days.

"PACKING NIGHT."

"Now where's that baggage-man? The brute! Cried Florence Joy, whose billed a "cute," "He knows I've got to make that train, My dear, he'll drive me clear insane!"

"Where's that laundry-man, the crook? Lost two towels marked 'Hotel Brooke'—He charged me, too—gives me a pain, Oh, gee! I'll never make that train."

"Why don't the manager pay us now? I'd hate to start a rough-house row—What? Out in front to get our pay? Well, ain't that like a small-town jay?"

"This tipping thing it gets my goat, Swift change I've got for an English coat, —a suit might say he grabbed my act, Then expects a dollars—No, my trunk ain't packed!"

"Say, where's my photos—Out in front? And now my music I've got to hunt. Of all the dunks this is the worst, I'd like to hand it the Yiddish curse!"

"Good-by, Steve; had a dandy week See you again in Battle Creek. Good-by, Dearie; good luck to you, (She says she's French, but she's a Jew!)"

"Please don't forget to send my mail, (You always hear that final wail). Good-by, good luck, and say Hello. To next week's bunch—(Come on, let's go!)" Ever hear that dope on Packing Night?

PANIC AMONG ONE-NIGHTERS; LABOR DAY STARTS NOTHING

70 Per Cent. Less Shows Than 5 Years Ago. 50 Per Cent. Less Small Time Productions Than Last Season. Few Feature Films to Fill Gaps. No Improvement in Sight.

Unless someone comes to the rescue of the one-night stand manager of the county and gives him shows, someone will have to give him cocaine. 70 per cent less shows are listed for presentation of the big and small towns of the country than were touring at this period of the season five years ago. 50 per cent. less attractions are now booked than were traveling at this time last season.

Towns of 12,000 and cities as large as Columbus and Toledo, Louisville and Nashville; Salem, Lawrence, Lowell, Bangor and Portland, and Hannibal, St. Joe, and Los Angeles are affected.

All one-night stand territory is suffering in about the same measure. The paucity of small and big shows this season, of course, is the crux of the trouble. Producing managers who, even last season had as many as ten shows on tour, this season are sending out, perhaps one, two or three attractions, only. The big and small producers are all included in this contraction. There is no prospect of an immediate change in these conditions. The proof is found in the scene-building studios, printing plants and theatrical employment agencies, departments that receive their commissions often months ahead, all reporting present business at a standstill, and prospects nil.

Meanwhile the small time impresario is doing the best he can for himself and his patrons with movies, vaudeville and tabloids. It was expected last season the feature film producers would anticipate this season's show conditions and have the market flooded with feature films. But this expectancy hasn't been realized. Besides "Quo Vadis," "Les Miserables," "Pompeii," "Ivanhoe," "Jack London's South Sea Island Adventures," "Arizona," "Tess of the Urbervilles" and others as important additions have been made to the film play attractions strong enough to attract and satisfy an average show-hungry audience even in small towns.

No one seems to know where the dearth will stop, or how soon conditions may improve.

WHITNEY ENGAGING PEOPLE.

The engagement of players to fill the cast for "Seven Wives and Seven Days" was started Monday by Fred C. Whitney. The title of the musical piece may be changed before produced.

Mr. Whitney also has under preparation the piece for Bertha Kalisch, announced in VARIETY last week as now under his direction. John Wilstach has been engaged for the publicity and advance work for the Kalisch show.

"His Son's Wife" by Edward Eugene Ritter (translated from the German drama) is to be one of the first pieces played by Bertha Kalisch when

she goes on tour (in October) under the Whitney management. Miss Kalisch will also be seen in "The Daughter of Jorio" by D'Annunzio, a Polish allegorical play, and other pieces before the ending of the season.

MODERN WOMAN'S CLUB.

The newly formed Gamut Club, an offshoot made up of so-called malcontents of the Professional Women's League, founded by Mary Shaw, Susanne Westford, Carlo Roma, Lillian Russell and others, has its temporary headquarters on West 46th street and is casting about for a permanent clubhouse.

A feature of the new club—and somewhat of a novelty that is believed will appeal to professional women—is a bar similar to that used in public saloons for men. Card playing is permitted and it is designed to afford women able to take care of themselves all the privileges usually accorded men in the privacy of their clubs.

Meantime the Professional Women's League has taken in more new members thus far this year than ever before in its history.

MISS STONE'S \$100 WEEKLY.

In an action brought by Amelia Stone against Lew Fields for \$19,000, alleged to be damages sustained by her through a broken contract, the singer says she is now receiving \$100 weekly in vaudeville. Miss Stone is appearing with her husband, Armand Kaliaz, in an act that receives \$750 a week.

The suit is based upon an agreement dating back to the days of "The Sun Dodgers" and "The June Bride." Mr. Fields says Miss Stone asked for permission to play in vaudeville which was granted, she having declined to appear in tights in the role assigned her for "The Bride" production.

MARY PICKFORD ILL.

Mary Pickford, the picture star and late of David Belasco's "A Good Little Devil," has broken down from overwork and strain caused by lifting a heavy woman in a recent photoplay and is now quite ill, recovering from an operation performed last week.

"SHADOWED" GETTING READY.

"Shadowed," the former "Frisco Sal" play by James Forbes, has its first eastern showing at the Empire, Syracuse, Sept. 18. From there it goes to Newburgh and then comes into the Fulton, New York, where it expects to have a run, starting Sept. 24. Frank Perley is ahead of it.

In the cast will be Frank Monroe, Olive May, Wilson Melrose, Charles Francis, Emmet Shackelford, V. L. Granville and William Conklin.

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

"DOLL GIRL" MUSIC IN COURT.

Action is on foot by Jos. W. Stern & Co. to recover \$51,500 from Ludwig Doblinger, the foreign owner of "The Doll Girl," through a previous agreement the Sterns made regarding the exclusive music publishing rights in America.

The Stern Co. has gone into court with damage proceedings against the publishing houses of T. B. Harms and Francis Day & Hunter as well as against Max Dreyfus, Louis Dreyfus and Jerome D. Kern, directors of the Harms Co.

The Sterns say their agreement with Doblinger prohibited any interpolations unless the songs agreed to should be included in the Stern catalogue. Some of Kern's songs are in the show.

The Stern Co. has retained Cohen, Creecey & Richter of 111 Broadway to push the court action.

NORMAN TREVOR BACKS OUT.

Through H. B. Marinelli, Philip Bartholomae had engaged Norman Trevor, a well known English comedian and late leading man for Marie Tempest, for an important role in "The Bird Cage." Although the contract had not been signed the engagement was verbally consummated. A few days ago Trevor, for some reason unknown, reneged and Marinelli undertook to impress upon him the necessity for keeping his agreement. Finally the actor pleaded illness as his excuse and Bartholomae had no choice but to replace him.

William A. Brady loaned his daughter, Alice, for the leading female part in the new Bartholomae production and two days later sought to reclaim her, having found what he considers a play suitable for a starring vehicle for her. While this agreement was not in writing Bartholomae asked that Brady keep his word and the verbal contract will not be repudiated.

ZIEGFELD, CHI., A PRINCESS.

Chicago, Sept. 10.
Comstock & Gest and William A. Brady have taken over the Ziegfeld theatre, seating 750. They will make another New York Princess of it, playing a repertoire of sketches. The house under its new direction will open about Oct. 1.

BRINGING POWERS' BACK.

Chicago, Sept. 10.
Strenuous attempts will be made this season to get Powers' theatre back on the map. For seasons the house has been falling behind. This year all of David Belasco's shows will play there and Harry J. Powers will be given every opportunity to get his theatre back into the limelight. "The Governor's Lady" will be the first show to come in. It opens Sunday. "The Good Little Devil" is to follow, and "Years of Discretion" will have a return engagement in the house where it was first produced and made such a hit, in fact, the first big success there in two years. David Warfield will also play Powers' during the season.

It is now stated that Harry J. Powers will manage his own house this season, and that his son, Harry J. Powers, will be in the box office.

"PLEASURE SEEKERS" TITLE.

The title of the new Winter Garden show Lew Fields will frame up with the "Hanky Panky" cast (now playing in Boston) will be called "The Pleasure Seekers." It will mostly consist according to report of the former Weber & Fields pieces, "Pousse Cafe" and "Fiddle Dee-Dee."

A travesty on "Potash & Perlmutter" is one of the bits now being written by Edgar Smith, author of the book.

The new "Hanky Panky" show will likely open at the Garden around Nov. 1, when "The Passing Show of 1913" now there, will move to Boston.

The new show, going into full rehearsal next week, will probably take to the road Oct. 2, arriving at the Garden Oct. 15 or 20th.

NEW SHOW CALLED OFF.

After a call for rehearsal last week, A. H. Woods abandoned his proposed presentation of the new piece for Julian Eltinge, finding the manuscript not up to expectation. The music was written, the cast completed and the scenery all in work.

Eltinge will be compelled to fall back on his old piece, "The Fascinating Widow" and a new route is now being laid out.

Frank North, formerly of Howard and North, and Herbert Deane, an Englishman, both engaged for the new Eltinge production, will be taken into "The Fascinating Widow" show.

BAD LUCK IN BUNCHES.

The old adage about ill luck coming in triplicate would seem to be once more exemplified in the presentation of Bayard Veiller's play "The Fight" at the Hudson.

The author's more serious and imminent difficulty is the attitude of the police department with regard to the discussion of the "morality" of his play. The other two counts are on the score of plagiarism. It is alleged that the plot of "The Fight" has a close resemblance to a novel called "The Tiger" and that in the working out of the dramatization there is an infringement on George Broadhurst's "The Man of the Hour."

C. P. DOING THINGS.

The Canadian Pacific is opening up the northwest to profitable show business, according to Al Aarons, who returned after a three weeks' trip up there. While in Nova Scotia Mr. Aarons closed for several theatres in the Newfoundland section, giving the Aarons Associated Agency from two to three weeks in theatres in that territory for legit combinations.

Mr. Aarons says if he were ten years younger and didn't have to wear a checked suit while carrying a cane on his arm, he would go up to St. John's and place the die of his sealing on the city hall steps, to mark his future home town.

FANNY WARD'S NEW PLAY.

Atlantic City, Sept. 10.
Fanny Ward, billed as appearing under the direction of Charles B. Dillingham, opened here Monday at the Apollo in "Mme. President." It is a bright little farce, due in New York next week.

FOUR SHOWS CLOSING EARLY; ONE STRANDED IN TORONTO

"Where Ignorance is Bliss," "The Elixir of Youth," "Quincy Adams Sawyer" and "Little Miss Fix-It" Hit Hurdles at First Try. "Purple Road's" Rough Going.

Harrison Grey Fiske is very apt to remove "When Ignorance Is Bliss" from the Lyceum (New York) stage tomorrow night. The piece has been there a little over a week.

Chicago, Sept. 10. "The Elixir of Youth," labeled a John Cort production, closed at the Cort Saturday night after five weeks. The piece has been laid to rest in the storehouse.

"Quincy Adams Sawyer" made the first closing record of the season when it went south two weeks ago and stopped at Lynchburg, Sept. 2, after playing two nights. Chas. Atkinson jumped the company back to Boston where the piece will lie dormant until it is revived for a southern trip later in the season.

Winthrop Snelling, ahead of the show, was booking the show before knowing it had stopped.

Toronto, Oct. 10. "Little Miss Fix-It," which William H. Marble put out on the road July 24 last with Lucille Parish featured, came to a stop Saturday night, the management leaving the company in the lurch. The show had played all week at the Grand, doing something like \$3,400.

Members of the "Little Miss Fix-It" company reached New York by twos and threes Monday and Tuesday. They are at a loss to understand why the show closed when it had been doing apparently well on the road. The company was to have played one-nighters en route to New Orleans, where it was booked for the Crescent next week.

L. Solomon, manager of the Royal Alexandra, Toronto, some citizens and stage employees there assisted most of the stranded players to New York.

Philadelphia, Sept. 10. "The Purple Road" is not yet out of financial difficulties. It played here at the Lyric to less than \$4,000, one performance falling to \$250.

Of the original music by Heinrich Reinhardt (composer of "The Spring Maid"), but two numbers remain, all the other melodies having been replaced by compositions by William Frederick Peters.

Andreas Dippel, who represents the Reinhardt interests, is most insistent in his demand for royalties. Though there is but \$1,000 due, Dippel has notified the management unless payment is immediately forthcoming he will take steps to close the show. If he does he may find the two melodies entirely eliminated and the show continue minus the Reinhardt name on the program.

COMING OPENINGS.

It is expected Ethel Barrymore will have fully recovered from her recent

accouchemen to open in "Tante" at the Apollo, Atlantic City, Oct. 20.

John Mason begins his season in his new play, "Indian Summer," at the Star, Buffalo, Sept. 29.

"The Red Canary" opens on the same evening at the Academy, Baltimore.

"ADELE" DID \$18,000.

The Longacre theatre busted its capacity figures last week, when "Adele" drew in \$13,000. The house had been presumed to hold a little over \$11,000.

CHAMBERS GUESSED BADLY.

Haddon Chambers, who came to America to put on "Tante" for Ethel Barrymore, is walking about with nothing to do for awhile, owing to his miscalculation of time.

The expected arrival of Miss Barrymore's new baby did not occur as Chambers figured it, and he must perforce await the natural course of events.

MAY BE GOOD ON THE ROAD.

Atlantic City, Sept. 10. "The Winning of Barbara Worth," adapted from the book of that name by Edwin Milton Royle (the book was by Harold Bell Wright), was given at the Apollo Thursday last. Klaw & Erlanger presented it.

The production was mediocre and the play was evidently designed for the road only, where it may get some money on the strength of the novel.

Edith Lyle, as Barbara, was not strong enough for the part.

HOT SPRINGS HOUSE ALL RIGHT.

Kansas City, Sept. 10. E. S. Brigham, manager, states to VARIETY's local correspondent: "The Auditorium, Hot Springs, Ark., was not injured at all by the fire and will play all attractions opening today. The first reports were exaggerated. The fire only burned a small section of the city."

WAYBURN GOING ACROSS.

It was said Wednesday Ned Wayburn had sailed on the Mauretania early the same morning for London. While Albert de Courville was over here recently, he engaged Wayburn to stage his shows in London, at \$1,000 weekly, a figure Wayburn had been holding out for.

de Courville has two productions in sight, the Leoncavallo operette for the Prince of Wales, and a new revue for the Hippodrome.

With the departure of Mr. Wayburn it was reported his contract with the Shuberts came to an end. The agreement read for three years, with Wayburn having a guarantee of \$15,000 yearly.

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

ECONOMIC RULES FLOPPING.

The "no pass" ruling entered into between both "Syndicates" working in harmony in Chicago, Philadelphia and Boston (excepting in isolated instances of sensational hits) is not working out as smoothly as the managers expected. It is believed now they will gradually secede from the present position and that things will revert to their former condition as time progresses.

The decision of the managers to share in but \$200 of newspaper advertising a week and but \$50 of billposting, leaves no leeway whatsoever for the advance agent, whose efforts are, in the trio of towns mentioned, confined to the routine that could be done by an office boy.

For instance, in Boston, for the Sunday display they must confine themselves to 120 lines, the minimum number that can be split into a two-column advertisement on the amusement page, which leaves them but 5 lines a day for the remainder of the week, no matter what exigency may arise. Against this the parks, excursions and other display advertisements located in the amusement columns, leaves the theatre advertising lost.

A similar situation prevails in the other two cities. It is death to individuality or anything other than the most commonplace kind of advance booming for an attraction, unless the attraction, bears the entire burden of the cost.

PRINCESS REMAINS SHUBERTS.

Chicago, Sept. 10. The Princess still remains a Shubert theatre, the installation of Frank Phelps as manager of that former William A. Brady house meaning no change in the direction otherwise.

JOHN DREW'S NEXT REVIVAL.

John Drew is to revive "The Tyranny of Tears," Henry Arthur Jones' old piece, which he will present at the Empire week after next.

The Drew revival of "Much Ado About Nothing" has failed to accomplish the results desired at the box office. If the Drew engagement at the Empire should be abruptly ended no one near there would express surprise.

AUTHORS FIGHTING.

Chicago, Sept. 10. Percy Hammond, dramatic editor of the Tribune, received the following cable from Wilson Mizner, which he printed on Monday: "London, Sept. 7. 'The Double Cross' at the Cort theatre is my play, 'The Only Law,' with title changed. First position on the billing stolen by George Bronson Howard. Please say so."

"VIRTUE" IS O. K.'D

Toronto, Sept. 10. "The Blindness of Virtue" opened to a capacity house Monday night at the Royal Alexandria. No special performance was given for the official censor who was present at the first performance and was loud in his praises of this gripping play. Today's daily papers are most laudatory in tone.

"MATERNITY" IS ANOTHER.

Another show in the "Damaged Goods" class and derived from the same source, is "Maternity," which Richard Bennett is planning to first produce probably in April. Lou Ben-nison, the physician of the Fulton theatre play, will have the principal role in the new piece.

Mr. Bennett will not appear in "Maternity," acting only as producer and manager.

"Damaged Goods" is getting all kinds of money on the road, where it is drawing about the best of anything out just now, and receiving "educational" reviews. Mr. Bennett will take the original company from the Fulton in another week and send it into the wilds, on the calculation the Fulton can only do about \$7,000 weekly, while the show is good for from \$13,000 to \$15,000 gross weekly while traveling.

K. & E.'S 42 PER CENT.

Klaw & Erlanger's "Little Cafe" show will start out about Sept. 29. John Young, Hazel Dawn and Alice Hegeman are the three principals in it.

It is said K. & E. expect to place the new show in the Amsterdam, if "Sweethearts" does not hold up there unusually strong. "Sweethearts" opened Monday night, not as big as expected. "Lieber Augustin" at the Casino the Saturday before is thought to have taken off the edge from the Werba & Luscher production.

K. & E. are reported holding 42 per cent. of the "Sweethearts" production, which may explain the favorable terms the show received for the American engagement.

Following "The Little Cafe," K. & E. will commence working on "Robinson Crusoe," in which Bert Williams will be featured. This production is aimed for public presentation around Nov. 10.

PLAYING FOR POLICE.

Chicago, Sept. 10. "Passing Show of 1912" which made such a prosperous run at the Garrick last season has been selected as the attraction to play for the Policemen's Benefit Association this year. The piece will open at the Auditorium on Oct. 26 and run for three weeks.

Milwaukee, Sept. 10.

Adelaide and Hughes were not with "The Passing Show of 1912" at the Davidson opening Sunday night, having left the show at the close of the Winnipeg engagement, failing to show up in Minneapolis, according to Manager Haskell.

A similar dancing turn is put on by Mantilla and Lloyd, who score heavily near the close of the final scene in the second act.

STOLE HUSBAND'S DOG.

St. Louis, Sept. 10. Hazel Vert, of Detroit, an actress, was arrested here charged with the theft of a dog worth \$1,000 and two diamond rings valued at \$300 from S. K. Yoden, a former husband.

Miss Vert seized the dog and gems at Yoden's home and a storekeeper notified the police. Yoden later refused to press the case and the actress was released.

WITH THE PRESS AGENTS

In addition to Alice Brady, who leaves the cast of "The Family Cupboard" in two weeks, the new Phillip Bartholomae play, "The Bird Case," will include the following: Lucile Watwood, Mrs. Thomas Whitfield, Charles Milward, John Bowers, George Backus.

Elaine Hammerstein, granddaughter of Oscar Hammerstein, and only daughter of Arthur Hammerstein, aged 17, is to make her professional theatrical debut as a member of her father's company of "High Jinks."

Winthrop Ames' new Booth theatre on West 45th street opens Oct. 10 with Arnold Bennett's "The Great Adventure." His Little theatre begins its season Oct. 20 with "Prunelle," a fantasy with music by Laurence Housman and Granville Barker, with Marguerite Clarke in the titular role.

Dion Clayton Calthrop and Cosmo Gordon Lennox's play "Shadowed," to be produced at the Fulton Sept. 24, will have Frank Munroe in the cast.

Thomas A. Wise is to return to vaudeville, in a sketch called "Like Father, Like Son." In the cast will be Gertrude Whitty, Ernest Wood and Georgia Hays.

Seelye & Co. will produce a new play by Lawrence Hsieh, next month, entitled "Under Cover." Florence Reed has been engaged for the principal role.

Henry Clay Barnabee's book of reminiscence, entitled "My Wanderings," is now on the market at \$2.50 per volume. He claims that "there is as good measure of value in the book as in the price of a ticket to see the 'Bostonians.'"

Frank Harvey, late of the Two Bills, has been assigned the advance of one of the "Bought and Paid For" shows. The "No. 4" company has Frank Gibbons ahead. Edgar Healey is out with one of the companies.

L. L. Gallagher will manage the William Faversham show which opens Sept. 15 in Erie, Pa. It goes to the Coast and back. John Toohy is traveling ahead, in Dubuque, Ia, this week.

Elliot Foreman left Tuesday in advance of Frank Payne's production of "The Rose Maid," opening Sept. 20.

George Roberts, who spent last week in Brooklyn booming the opening of "Baby Mine" has been sent ahead of "Way Down East." Frank Clausman will again manage the show.

James Forrest, former manager of Keith's, Bangor, Me., is doing advance work for "The Old Homestead."

Fred W. Allen has been appointed manager of the Century opera house, New York. Hereafter "Opera House" will be attached to the Century's billing.

Harry Row will handle the advance for the Taylor stock company.

Brightly Dayton is the pathfinder for the "Little Women" show.

Harry Ward wishes to refute the report that he is out of the show business. Ward is still in Denver, and has two road shows, besides other interests.

C. Howard Leigh is managing the "Little Millionaire" which is headed by Burt Leigh and Hazel Burgess.

When Dave Lewis shortly withdraws from "Don't Lie to Your Wife," the principal role will be taken by Ben Holmes. The German comedian's wife, Lenox Fox, will also have a prominent role with the "Wife" show.

"The Blindness of Virtue," William Morris' second imported company of Enellah players, is back in the Manhattan shadows again, playing the McKelb in Brooklyn this week. In the company are Frank G. Bailey, A. Hamilton Gibbs, Leo G. Carroll, Marguerite Cellier, Susie Clanchon, Marie Ault, Elizabeth Bland and Marjorie Allen.

N. E. Tucker is managing C. R. Reno's "Along the Kennebec." Dave Kennedy is managing "Joshua Simpkings," red Kashermer is traveling ahead.

Lester Murray, charge of No. 1 Car with the Two Bills, has returned to Broadway and may accept a theatrical advance job for the remainder of the season. John Stevens, with the reserved, is also back on Broadway. Louis E. Cooke, general agent, and son, Victor Cooke, manager Car No. 2, are back in their home quarters in Newark.

W. J. Sully is managing "Human Hearts," while Ernest Schnabel is doing the advance.

J. H. Sorel, who manages the Star, Clinton, Mass., has acquired the lease on the Palmer Opera House, Palmer, Mass., and will play combinations there.

Joseph Santley and the "When Dreams Come True" show which have been playing at the Lyric, will move to the 44th street the-

atre next Monday. Lew Fields is taking "All Aboard" on tour. The Lyric will remain dark one week.

"Kiss Me Quick" begins its fourth week at the 44th Street theatre. The management claims numerous changes have been made in the running of the show and continues to advertise "your money back if the show doesn't please you."

Charles J. Ross, who closes his season with "The Passing Show of 1912," will rejoin Mabel Fenton in a revival of their "Antony and Cleopatra" travesty.

After a lapse of 16 years, Edward E. Rice will again revive "Evangeline." Later he will again put before the public "Atonia" with Henry E. Dixey in his original titular part. Rice's theatrical ventures will be controlled by The People's Moving Picture Co., a film producing concern to which he has been giving his attention of late.

George Aylesworth will handle "The Barrier," with Edward De Coursey ahead through Canada and the western states, starting from Calgary, Sept. 15. With the company will be Edward Hoorn, Frank Ireson, Carroll Ashburn and Grace Johnson.

W. D. Bugge, who manages the Empire, Edmonton, Can. was recently married.

Bert Russell is looking after the Sherman-Empire, Edmonton, with Frank Piper chief in the box office.

Jack Hazza, who formerly piloted the Kitties Band through the States, is now running the pop house, Bijou, in Edmonton, Can.

Catherine Stevens, through her attorney, Herman L. Roth, is bringing suit for a full season's salary on an alleged violation against A. H. Woods who let her out of "The Common Law" company without the usual notice. Miss Stevens is also trying to recover the money expended for wardrobe.

John D. Lefkinwell will do the advance for the Nazimova show.

Victor von Kirsly will again manage the Billie Burke show, which opens Sept. 15 at Pouchkeensie to follow with two weeks of one nighters through New England. The first big city stop will be St. Louis. Miss Burke has almost fully recovered from a recent operation for appendicitis. Von Kirsly returned recently from a pleasant summer trip abroad. He looks fine and dandy and acquired a healthy tan. Francis E. Reid will handle Miss Burke's advance work.

"The Bird Case," the new Phillip Bartholomae piece, started rehearsals this week.

Joe. M. Gaites returned from Winnipeg Monday. He accompanied Kitty Gordon on her hurry up trip to that place. Miss Gordon was unable to reach Winnipeg in time to give any performances Labor Day.

Ledia Lopoukova is under contract to Oliver Morosini and the latter is now making a diligent search for a suitable vehicle in which to star the dancer.

PRESS OPINIONS.

"THE TEMPERAMENTAL JOURNEY."
Mr. Belasco's play certainly pleased its first night audience. As a dramatic entertainment compared with much that the new season has brought forth "The Temperamental Journey" stands to date in a class almost by itself.—Herald.

The main point now to be emphasized is that "The Temperamental Journey" adapted by Mr. Dittichstein from a French source, provides one of those exquisitely delightful evenings in the theatre when to the charm of an exhilaratingly humorous tale is added the grace of a bit of tender sentiment genuinely expressed.—Times.

There was not wanting at the Belasco theatre last night, when "The Temperamental Journey" received its first representation, all those delicate, minute touches which have come to be expected in every production at this playhouse.—World.

There was in the new play the customary taste and smoothness of all Belasco productions, and it may also be said the customary Belasco success.—Sun.

"LEIBER AUGUSTIN."

Occasionally "Leiber Augustin" went a bit slowly, but future performances will remedy this, and the operetta will be one of the musical bits of the season.—Herald.

"Leiber Augustin" taken as a whole is an excellent entertainment, and promises to be popular at the Casino for a considerable space of time.—Times.

It was as brilliantly sung a performance as any comic opera company has ever given New York and in making this statement we are not exceeding the original cast of "Robin Hood."—Evening Sun.

Taking one consideration with another, as Mr. Hopper used to say, the Casino has an all-round success.—Evening World.

Watch out for the big act.
It will be in town soon.

SHOWS IN CHICAGO.

Chicago, Sept. 10.

Things looked very good for the opening season for the first few days in September, but a streak of hot weather hit things, and knocked business higher than a kite in some of the houses.

Indications were that "The Lady of the Slipper" would sell out at every performance, but business fell off after the hot wave hit town.

"The Whip" at the Auditorium has been doing very well, and William Hodge at the Garrick is drawing with "The Road to Happiness."

"Little Miss Brown" at the Princess seems to have arrived at the wrong time and has been swamped by the larger attractions. The show closes Saturday. Business is only fair at that house.

"The Elixir of Youth" at the Cort ended its engagement miserably. Very few people visited the house during the last week.

"Within the Law" at the Olympic is still drawing capacity houses.

"A Trip to Washington" did about \$8,000 on its opening week and fell off a little on the second. "Stop Thief" at Cohan's is also prospering.

Popular vaudeville has been drawing big. Jones, Linick & Schaeffer have been advertising McVicker's extensively in the daily papers, and the result is that the house has been filled.

Burlesque has been prospering at the Columbia, Star and Garter and Haymarket.

The Capt. Scott pictures will be at the Princess for two weeks, commencing Sunday. Following, "Romance" will arrive there for a limited run.

SHOWS IN PHILLY.

Philadelphia, Sept. 9.

Ziegfeld's "Follies" opened its stay at the Forrest to capacity Monday. The no-pass rule now being rigidly enforced at all the first-class houses, was in effect Monday night, so the Forrest held real money.

"The Purple Road," in its second week at the Lyric, is doing fair business, the house suffering along with all others through the continued hot spell. The piece is liked by those attending.

"A Fool There Was" opened to a turnaway at popular prices in the Walnut Monday night. The company is a capable one and the newspaper comments very favorable.

SHOWS IN FRISCO.

San Francisco, Sept. 10.

Capacity marked the final performances of "Madame Sherry" this week at the Alcazar where the Ralph Herz musical comedy stock holds forth. Next week "Miss Nobody from Starland" will be offered.

The production of "The Beggar Student" at the Tivoli O. H., is considered generally good with the business fairly good.

Business holds up well at the Cort where "Ready Money" is winding up its engagement. The attendance is of healthy proportions, but not actually big.

"The Mission Play" continues at the Columbia and the business is gratifying.

MUST FIND NEW LEAD.

George M. Cohan will himself play the leading part in "Seven Keys to Baldpate" until Wallace Edginger has recovered from his recent automobile accident.

When Albert de Courville, managing director of the London Hippodrome, now on the ocean, arrives in London he will find it necessary to secure a new leading woman for his new "Hello Ragtime" review. The slow recovery of Georgetta Cohan, her little daughter, has caused Ethel Levey to cancel her sailing. She will remain here until the child is out of danger.

STRANDED GIRLS HOME.

Lockport, N. Y., Sept. 10.

The police of Lockport want to find Joseph Panner, of Detroit, and get his side of the story of hiring Lucy Darling, 19, and Dorace Shaw, 17, to join his "School Days" production as chorus girls and leaving them stranded at Tonawanda, near here, minus their promised salary. The girls are back home with a sad story.

"YELLOW JACKET" AT FINE ARTS

Chicago, Sept. 10.

"The Yellow Jacket" is scheduled to open at the Fine Art's theater here Oct. 6.

"AFTER FIVE" IS DE MILLES.

William C. and Cecil B. DeMille are about to produce a new comedy from their joint pen, entitled "After Five."

"MISSION PLAY" DOING WELL.

San Francisco, Sept. 10.

It was inadvertently printed "The Mission Play," now in its third week here at the Columbia, had been stopped owing to daring construction. The play is doing well and has been running without interruption.

"ELEKTRA" AT BERKELEY.

Berkeley, Cal., Sept. 10.

Margaret Anglin produced "Elektra" Sept. 6 at the Greek theatre here. The entire performance was a big success.

SHOW BUSINESS INCREASING.

Race suicide evidently does not prevail among the female theatrical stars at present.

Neither Ethel Barrymore, Blanche Bates nor Nazimova are playing pending the arrival of additions to their families. Miss Barrymore's baby, a boy, arrived Tuesday morning.

ROYAL O. H. STARTS.

The John Cort-Frank Gersten new theatre for combinations in the Bronx, the Royal opera house, commenced business Monday night with "The Firefly," playing to \$1,150 on the opening show.

It is against the-Bronx opera house, the Cohan & Harris-A. H. Woods new house, that started last week with "Fine Feathers." The Royal plays the Shubert bookings, and the Bronx the opposition's.

"Oh, I Say!" is rehearsing at the Lyric. Among the principals are Nellie King, Joe Phillips, Clara Palmer, Bert Clark.

CRUSADE AGAINST VICE PLAYS FROM FOOLISH "PRESS WORK"

May Cost Shuberts Half Million if "The Lure" Goes Off. "The Fight" Started Judicial Action. Shows to be Reviewed by Grand Jury.

One disadvantage of business combinations and coalitions is the destroying of individuality. The recent amalgamations or working alliance of the two big legitimate theatrical syndicates, which has already limited its advertising appropriations in Chicago, Boston, and Philadelphia, leaving no alternative to their advance agents who visit those cities, will sooner or later come to a realization of this.

The above commentary is apropos of the present agitation directed against the two plays presented in New York, "The Lure" at the Elliott and "The Fight" at the Hudson, one presented by each of the "Syndicates."

If these pieces are permanently closed by the police it will be due solely to the action of the representative of one of these shows who, in a mistaken idea of what would constitute good publicity, is reported to have indited to the police a series of letters of protest against the "immorality" of his attraction, signed by various people, fictitious and otherwise.

Not counting the cost of the legal expenses attendant upon defending the prosecutions, the Shuberts, if their play is closed, will be set back not less than \$500,000 in prospective profits. "The Fight" will be a very big profit loser also.

Some years ago a similar error was made by Marcus R. Mayer, then manager for Olga Nethersole, appearing at Wallack's in Clyde Fitch's version of "Sapho." Mayer conceived the idea of having police headquarters take cognizance of his attraction and "attempting" to stop it on the ground of "indecentcy." Before he got through his show was closed and he and his star had to stand trial on criminal indictments.

A midnight performance of "The Lure" was given Monday for newspaper men, by invitation only. It was attended by the working staffs of the big dailies but none of the regular theatrical writers were present. Tuesday night no performance was given of either play and none will be until an official decision is arrived at by the authorities. The Shuberts, who stand sponsors for "The Lure," have entered into an arrangement whereby the character of their piece is to be determined by a vote of the September grand jury. If 16 or the 23 jurymen who have been invited to see a private performance of "The Lure," decide that the piece is immoral and indecent the managers promise to take it off not only in New York, but will not send it on tour.

Meanwhile the manuscript of "The Fight" is being carefully edited with a view of eliminating all objectionable matter. The piece was produced twice before under other titles and without the scene in the second act which

shows the interior of a house of prostitution and its inmates.

Two years ago Mayor Gaynor, it will be recalled, threatened to revoke the license of the New York theatre if Valeska Suratt's presentation of "The Girl with the Whooping Cough" was not closed instantly.

The fever of theatrical managers to out-do each other in the matter of re-producing "white slave" scenes on the stage had been assuming huge proportions until the recent agitation and prosecution was directed against "The Lure" and "The Fight." The Princess is understood to have had in prospect the production of a sketch entitled "The Girls of Joy"; George Broadhurst has a play called "Style," adapted from the "Yiddish," showing the interior of a "call house"; H. H. Frazee, in addition to reviving "The Only Law," had in preparation "Birds of Prey," showing the interior of a brothel, and another manager is reported to have signified his intention of presenting a play in which he would reveal the interior of a disorderly house, with the characters of the inmates played by the genuine article.

NEW PEOPLE AT GARDEN.

"The Passing Show of 1913" will have a new consignment of people next Monday, when the "second version" as it is called, will be shown. Anne Dancrey, who stands very high in her native land, France, will be one of the newcomers. M. Audoin, a tenor, will assist her. Dancrey is a sort of prima donna soubret and appears on this side for the first time. She is due to arrive in New York today on the Amerika. Dancrey has been placed with the Shuberts by H. B. Marinelli for eight weeks, at \$1,250 weekly.

George Whiting and Sadie Burt will be also added to the cast, as reported, while Artie Mehlinger, at first engaged for "The Honeymoon Express" will be shifted to the Garden, where singers of songs are badly needed.

Svdney Grant and Charlotte Greenwood are still negotiating for another engagement, although they may remain with the Garden show. Bessie Clayton, who was the hit of the opening performance in her ballet dance on the "Capitol Steps," does not appear to gain any recognition from the audiences now attending the performance, either upon entering or departing from the stage. Other changes in reward for work from the first night are almost as marked with others in the performance.

The Garden has been doing a fairly big business at night, but has not been able to draw any matinee crowd with the present company there.

STOCK

TAYLOR'S CO. COMPLETE.

The Harry W. Taylor's stock company has been completed and it now comprises the following: Harry Moore, Ethel Hamrick, William Tennyson, Goldie Cleveland, B. B. Vernon, Marie Lumley, Jack McKenna, Lottie Church, Ben Lumley, John Stark and Dell Reich.

The company opens at the Maxwell opera house, Saugerties, N. Y. It will carry a 60-foot car of scenery and the repertoire will embrace "In the Bishop's Carriage," "The Regeneration," "The Tiger and the Lamb," "An Actor's Romance," "The Mysterious Burglar," "Just Struck Out" and "Charlotte Temple.

CAN'T MAKE IT PAY.

Pittsfield, Mass., Sept. 10. Stock will not pay at the Colonial and the latest attempt to put over a permanent company there comes to an end next week.

PITT'S OPENING DE LUXE.

Pittsburgh, Sept. 10. Pittsburgh had an opening de luxe Saturday night when the Pitt opened with its new stock company. A crowd gathered from all parts by invitation for the affair had their transportation supplied, also board and lodging while here. The male guests of the management were put up at the athletic club, while the women were ensconced in a hotel.

REOPENED AT READING.

Reading, Pa., Sept. 10. The Calsmith stock company reopened at the Grand Monday in "The Gamblers."

Edward Darney leading juvenile last season, is now playing leading roles, with Lola Halleck as leading woman. Charles Reichart is the scenic painter.

THROUGH IN SCRANTON.

Scranton, Pa., Sept. 10. The Poli stock company has closed after playing all summer.

A NEWTON STOCK CO.

Milwaukee, Sept. 10. Charles Newton, who left the managership of the Saxe to open winter stock in the Shubert after the Shubert-K. & E. agreement sent all legit bookings into the Davidson, announces "Wildfire" will be the opening vehicle. Marion Barney will head the organization, to be known as the Newton Stock company. May Foster will be ingenue. The leading man has not been announced.

CLOSING AT HART'S.

Philadelphia, Sept. 10. Jay Packard has decided to close his stock company at Hart's Saturday night, the venture not proving as successful as anticipated, though the receipts took a climb this week.

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

SUING MORTON FOR SALARY.

Action has been commenced in the Supreme Court by Florence Kolb and Adelaide Harland, through Jacob Weissberger, attorney, to recover \$3,070, alleging Lewis J. Morton had entered into a contract with them to tour the West Indies for a period of 20 weeks at a salary of \$150.

Morton was served with a summons in the action the day he departed with his company for the West Indies. No reason has been given for his failure to take the plaintiffs with him.

STOCK'S CHRIS COLUMBUS.

Boston, Sept. 10. "Bachelors and Benedicts," a play discovered by John Craig, who is one of the stock world's best little Christopher Columbases, will be presented late this month at his Castle Square theatre. This piece is by James Montgomery and was first produced in stock at Pittsburgh. H. H. Frazee failed to put it over as a production.

In opening his season at the Castle Square, Craig brought forth Doris Olson as leading lady, pending the return of his wife, Mary Young, who is at present playing in "Believe Me, Xantippe."

Substantially the same company as last season is at the Square.

STUCK IT OUT.

Newark, N. J., Sept. 10. Despite reports to the contrary the Franklin-Baggot company did not close its operatic stay here at Olympic Park until Sunday night.

ERIE LEADS.

Erie, Pa., Sept. 10. The Rusk-Bisbee stock opens at the Park Sept. 22 with Kenneth Bisbee and Victoria Montgomery in the lead.

MILLS SUCCEEDS WHITE.

Haverhill, Mass., Sept. 10. William Mills has been engaged as leading man to succeed Thurlow White with the Orpheum stock company here under the management of Leon C. Mayer. Mills opened Monday.

OPENED TO \$591.

The Metropolis in the Bronx, with its new stock company, opened the season Saturday night to \$591.

STOCK CONTINUES.

New Haven, Sept. 10. Stock will be continued in Poli's here. In consequence all immediate vaudeville acts booked for the house have been canceled.

RAN 15 WEEKS.

Elmira, N. Y., Sept. 10. After 15 weeks, the Rorick Opera Co. closed here Saturday.

George Luffly will return to the Gotham stock, Brooklyn, to handle the comedy roles.

A number of new people are being added to the roster of the May Stewart stock company.

BILLS NEXT WEEK (September 15)

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 "P.C." following name (usually "Empress") are on the Sullivan-Considine Circuit. "P." denotes 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 Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S. C." Sullivan-Considine Circuit—"M." Pantages Circuit—"L." Loew, Marcus Loew Circuit—"Int." Intimate Circuit (booking through W. V. A.)—"M. J." Marcus J. Matthews (Chicago)—"P." Proctor's Circuit (New York)—"Craw." C. O. Crawford (St. Louis)—"F." Fickel (Philadelphia)—"Bl." Bert Levy (San Francisco)—"J.-S." Jones, Linick & Schaeffer (Chicago).

New York.
ALHAMBRA (ubo) Belle Baker
Jed & Ethel Dooley
Frank Sheridan Co
Miller & Mack
3 Keatons
C. & T. Van
The Stanleys
Juggling Mowatts
BRONX (ubo)
Adele Ritchie
Liz Bell
Litchomb
Courtney Sit
Smith Cook & B
Cameron & O'Connor
McRae & Clegg
Kramer & Norton
The Tesslers
HAMMERSTEIN'S (ubo)
Evelyn Nesbit
The Berrens
McKay & Ardine
Arthur Walker & C
Friend & Lesser
Bill Rogers
Miller & Vincent
Louis Stone
Ariad Bros
Caesaro
PALACE (orph)
Nora Bayes
Nance O'Neill Co
The Dessmers
Arthur Attilian
Eale & Patterson
(Four to fill)
COLONIAL (ubo)
Amelia Ringham Co
"Song Series"
R. L. Goldberg
Edmond Hayes Co
Bert Melrose
Duffy & Lawrence
Muller & Stanley
Fitzing Russelle
UNION SQ (ubo)
"Auto Band"
Florence Tompest
Jack & Walker
Porter & Sullivan
Lorraine & Dudley
(Four to fill)
PROCTOR'S 125TH
Fred Nurd
Larabee & Woods
Kramer & Ross
Corline
Rikua & Walters
John H West
Carmenita & Relles
Porter & Conley
Veroni Verdi & Bro
Rio & Norman
Murphy Woods Co
(Two to fill)
Finn & Fin
Grace Belmont
Blanchette Bros
Zeno & Mandell
O'Brien & Cole
Darly Bird & Lee
Taylor Twin Sis
Laska's New Act
Rette & Childow
Tomkurmo
Grant Pond
PROCTOR'S 23D
McAlvey's Marvels
Sevon & Julian
Darly Bird & Lee
Josephine Cairmont
Perry Minstrel Girls
Wentley & Fields
Murliel Arthur & V
24 half
Lactfers
Aunt Morris
"Night of Wedding"
Curtis & Scanlon
Kramer & Ross
John H West
"Pat and Aris"
PROCTOR'S 85TH
Gasper & Clayton
Bush & Engle

Genevieve Warner
"Night of Wedding"
O'Brien & Cole
"Palace of Artst"
2d half
Rio & Norman
Conrad & Pearson
"Macy's Models"
Ivy & Ivy
Harry Wardell
Murliel Arthur & Val
14
AMERICAN (loew)
Harry Walman
Godfrey & Henderson
Gertie Carlyle
Hall & Francis
All's Arabs
(Four to fill)
Joe Kelsey
Warren & Brockway
"Love Specialist"
Morrissey & Hackett
Gertie Carlyle
(Four to fill)
SEVENTH (loew)
Wilson & Pearson
Clare Rawson Co
Work & Pla
Knapp & Cornelia
(Two to fill)
Girard & West
Christensen
Robt H. Hedze Co
Carson & Willard
Levering Troupe
(One to fill)
DELANEY (loew)
Sue Fisher
Hadden
Demarest & Dahl
Billy K Wells
Edwy Trio
(Three to fill)
Nestor & Dahlberg
Harden
Dave Ferguson
"Ey'body's Doing It"
Nola Family
(Three to fill)
PLAZA (loew)
Wilson & Washington
Stoddard & Haynes
Dave Ferguson
(Two to fill)
Mr. & Mrs Reynolds
Ben Lewin
Warren & Blanchard
(Two to fill)
YORKVILLE (loew)
Christenbocker
Gray & Graham
"Love Specialist"
Joe Kelsey
Levering Troupe
(One to fill)
Rag & Classic Duo
Mack & Atkinson
Billy K Wells
Chas Bachman Co
Edith Clifford
Bush Bros
COLUMBIA (loew)
Lawrence & Garvin
Mr. & Mrs W DeWolf
Schrode & Mulvey
Honey Johnson
Tossing Austins
(One to fill)
2d half
Wilson & Washington
Leno Roberts
Knapp & Cornelia
(Three to fill)
LIBERTY (loew)
Leno Roberts
Chas Bachman Co
Mint & Wells
Mint & Wert
(One to fill)
2d half
Richards & Montrose
Jenkins & Covert
Joe Kelsey
BIJOU (loew)
Girard & West
Jim Reynolds
Mack & Atkinson
Rush Bros
Edward Lee Gordon
Edith Clifford

Moffett LaReine Co
(Two to fill)
2d half
Sue Fisher
Demarest & Dahl
Jos R Ketter Co
Wilson & Pearson
Aerial Ballet
Al Lawrence
Tossing Austins
(One to fill)
GRAND (loew)
Wilkins Wilkins
Lee Barth
Warren & Brockway
Hallen & Fuller
Telegraph 4
3 Newmans
Ethel Golden
2d half
Kariton & Kilford
Knickerbocker 3
Schrode & Mulvey
Clack Models
Ethel Golden
(Two to fill)
Brooklyn
ORPHEUM (ubo)
Marie Dressler
Chas Mack Co
Florentia Sinters
Doyle & Syles
Brite & Gonne
Martineti & Sylvester
The Happers
BUSHWICK (ubo)
Mrs Gene Hughes Co
Eva Fay
Morgan Bailey & M
Victor Moore Co
Ward & Weber
Roger's Dogs
Nick's Skating Girls
Williams & Wolfus
SHUBERT (loew)
Jenkins & Covert
3 Muaketers
Ching Ling Poo
(Three to fill)
Morrissey & Hackett
2d half
Harry Wasan
Ching Ling Poo
Cookley McBride & M
(Four to fill)
JONES (loew)
Gertrude Rose
(Two to fill)
2d half
"Erin's Isle"
(Two to fill)
FULTON (loew)
Ben Lewin
Christenbocker
Gray & Graham
"Love Specialist"
Joe Kelsey
Levering Troupe
(One to fill)
Rag & Classic Duo
Mack & Atkinson
Billy K Wells
Chas Bachman Co
Edith Clifford
Bush Bros
COLUMBIA (loew)
Lawrence & Garvin
Mr. & Mrs W DeWolf
Schrode & Mulvey
Honey Johnson
Tossing Austins
(One to fill)
2d half
Wilson & Washington
Leno Roberts
Knapp & Cornelia
(Three to fill)
LIBERTY (loew)
Leno Roberts
Chas Bachman Co
Mint & Wells
Mint & Wert
(One to fill)
2d half
Richards & Montrose
Jenkins & Covert
Joe Kelsey
BIJOU (loew)
Girard & West
Jim Reynolds
Mack & Atkinson
Rush Bros
Edward Lee Gordon
Edith Clifford

"Xmas Carol"
Telegraph 4
(Three to fill)
3 Falcons
(Three to fill)
Albany, N. Y.
PROCTOR'S
Tanean & Claxton
Caplan & Peyton
Gardner Vincent Co
Burke Barton & Wil-
son
Baker Lynn Co
Inez Clough
ALBANY
Carl Eugen Troupe
2d half
Ralph Cox
Howell & Scott
Murphy Woods Co
"Dew's Ball"
"Arthur Forbes Co
Johnson & Wells
Quintans Band
Alton, Ill.
HIPPODROME (wva)
Dow & Dow
Knight Bros & Saw-
telle
2d half
Duffen Reday Troupe
Wheelan West & Whe-
lan
Atlantic City
SAVOY (ubo)
Bernard Granville
Mrs Louis James
Grace Wilson
De Vole & White
Weich Francis Co
3 Emeralds
Copper & Robinson
Claude Rafn
Wilmington
MARYLAND (ubo)
Ed Foy & Family
Arthur Sullivan Co
Willa H Wakefield
Britt Wood
Fav 2 Coleys & Fay
Will & Kemp
Westing & Keith
Juguling De Lisle
Baltimore (wva)
BAIRD (wva)
(15-17)
Smith Volke & C
Lowrie & Gardner
W. J Du Bois
James Nelsonman
Derkin's Circus
Roanoke
KEITH'S (ubo)
Jack Norworth
Weston & Mae Co
American Dancers
Grant Harragh Co
Leo Zarrell Co
Duffen Reday Troupe
Carmen Errell
(Two to fill)
ORPHEUM (loew)
Field Barnes
McGinnis Bros
Knoules & White
Gracie Emmett Co
Nadel & Kane
"Yip Yaps"
(One to fill)
2d half
"Girl in Moon"
Jane Howe Co
Nell McKinley
Lavine Climeron 3
(Four to fill)
ST JAMES (loew)
"Girl in Moon"
Lavine Climeron 3
Jane Howe Co
Nell McKinley
(Two to fill)
2d half
Granhoe & White
Knoules & White
McGinnis Bros
Gracie Emmett Co
Nadel & Kane
"Yip Yaps"
Brooklyn, Waa
CITY (loew)
Grant Gardner
"Stick Up Men"
Ward Sisters
2d half
The Sticks Bros
Marie Stoddard
(One to fill)

Buffalo
SHEA'S (ubo)
Mabel Berra
Gould & Ashlyn
Bert Levy
Roland Dean & H
Mal & Francis
McCormick & Wallace
"Pinafore Kiddies"
Lawton
Butte.
EMPRSS (sc)
"Cupid's Syndicate"
Belmont & Hart
"Spirit Paintings"
Wm Cahill
"In 1900"
Calgary, Alta.
PANTAGES (m)
"A Winning Miss"
Kett & De Mont
Collette 3
Gordon & Day
Canston, O.
LYCEUM
Selbins & Grovini
Artie Little
Foy & Clark
Quinn Bros
Helen Bell
Metropolitan Minstrel
(Amputation, Ill.
WALKER O H
Marcus & Gartelle
Bessie Leonard
Ioseld Singers
Deaves Marionettes
2d half
Musical Vynos
El Gordo
Knight Bros & Saw
Bell Boy Trio
Calvergo.
MAJESTIC (orph)
Henry Woodruff Co
Edna Showalter
Svenegill
Johnson's Travelogues
Eva Taylor Co
Archie Little
Delmore & Lee
Joe Whitehead
Ballinger & Reynolds
PALACE (orph)
Sabara
"The Purple Lady"
Kathleen Clifford
Homer Miles Co
John E Hazzard
The Castillions
Borden & Shannon
Chas O'Call
Romalo & Delano
WILLARD (j-l-a)
4 Prevosts
Mather Trio
H V Fitzgerald
Canfield & Carlton
Walter McCullough Co
2d half
Hughes Musical 3
Lewboys
Richmond Hutchins Co
3 Ameres
The Samba Girls
COLONIAL (j-l-a)
Florens Troupe
Sullivan Bros
Bie Frank
J Herbert Frank
Wahland Tekla Trio
Ireland & Catta
3 Dreamers
Morrett Sisters
Weston Raymond Co
Olga Karrow
Orilla Barbee Co
Rerway Trio
Atkinson Whitman 3
Whitney's Dolls
CROWN (j-l-a)
Mueller Bros
The Healtys
Leslie & Leslie
Three Ameres
Merle's Cockatoos
Clifford Hippie Co
2d half
The Elites
Florens Troupe
J Herbert Frank Co
Three Dreamers
Paul Wagner
Hubert Estes 3
WILSON (j-l-a)
Hughes Musical 3
Newsboys 6
Samba Girls
Richmond F Hutchins
Co
Lamb & Clayton
Ireland & Catta
Mueller Bros
H V Fitzgerald
4 Prevosts
Clifford Hippie Co
McVICKERS (j-l-a)
Jimmy Britt
Chester's Docks
J Albert Hall Co
Sweeney & Rooney
Decks Bros
Doria Opera 3
Namba Japs

Cincinnati
KEITH'S (ubo)
Sophie Tucker
Troyato
Robt F Haines Co
Hanlon Dean & H
Mal & Francis
McCormick & Wallace
"Pinafore Kiddies"
Lawton
Cleveland.
KEITH'S (ubo)
Maurice Levi's Band
Percy Warran Co
Jay Cullen
Henry & Francis
Gardiner 3
Skating Bear
Colorado Springs.
EMPRSS (sc)
(18-20)
(Same bill as at Pue-
bio this issue)
Columbus.
KEITH'S (ubo)
John & Mae Burke
Leland & Lucler Co
Clou Gacogaine
Albin Bears
Dallas
MAJESTIC
O Piano Hugs
Anna Beck
Van Hoven
Fields & Brown
La Relne
Heras Family
La France & McNabh
Decatur, Ill.
EMPRSS (wva)
Monahan
Donovan & Arnold
Burns & Fulton
Melmaida & Maids
Wheelan West & Whe-
lan
2d half
Musical Bugs
Vanni Verdi Bros
Robt Hadley Co
Fraser & Wood
Newton & Rhvaira
LYRIC (lnc)
Donner & Powers
Warren & Blanchard
Blake's Circus
2d half
Harry First Co
Stoddard & Haynes
(One to fill)
Indianapolis
KEITH'S (ubo)
Felix & Barry Sis
Steen Goodrich & K
Rond & Remon
Shawler & Richards
El Roy Sisters
Landry Bros
Jacksonville.
ORPHEUM (inter)
(Open Sun Mat)
Doris Wilson Co
Northway Vert & T
Gordon & Rica
Comble
(One to fill)
DIVATY (K & E)
The Whit. Sister
Mutt & Toot
KEITH'S (ubo)
Julia Nash Co
Avon Comedy 4
Nesline & Erwood
Carmeloy & Caffery
Port Wheeler Co
Morton & Elliott
Conroy's Models
Kansas City.
EMPRSS (sc)
"The Train"
Telephoto & Jordan
Dorand Trol
Panasonic 4
Varoon
White's Animals
LYRIC (m)
(Open Sun Mat)
Emmet Carr Co
American Whitebirds
Balzan & Baker
Lewis Sisters
Nichols & Croix Sis
2d half
White's Animals
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Gould & Ashlyn
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Roland Dean & H
Mal & Francis
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EMPRSS (sc)
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"A Winning Miss"
Kett & De Mont
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Gordon & Day
Canston, O.
LYCEUM
Selbins & Grovini
Artie Little
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Bell Boy Trio
Calvergo.
MAJESTIC (orph)
Henry Woodruff Co
Edna Showalter
Svenegill
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Eva Taylor Co
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WILLARD (j-l-a)
4 Prevosts
Mather Trio
H V Fitzgerald
Canfield & Carlton
Walter McCullough Co
2d half
Hughes Musical 3
Lewboys
Richmond Hutchins Co
3 Ameres
The Samba Girls
COLONIAL (j-l-a)
Florens Troupe
Sullivan Bros
Bie Frank
J Herbert Frank
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3 Dreamers
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Atkinson Whitman 3
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CROWN (j-l-a)
Mueller Bros
The Healtys
Leslie & Leslie
Three Ameres
Merle's Cockatoos
Clifford Hippie Co
2d half
The Elites
Florens Troupe
J Herbert Frank Co
Three Dreamers
Paul Wagner
Hubert Estes 3
WILSON (j-l-a)
Hughes Musical 3
Newsboys 6
Samba Girls
Richmond F Hutchins
Co
Lamb & Clayton
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Jimmy Britt
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Wheelan West & Whe-
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2d half
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Robt Hadley Co
Fraser & Wood
Newton & Rhvaira
LYRIC (lnc)
Donner & Powers
Warren & Blanchard
Blake's Circus
2d half
Harry First Co
Stoddard & Haynes
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Homer Miles Co
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Chas O'Call
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H V Fitzgerald
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Richmond F Hutchins
Co
Lamb & Clayton
Ireland & Catta
Mueller Bros
H V Fitzgerald
4 Prevosts
Clifford Hippie Co
McVICKERS (j-l-a)
Jimmy Britt
Chester's Docks
J Albert Hall Co
Sweeney & Rooney
Decks Bros
Doria Opera 3
Namba Japs

Cincinnati
KEITH'S (ubo)
Sophie Tucker
Troyato
Robt F Haines Co
Hanlon Dean & H
Mal & Francis
McCormick & Wallace
"Pinafore Kiddies"
Lawton
Cleveland.
KEITH'S (ubo)
Maurice Levi's Band
Percy Warran Co
Jay Cullen
Henry & Francis
Gardiner 3
Skating Bear
Colorado Springs.
EMPRSS (sc)
(18-20)
(Same bill as at Pue-
bio this issue)
Columbus.
KEITH'S (ubo)
John & Mae Burke
Leland & Lucler Co
Clou Gacogaine
Albin Bears
Dallas
MAJESTIC
O Piano Hugs
Anna Beck
Van Hoven
Fields & Brown
La Relne
Heras Family
La France & McNabh
Decatur, Ill.
EMPRSS (wva)
Monahan
Donovan & Arnold
Burns & Fulton
Melmaida & Maids
Wheelan West & Whe-
lan
2d half
Musical Bugs
Vanni Verdi Bros
Robt Hadley Co
Fraser & Wood
Newton & Rhvaira
LYRIC (lnc)
Donner & Powers
Warren & Blanchard
Blake's Circus
2d half
Harry First Co
Stoddard & Haynes
(One to fill)
Indianapolis
KEITH'S (ubo)
Felix & Barry Sis
Steen Goodrich & K
Rond & Remon
Shawler & Richards
El Roy Sisters
Landry Bros
Jacksonville.
ORPHEUM (inter)
(Open Sun Mat)
Doris Wilson Co
Northway Vert & T
Gordon & Rica
Comble
(One to fill)
DIVATY (K & E)
The Whit. Sister
Mutt & Toot
KEITH'S (ubo)
Julia Nash Co
Avon Comedy 4
Nesline & Erwood
Carmeloy & Caffery
Port Wheeler Co
Morton & Elliott
Conroy's Models
Kansas City.
EMPRSS (sc)
"The Train"
Telephoto & Jordan
Dorand Trol
Panasonic 4
Varoon
White's Animals
LYRIC (m)
(Open Sun Mat)
Emmet Carr Co
American Whitebirds
Balzan & Baker
Lewis Sisters
Nichols & Croix Sis
2d half
White's Animals
LYRIC (m)
(Open Sun Mat)
Emmet Carr Co
American Whitebirds
Balzan & Baker
Lewis Sisters
Nichols & Croix Sis
2d half
White's Animals
LYRIC (m)
(Open Sun Mat)
Emmet Carr Co
American Whitebirds
Balzan & Baker
Lewis Sisters
Nichols & Croix Sis
2d half
White's Animals
LYRIC (m)
(Open Sun Mat)
Emmet Carr Co
American Whitebirds
Balzan & Baker
Lewis Sisters
Nichols & Croix Sis
2d half
White's Animals

Buffalo
SHEA'S (ubo)
Mabel Berra
Gould & Ashlyn
Bert Levy
Roland Dean & H
Mal & Francis
McCormick & Wallace
"Pinafore Kiddies"
Lawton
Butte.
EMPRSS (sc)
"Cupid's Syndicate"
Belmont & Hart
"Spirit Paintings"
Wm Cahill
"In 1900"
Calgary, Alta.
PANTAGES (m)
"A Winning Miss"
Kett & De Mont
Collette 3
Gordon & Day
Canston, O.
LYCEUM
Selbins & Grovini
Artie Little
Foy & Clark
Quinn Bros
Helen Bell
Metropolitan Minstrel
(Amputation, Ill.
WALKER O H
Marcus & Gartelle
Bessie Leonard
Ioseld Singers
Deaves Marionettes
2d half
Musical Vynos
El Gordo
Knight Bros & Saw
Bell Boy Trio
Calvergo.
MAJESTIC (orph)
Henry Woodruff Co
Edna Showalter
Svenegill
Johnson's Travelogues
Eva Taylor Co
Archie Little
Delmore & Lee
Joe Whitehead
Ballinger & Reynolds
PALACE (orph)
Sabara
"The Purple Lady"
Kathleen Clifford
Homer Miles Co
John E Hazzard
The Castillions
Borden & Shannon
Chas O'Call
Romalo & Delano
WILLARD (j-l-a)
4 Prevosts
Mather Trio
H V Fitzgerald
Canfield & Carlton
Walter McCullough Co
2d half
Hughes Musical 3
Lewboys
Richmond Hutchins Co
3 Ameres
The Samba Girls
COLONIAL (j-l-a)
Florens Troupe
Sullivan Bros
Bie Frank
J Herbert Frank
Wahland Tekla Trio
Ireland & Catta
3 Dreamers
Morrett Sisters
Weston Raymond Co
Olga Karrow
Orilla Barbee Co
Rerway Trio
Atkinson Whitman 3
Whitney's Dolls
CROWN (j-l-a)
Mueller Bros
The Healtys
Leslie & Leslie
Three Ameres
Merle's Cockatoos
Clifford Hippie Co
2d half
The Elites
Florens Troupe
J Herbert Frank Co
Three Dreamers
Paul Wagner
Hubert Estes 3
WILSON (j-l-a)
Hughes Musical 3
Newsboys 6
Samba Girls
Richmond F Hutchins
Co
Lamb & Clayton
Ireland & Catta
Mueller

BILLS NEXT WEEK.

Dunlap & Verdon

Harry De Cue

Sydney Terry

Milda Bretton

BIG TIME FALLING DOWN.

(Continued from page 3.)

daily at 10-15-25, while the former small times (Plaza) continues with five acts to 5-10-15.

New Haven, Sept. 8.

It is reported here that S. Z. Poli called upon P. Alonzo, his general booking chief, to make out a list of 20 headliners in order that the boss of the circuit could have a look at the big time prospect.

It is said Mr. Alonzo could not furnish Poli with a list of seven feature acts Poli could use for headliners. The outlook according to the story has greatly discouraged the New England magnate, who now believes if rumor is true that there is more money to be made in small than big time.

The failure of the Colonial, New York, under the Keith direction, seems to be conceded in the intent of Keith to have his new vaudeville theatre at Broadway and 95th street replace the prize Williams house. The new Keith theatre will seat 2,200 and is due to open May 1 next, when the Colonial will be given another policy or perhaps rented. The admission at the uptown Keith house will be from ten cents to one dollar, although it may be found that the top orchestra price will be limited to fifty cents. Charles Platt of 11 East 24th street, has almost completed plans for the theatre.

Tuesday the U. E. O. sent out a press story in the form of a statement by Percy G. Williams, in an attempt to hold up the claims of E. F. Albee that the Keith-Williams houses made money last season. It was reported Albee wanted Williams to make a flamboyant announcement "white-washing" the Albee management, but Williams confined the statement likely to the strict truth. Williams also mentioned he did not intend returning to vaudeville, and Keith had full direction of the theatres.

The impression had gained ground that the Keith New York houses had made such a poor showing Williams would retake them to prevent the properties deteriorating in value.

A rumor has gained credence that Keith will not renew his tenancy on the Union Square theatre when his lease expires next May. It's understood mercantile interests of New York have looked over the Union Square site with a view of buying the property. It's town talk that Keith has dropped money on the house in his attempt to make it repeat with "big time" "Keith Vaudeville."

SOME "LAW":

Chicago, Sept. 10.

"Within the Law" played to \$11,500 here last week, in the Olympic, at \$1 prices.

From Chicago Miss Hllington and "The Law" show will go west. at a \$2 scale.

The piece is doing between \$8,000 and \$8,500 a week at the Eltinge at the present time. Last week, with an extra Labor Day matinee, the receipts totalled \$9,385.

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

- Oakland, Cal. PANTAGES (m) (Open Sun Mat) Wm Schilling Co Marshall & Tribble Nitty Girls Carmen & Clifton Thom H Dalton Moore's Days Omaha KRIO (m) (Open Sun Mat) Beaumont & Arnold Ed Vinton & Dog Florenz 3 De Stefano Bros Hamada Japs Onkosh, Wis. O H (wva) 2d half Hicknell & Gibney Victoria Webster Minstrel Four Kelso Bros (one to fill) Ottawa, Can. DOMINO (wva) (Open Sun Mat) Cadet De Gascoigne Meng & Snyder Wood & Wyde Moss & Fry Ben Beyer & Bro Perth Amboy, N. J. PROCTOR'S Adel Rappe Johnson & Wella Bell Bows & Bells Howell & Scott Oxford Trio 2d half Seylon Julian Genevieve Warner Hickman Bros Co Yorke & Adams "Fun on Ocean" Philadelphia KEITH'S (ubo) Clifton Crawford Tom Nawn Co With Family Rlesner & Gore Three Alex Karl Grees Ward Bros Imhof Conn & C ALLEGHENY (ubo) Polzin Bros Lowell B Drew Versatile Duo Irene Myers Co Cantwell & Walker 8 Madcaps BIJOU (ubo) Elsie Gilbert Wilbur Seidnam Zeda & Hoot (Two to fill) OPERA HOUSE Karillon & Koford Richards & Montrose "Stage Johnnies" Robert H Hodgie Co Montgomery & Moore Archie Goodall (One to fill) 2d half Mlat & Wert Godfrey & Henderson Wm Lampe Co Clare Dawson Co Montgomery & Moore Moffett LaRene Co (One to fill) Plainfield, N. J. PROCTOR'S Johnson Horton & J Clifford & Douglas Hickman Bros Co O K Sato Yorke & Adams Buckley & Moore James Murtha Art Adair "Nursery Girls" Oxford Trio Pittsburgh GRAND O H (ubo) Elida Morris Lewis & Dody Francis McGinn Co Leifroy Talmie & Boston Portland, Ore. ORPHUM "Lawn Party" Milton & De Long Sls Darrell & Conway Frozin Franziska & Schouten McLallen & Carson Mlie Martha & Sis EMPRESS (sc) John P Wade Co Hurst Waits & Hurst Chas Gibbs 4 Society Girls La France Bros 7 Bracks PANTAGES (m) Moore's Sun Girls James Brockman King Thornton Co Devon Sisters Musart 3 Aerial Bartlettts Providence, R. I. KEITH'S (ubo) " Neptune's Garden" Newhoff & Phelps John T Murray Hanlon & Clifton Alexander Bros

- Golden & De Winters (Open Sun Mat) Hufford & Chain Pueblo, Colo. EMPRESS (sc) (15-17) "Passenger Wreck" Palace 4 Georgia 3 J Bennett Sls Joe Birnes The Cavaliers Rochester ORPHEUM "Little Parisienne" lloey & Lee DeLuore & Light Ethel McDonough Juggling Millers Essa Ruegger Kirk & Fogarty TEMPLE (ubo) Helen Page Co Ball & West Josie Heather Galagher & Fields "Arcadia" Murphy & Francis Ramsdell 3 The Coopers Asahl Japs Rockford, Ill. ORPHEUM (wva) Joe Fondeller Lester & Boniger Lloyd & Whitehouse Frank Bush Pullman Porter Maids Bombay Deerfoot 2d half Stanley & Rice Devin & Elwood Ed Gray Wilton & Merrick Sacramento, EMPRESS (sc) (Open Sun Mat) Mae Francis Walker & Ill TEMPLE 2d half Evans & Vidock "Girls & Jockey" The Lelands Salem, Mass. SALEM (loew) The Skatelles Marie Stouard Marion & Gloria 2d half Grant Gardner Linton & Gloria (One to fill) Salt Lake, ORPHEUM "Kid Kabare" Wallie Clark Co Hamill & Abbate Bartholdis Birds Fiddler & Shelton MacK & Williams Dorothy Harris EMPRESS (sc) (Open Wed Mat) Grace Cameron Roberts Hayes & R Ash & Shaw Hal Merritt Harry Leander Dorothy's Playmates San Diego, EMPRESS (sc) (Open Sun Mat) Sager Midgley Co Manning & Ford B Kelly Forrest Mort Sharp 4 Readings Max's Circus SALLY (m) Howard & McNamee Jack Taylor Dixie Southern Courtney & Jeanette Lopez & Lopez Valde 3 San Francisco, EMPRESS (sc) (Open Sun Mat) May Ward Clark & McCullough "His Name" Klein Bros Mithrful Mermaids Dancing Kennedys PANTAGES (m) (Open Sun Mat) Musical Lassies Tilford 4 Victors Verga & Dorothy Becker & Adams Rondas 3 Savannah, Ga. BIJOU (ubo) Russell Westbrook Espe & Roth The Longworths Laura Roth St. Paul, EMPRESS (sc) (Open Sun Mat) Edna Aue Adeline Lowe Co "Behind Footlights" lloughton Morris & H Leo Beers Schemensteddy, N. Y. PROCTOR'S The Harringtons Art Adair Arthur Forbes Co

- Macy's Models" 2d half Brown & Williams Baker Lynn Co Burke Barton & W Rube Welch Co Prevett & Merrill Scranton, Pa. ORPHEUM (ubo) "Three Types" Conley & Webb Ethel Mae Barker Kaimler Co Melville & Higgins Erwin & Herzog Seattle, ORPHEUM Charlotte Perry Co Lambert & Ball Lorraine & Burke Belleclair & Herman Ed Wynne Co Robbie Gordone EMPRESS (so) Norton & Earle "Concealed Bed" Hastings & Wilson Gony Countess Gerard (One to fill) PANTAGES (m) Abou Hamid Troupe Jose Meleno Co Moore & Davey De Voie 3 Allison & Trusco Anderson & Goines Sioux City, ORPHEUM McFarland Name? Zolda Sears Co Marshall Montgomery 3 Bohemians Moran & Wisler Beau Arts Wash & Bentley South Bend, Ind. ORPHEUM (wva) Stanley & Rice Case & Rogers Mayor & Manicure Three Dancing Bugs Princess Bonita 2d half Berry & Berry Joe Lanigan Alexander Girls Burkhardt & White Bell Isle Co Spokane, ORPHEUM (Open Sun Mat) Lulu Glaser Swor & Mack The Langtons Kipling's Animals Georgeetta Sutton McIntyre & S Sidney & Townley EMPRESS (sc) "Mision Garden" Clayton Drew Players Gruet & Gruet O'Brien & Lear Clarence Oliver PANTAGES (m) (Open Sun Mat) Maurice Samuels Co Boris Fridkin Troupe Tom Kelly Connors & Edna Auld Bros Springfield, Ill. MAJETIC (wva) Musical Vynos Allice L Hason Clara Williams & Cr Bell Boy Trio La Verne Cross & Co La Verne Cross & Co 2d half Marcus & Gartelle McNish & McNish Burns & Fulton. Dow & Dow Mermaid & Maids Syracuse, GRAND (ubo) Master Gabriel Co Diamond & Brennan Herbert Dyer Co Ray Conlin Jos Leonard Co Millet Angeles Musical Sonnes Tacoma PANTAGES (m) "Heart Throbs of City" Connelly Sls Allen & Lewis Irving Roth Rapoll Rilas & Gloria (EMPRESS (sc) Karmo Co "When Women Rule" Pringe & Allen Lee Bros Medlin Feiber & T Byal & Early Terre Haute, Ind. VARIETIES (ubo) "Rock Bye Lady" 2d half Chas Ledegar Hide Orth Goodrich Moore & K Burke King & Walsh Ergotta Lilliputians Toledo KEITH'S (ubo) "Ballet Classique" Fred Dupres Byron & Langdon Mareena & Deiton Bros

- Toronto SHEA'S (ubo) "Meisteringers" Joe Coon & Bro Dainty Marie The Rosalies Liddle Chief Vera Michelson Wm Hawtree Co Ref. N. Y. PROCTOR'S Prevett & Merrill Grace Belmont Bobby Leonard Co Rube Welch Co Quintana Band 2d half Lariabee & Belle Copeland & Payton Gerdner Vincent Co Ines Holway Carl Eugen Troupe EMPRESS (m. C. ORPHEUM (sc) Nina Payne "Who Was He?" Ahearn Troupe Kelly Gavin Schreck & Percival "Village Choir" PANTAGES (m) Greene's Reception Orey & Green Harris Bros Eddie Howard 4 Marx Bros Co Victoria, B. C. EMPRESS (sc) Dingle & Corcoran George Hall Florence Lovett Bierre & King The Nagfys Washington, D. C. CHASE'S (ubo) Lasky's "Redheads" ORPHEUM (m) McMahon Diamond & C Stan Stanley 3 Robert E Keane Herbert & Goldsmith Lillian Shaw Waterloo, Ia. MAJETIC (wva) Bombay Deerfoot Yan & Marie Avery Jas Kennedy & Co Parillo & Fabrita Eugene Trio 2d half Grants & Maude B Lind & Robinson Jas McCann & Co Irene & Bobbie Smith Musical Spillers West Hoboken, N. J. NEW AMSTERDAM Mr & Mrs Reynolds 3 Falcons (Three to fill) 2d half Bonner & Powers 3 Newman Bros (Three to fill) Winnipeg, Can. EMPRESS (sc) Fraconia Opera Co Orville & Frank Kelso & Leighton Rose & Ashton Dunedin Troupe

- Bonelli Victoria Troupe Poutis Sons Lee Mitchels Blon-Uhin Gailias Mlie Ariatine Hamburg HANSA (Sept) Mlie de Serrie Tommy Danvers Adelman Family Kaar Millo Mourillo Gosa Varady Troupe (Sept) Rose & Ellis Briff Braf & Broff Clozure Zerto Ivonnek Chanteur De Bretagne 4 Holloways Herman King Vienna APOLLO (Sept) Mme Polaire Arnold Korf Co Willy Partner Co Paul Beckers Barnes & King Lina Liano Edward La Vine

SHOWS NEXT WEEK.

New York.

- "ADLEF"—Longacre (4th week). "BELIEVE ME KANTAPIPE"—39th Street (5th week). "DAMAGED GOODS"—Fulton. "BUNTY"—Royal. GRAND OPERA—Century. "HIG LOW MONEY"—Comedy (3d week). HIPPODROME—America (3d week). "KISS ME QUICK"—48th Street (4th week). "LIEBER AUGUSTIN"—Casino (3d week). "MADAM PRESIDENT" (Fanny Ward)—Garrick (Sept. 15). "NURLY MARRIED"—Gaiety (2d week). "MUCH ADO ABOUT NOTHING" (John Drew)—Empire (3d week). "OH! OH! DELPHINE"—O. G. H. "BO O' MY HEART"—Court (4th week). "TASH & PERLMUTTER"—Cohan (6th week). "ROB ROY" (Beasie Abbott) (revival)—Liberty (Sept. 15). "SWEETHEARTS"—(Christie MacDonald)—New Amsterdam (2d week). "THE COMMON LAW"—Prospect. "THE DOLL GIRL"—Globe (4th week). "THE FAMILY CUPBOARD"—Playhouse (5th week). "THE FIGHT"—Hudson (4th week). "THE RUFFIAN"—Elliot (6th week). "THE OLD HOMESTEAD"—Manhattan (3d week). "THE PASSING SHOW OF 1913"—Winter Garden (4th week). "THE SUNSHINE GIRL" (Julian Sanderson 2d week). "THE TEMPERAMENTAL JOURNEY"—Belasco (3d week). "WHEN DREAMS COME TRUE" (Joseph Santley)—4th Street (5th week). "YEAR IN THE THINGS"—Globe. "WHO'S WHO?" (William Collier)—Criterion (2d week).

Philadelphia.

- "ZIEGFELD FOLLIES"—Forrest. "THE MASTER MIND"—Garrick. "THE PURPLE ROAD"—Lyric. "MADAM X" (Eugenie Blair)—Walnut. "THE SUNDAY AFTERNOON"—Stock DUMONT'S MINSTRELS—Ninth & Arch

London.

- "I LOVE YOU"—Ambassadors (Sept. 17). "THE EVER OPEN DOOR"—Aldwich. "NEVER SAY DIE"—Apollo. "THE SABLE HANOY"—Comedy. "OH! SAY"—Criterion. "SEALED ORDERS"—Drury Lane (Sept. 11). "THE MARRIAGE MARKET"—Daly's. "THE ALDRONE ONE"—Duke of York's. "THE GIRL ON THE FILM"—Gaiety. "YEAR OF DISCONTENT"—Globe. "THE REAL THING"—Garrick. "WITHIN THE LAW"—Haymarket. "JOSEPH AND HIS BROTHERN"—His Majesty's. "THE GREAT ADVENTURE"—Kingway. "LOVE AND LAUGHTER"—Lyric. "THE BEGGAR-GIRL'S WEDDING"—Lyceum. "THE BIG GAME"—New Theatre. "MARY GOES FIRST"—Playhouse (Sept. 18). "INTERLLOPER"—Royalty (Sept. 16). "THE BARRIER"—Strand. "ANDROLES AND THE LION"—St. James's. "THE PICTURE OF DORIAN GRAY"—Vaudeville. "DIPLOMACY"—Wyndham's.

TOO MANY IN K. C.

Chicago, Sept. 10.

The Lyric, Kansas City, which opened last week with vaudeville placed by the Pantages office at Chicago, is the first of the houses in the overcrowded city to withdraw its entry. The house closed Sunday night.

NEW ACTS NEXT WEEK

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

Nance O'Neil and Co., Palace.
The Ussems, Palace.
Tyrone Power and Co., Fifth Ave.
Julie Ring and Co. (New Act), Fifth
Ave.
William Friend and Amy Lesser,
Fifth Avenue.
Ed Miller and Helen Vincent, Fifth
Ave.
"Auto Bandit," Union Square.
Florence Tempest, Union Square.
Porter and Sullivan, Union Square.

Nora Bayes and Co. (3).
"Songs and Foolishness."
50 Mins.; Full Stage (Parlor).
Colonial.

Nora Bayes, following the expressed wishes of the vaudeville powers, has attempted to present a "big act" and in this respect has dismally failed. There are but five minutes of genuine humor in a 37 minute "comedy" skit, the remainder of the 50 minutes being consumed in rendering numbers from her old repertoire. The act opens with all lights out. It is supposed to be the interior of a theatre late at night. The author, lyricist and composer of an operetta "Cabarravings," have an appointment to meet a musical comedy star and read and play their piece to her. After a few moments, lights up, Miss Bayes enters and each of the trio tries to impress upon the star how good is his work and how inferior that of his collaborators. Exactly 32 minutes of "twaddle" was perpetrated until there came five minutes of exceedingly clever travesty to the accompaniment of rag-time music and stepping. An elaboration of this idea alone, with but one assistant (and a pianist—even that wouldn't be necessary) would have placed Miss Bayes' act in the hit department. As it is at present, her new act may be set down as a failure. *Jolo.*

Edwin Arden and Co. (2).
"The Man from the North" (Dramatic).
19 Mins.; Five (Parlor).
Fifth Avenue.

"The Man From the North" was first played in vaudeville for a very short while by C. H. O'Donnell, its author, and was reviewed as a New Act in VARIETY Sept. 6, 1912. Placing it with Edwin Arden has improved the principal role only. When O'Donnell appeared in the sketch the main attraction was the young woman (Margaret Field) taking the daughter role. It's a pity Mr. Arden could not have secured her. Constance Hyatt, who now assumes the part does nothing with it. Her vocal efforts at the concert grand are harmful. Albert Sackett is the third player and passes. Arden's conception of a French Canadian vastly differs from O'Donnell's in every way, and is much to be preferred. This piece now all depends upon Arden. He can give it a tremor and make it stand up, but that is because he is Edwin Arden. *Sime.*

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

Austin Webb and Co. (2).
"Your Flag and Mine" (Dramatic).
15 Mins.; Three (Interior).
Union Square.

Old Glory has been a great salvation for many people and many things. It may save the new act which Austin Webb offered at the Union Square Monday night. In "Your Flag and Mine," Uncle Sam's colors are conspicuously placed back of a table at which a U. S. army colonel sells the harbor plans of Manila Bay to a swarthy skinned foreign baron for \$20,000. The deal would have gone through fine and dandy if one ex-lieutenant, Dan Garrett (Austin Webb), fired from the army, had been in Ireland instead of behind the curtains upstage. Dan loved two things—the flag and booze. Dan almost killed the nobleman, took the copy of fortifications away from him, bawled the very life out of the colonel and told the old flag just how much he loved it. It's all play for the patriotic emotions. Webb should have held back this playlet until we have another war. *Mark.*

William Morrow and Donna Harris.
"On a Country Road" (Comedy).
16 Mins.; Two (Special Set and Drop).
Fifth Avenue.

"Kather a fly couple," says the Fifth Avenue program. Yes? This little act doesn't develop any flyness until toward the finish when Miss Harris, as a country girl, informs the commercial traveler in some slang expressions she isn't country at all, just big time (but not vaudeville). During the act Mr. Morrow sang a laughing song, then gave "Seven Ages," "with apologies to the Immortal Bard." For the conclusion of their performance the couple danced, first singing the introduction entitled "The Marriage Bells Are Ringing." That's going back some, old dear. Morrow and Harris will have to brush up a lot to keep in fast company. *Sime.*

The Varines (2).
Music and Songs.
14 Mins.; Full Stage (Exterior).
Murray Hill (Sept. 8).

The Varines are said to be the widow and son of the late Sig France. The woman is elderly, of a dignified appearance with white hair. She sings in a deep contralto, announced by the son as a baritone. "Silver Threads Among the Gold" is the mother's first number, joined in by the son on the chorus for harmony. The son, perhaps 30 years old, plays an harmonica giving different imitations (all announced) finishing with a bugle with light effects. The finale of the turn brings the mother back in a grotesque Dutch costume and dialect, carrying a small dog which howls while both are singing. The setting is a bare stage excepting for some chairs and a table, covered with a cloth bearing the initials "L" and "F." *Sime.*

Martin and Elliott.
Dances.
7 Mins.; One.
Murray Hill (Sept. 8).

Two boys, dancing and singing like most of the others. *Sime.*

Lorna and Toots Pounds.
"Impersonations."
10 Mins.; One.
Palace.

Opening the intermission was nothing short of professional suicide for these two women who offered three scenes taken from as many plays. The first was from "Ishmael" second act, wherein the beggar and his son have a scene. It was dry, although well done, but hardly audible with the house moving inward. The second showed the scene between Mary Turner and the young thief, taken from "Within the Law." It wasn't impressive. The last bit was an impersonation of Gaby Deslys and Harry Pilcer in their "The Gaby Glide." This sufficed to earn a few bows for the sisters, but the turn lacks value for big time. Perhaps they were given the undesirable spot purposely. It looked that way. *Wynn.*

"Everybody's Doing It."
Farce.
15 Mins.; Interior.
American.

Occasionally a breeze from the past carries with it a note of refreshment, when well done. If poorly worked out, it generates a desire for same. "Everybody's Doing It" is a stimulant in itself, albeit of the vintage of the past generation. There are three characters, a weakened hen-pecked husband with a "Mr. Pipp" make-up, a burly wife, and a blonde soubrette. Man and wife bicker; wife phones to hotel clerk to give her another room for the night. She departs. Enter kimono-clad blonde escaping from her husband who is soused. Is it necessary to detail any more of the plot? But there are many corking comedy and farcical lines, and the three players are excellent big small time performers. In the better three-a-day grade "Everybody's Doing It" is sure to prove a scream. *Jolo.*

Boyle and Byrne.
Songs.
14 Mins.; One.
125th Street.

Two women. Both sing, with the smaller showing some voice. Her partner sings with her and alone and does a recitation with musical accompaniment. Then she fills in splendidly as accompanist to the other's songs. The numbers run to the Irish compositions. The woman with the voice is good enough to frame a "single." Her voice is a revelation among the pop circuits. If the women stick together they could get better results by revising their program. *Mark.*

Josephine Clairmont.
Songs.
9 Mins.; One.
125th Street.

Little Miss Josephine can thank herself that she got a whack at the 125th Street audience Tuesday night before the high-voiced vocalist of the "sister act" which followed, came into view. Miss Clairmont works hard enough and did her best work with the "Persian Flower" solo. The "I'll Get You" number, with the spot picking out men in the audience, should be taboored at once. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"Madam President" (Fanny Ward)—
Garrick (Sept. 15).
"Rob Roy" (Bessie Abbot) (revival)—
Liberty (Sept. 15).
Grand Opera—Century (Sept. 15).

Wm. A. Brady's Co. (9).
"Beauty is Only Skin Deep" (Comedy).
28 Mins.; Full Stage (Special Set).
Fifth Avenue.

"Beauty is Only Skin Deep" is the principal comic scene from "The Lady From Oklahoma," a play comedy by Elisabeth Jordan which had a short stay in one of William A. Brady's New York theatres last season. Mr. Brady is sponsoring the condensation. It should receive bookings if the present cast, among whom may be some of the original company, do not make this variety production too expensive, considering there is nothing about it excepting the Brady name for the initial drawing attraction. In the smaller cities a comedy played and staged as this one is would gain force at the top of the program and likely pack the house for the week from Tuesday on. The new title isn't good nor is it attractive. "Made Over" or "For Women Only," anything that is short and not suggesting a moving picture would better answer the purpose, although in an act like this it a title could be hit upon that would arouse some curiosity it would help the box office from the beginning. The piece holds good comedy, with many humorous situations, and the entire playlet probably has more appeal for women than for men, as the scene is a beauty establishment, with a woman "being done up" before the audience. There must be many little personal points in this work, placed there by the authoress that escape the male while tickling the risibles of the opposite sex. A large dose of "manicure stuff" and bad grammar are in the dialog, which is well handled principally by Jean Adair as "The Lady From Oklahoma," played in the original cast by Jessie Bonstelle, who staged the vaudeville version. If Miss Bonstelle coached Miss Adair after her own performance, then Miss Bonstelle did an excellent piece of work in the full play, for Miss Adair does that in the smaller view. Louise Everts scored second honors, with Ada Curry in a straight role taking capable care of it. May Milloy also has a leading part. All of the nine principals are women. No man appears on the stage, and there is no music nor chorus. "Beauty is Only Skin Deep" is a comedy purely, something vaudeville can use readily in these hard times. *Sime.*

Roland Brothers.
Strength.
10 Mins.; Two.
Palace.

The usual routine featuring one-hand balances, well done, but done so frequently in all brands of vaudeville houses that it has lost its novelty value. A good act for small time. *Wynn.*

Bert Jordan and Lillian Doherty.

Songs and Dances.

13 Mins.; One.

Murray Hill (Sept. 8).

Bert Jordan and Lillian Doherty are apparently just framing up a double "nut act." They both sing, Jordan does eccentric dancing, Miss Doherty has a solo number (of a grand opera patron commenting on the audience and performance), with both changing at the finish to other dances, concluding with a trot. The act did very big at the Murray Hill. A double "nut act" should have a chance, especially with Mr. Jordan and Miss Doherty, who are neither rough nor uncouth as are so many of these "nuts" who are getting over so easily, even if they will not last long in first class vaudeville. Jordan and Doherty will probably work around for a little while to grow accustomed to one another. *Sime.*

Eleanor Lawson and Co. (3).

"The Trap" (Dramatic).

18 Mins.; Three (Interior; Special).

125th St.

Eleanor Lawson is a likable looking woman and as the athletic type who dotes on capturing bold, bad men and marching them off to lock and bars is the type. Miss Lawson and her present melodramatic offering may never reach the pale of the big time, but any pop house would be glad to get the turn for the thrill it hands 'em when Miss Lawson makes a single handed roundup of a daring robber. "The Trap" is set with all sorts of electrical contrivances used in view of the audience. Miss Lawson worked up her meller climax, well supported by the man playing the chief clerk and the boy doing the jewel thief. The act will improve with rehearsal and exhibition. *Mark.*

De Lisle's Manikins.

16 Mins.; Full Stage (Special Set).
Fifth Ave.

DeLisle's Manikins probably reached the Broadway house from the small time. The figures look well, and are nicely manipulated, but the strings show plainly against the backgrounds, and the setting could stand almost any sort of improvement. A river scene with effects closes the act. One of the best dressed bits is the Harry Lauder imitation singing "She's My Daisy," with the girl entering. The opening is a deep sea ensemble, but the first are thin. This act might work in with an investment, but there's no chance for it in the present shape on the big time. *Sime.*

Demarest and Doll.

Talk and Songs.

9 Mins.; One.

American.

A mixed team, man pianist and eccentric, red-nosed "nut" comedian, woman doing straight and soubret. She's a cute little creature and a good foil for the man's nonsensicalities. Man does piano imitations, such as music box, plays rags, burlesques Paderewski and finishes by playing while jiggling and standing on his head. The audience roared at him. Fine three-a-day turn and might do just as well in the twice daily houses. *Jolo.*

THE DOUBLE CROSS

Chicago, Sept. 10.

"The Double Cross" is a crook play, and as revealed at the Cort Sunday night, Sept. 7, it did not create much of a stir. The piece is in three acts, and is a rehash of "The Only Law," played in New York some seasons ago without success.

The play ambles along from curtain to curtain in entertainment, although well acted in spots. Wilson Mizner and George Bronson Howard are the authors. They appear to be quarrelling over who had the greater share in making it, a useless proceeding, as it is not likely it will remain on the boards any great length of time, nor bring fame or money.

H. H. Frazee, who presents it, has provided an excellent background, and a very good cast. Arnold Daly, Emmett Corrigan and Harold Vosburgh, struggle manfully, but without results. The text of the play is: "Being on the square with a pal is the only law we know," uttered by Florence Rockwell, known as Jean, of the Follies. The story is unsavory, and deals with the seamy side of life in a big city. Jean is loved by several men. One is a rotter for fair. Another has money and spends it upon her. Still another is a crook and, in the end, the only real man of the trio.

Mr. Daly plays MacAvoy of Broadway, who is living off the money Jean receives from the rich man. A disagreeable role, Mr. Daly acts disagreeably, bringing out every mean trait of the despicable type.

Mr. Corrigan is the gentlemanly crook who does a little wire tapping but outside of that appears to be quite a saint in comparison with some of the other men in the play.

The first act is slow and does not get any place at all. The second is a little better and the last has two or three scenes that are a bit exciting. Miss Rockwell has a chance to display her emotional powers, and Mr. Corrigan is also allowed an opportunity to do a little real acting when he takes Daly by the neck and throws him across a table in the most approved style. Later he throws him out the door, and that is the end of the rotter. Mr. Corrigan has all the "fat" lines, and some keen epigrams.

The audience Sunday night was very light, and applause was lacking. There are a few laughs but nearly all caused by cynical and sophisticated dialog. The curtain did not go up until 8.30, there were ten-minute intermissions between the acts, and even so, the show was over at about 10.45. *Red.*

Robinson, Buckley and Co. (1).

Comedy Sketch.

14 Mins.; Five (Parlor).

Murray Hill (Sept. 8).

An old after-piece cut down is the medium to introduce Johnson, Buckley and Co. The finish is the man mistaking himself in the looking glass for someone else, destroying the glass by shooting in it. A straight, Irish comedian and woman compose the cast. I's a small time turn for the small time wanting it. *Sime.*

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

TEMPERAMENTAL JOURNEY

One rather clear indication of success for David Belasco's first production of the season, "The Temperamental Journey" (at the Belasco, Sept. 4), was the facility with which those present compared it to other plays, past and present, both foreign and of native conception. Most of those in search of encoachment were undecided as to whether there was any fatal resemblance between it and Arnold Bennet's "The Great Adventure," to be presented in New York next month by Winthrop Ames with Janet Beecher in the leading female role.

Mr. Ames and Miss Beecher were present and are understood to have conceded that the plays are totally dissimilar, with the single exception that in both a painter finds it expedient not to deny a report of his death.

That Mr. Belasco anticipated charges of "appropriation" or "assimilation" is indicated by his notation on the program that the piece was "adapted by Littrichstein from Andre Rivoire and Yves Mirande's comedy "Pour Vivre Heureaux," as produced at the Theatre de la Renaissance, Paris, Jan. 16, 1912."

Also seated in the audience at the premiere was J. I. C. Clarke, who collaborated with Charles Klein in the writing of "Heartsease," produced by Henry Miller at the Garden theatre a decade or so ago. Clarke thought he detected some points of resemblance to his script. Others there were who recalled "Nachruh," produced in Germany nine years ago, another piece shown in Austria seven years ago (name not recalled), "The Genius," done by Nat. Goodwin a generation ago, Tolstoi's "The Living Corpse," Hauptmann's "Gabriel Schilling's Flucht," and so on.

But what cares the audience—the regular theatre-goers—about points of resemblance? Just so long as they are provided with entertainment commensurate with their box office expenditures, they exhibit not the slightest interest in the origin of stage offerings.

Mr. Belasco can rest content with the gratification that he has begun his present season with a hit. In addition to his usual artistic stage direction he has assembled an exceptionally competent aggregation of actors and actresses for the interpretation of "The Temperamental Journey." Almost any other producer would have fallen into the fatal error of resorting to the old style farcical, horse-play methods of making the grim comedy points of a man contemplating the effect of the mistake of the world believing him to be dead.

Leo Dittrichstein has the stellar role and contributed a characterization as artistic and fine as that offered in "The Concert." Running him a close second for histrionic honors was Josephine Victor, who struck, and sustained throughout, a very human note. Next in importance was Richie Ling. Isabel Irving, as a nagging, conscienceless wife, was all that could be desired.

With the possible exception of Frank Connor in an ungrateful role, every member of the cast is entitled to individual praise. This will be readily understood when it is stated that character "bits" are in the hands of artists of the calibre of Henry Bergman. *Jolo.*

LIEBER AUGUSTIN

In the wake of the deluge of croaky underworld plays and sordid white slave pieces comes "Lieber Augustin" to render surcease. "Lieber Augustin" placed a large welcome on the doormat of the Casino Saturday night. There's nothing about this three-act operette from the German that will appeal to the morbidly curious.

It has much to commend itself and because of pleasing music, pretty stage settings, beautiful gowns, large chorus, augmented orchestra and principals headed by DeWolfe Hopper, George MacFarlane and May DeSousa the piece should remain on Broadway indefinitely.

The Shuberts, with the consent of the foreign interests that have a financial interest in the piece, have given the production more care than some of their previous operatic efforts. The scenery was not painted overnight and a large orchestra handled the music as it should be handled. The dancing department is ably headed by Roszika Dolly, late of the Follies, who scored heavily on the first night.

The play concerns the love affairs of a princess and her maid with a nervous fidgety prince and just plain Augustin, a piano teacher. Hopper was the regent and infused a lot of his own humorous personality into the piece. He touched up current doings in a jocular vein and thereby bolstered the comedy. Hopper works hard, but the role should give him more opportunity.

MacFarlane, who ranks as one of our few great baritones, hauled down big applause with his singing of "Look In Her Eyes." Though with an inclination to pose at times his voice carried him over big. Miss DeSousa acted well, sang better than she has for some time, and appears to have grown stouter which adds to her stage looks.

Arthur Cunningham and Frank Farrington deserve mention, while Viola Gillette is again in becoming tights.

Miss Dolly danced first alone, then with Julian Alfred, who staged all the dances, and later with Fred Leslie. The last named acquitted himself gracefully and artistically. Leo Fall wrote the operetta with the American version and lyrics by Edgar Smith. Fall did a good job and the music as a whole comes up to the approval of America's critical music lovers.

In striving for comedy Hopper is forced to use the old explosive trick cigar, a catch line ("You've spoiled a good sneeze") and give the piece as much American fun flavor as possible. The biggest laugh came when Hopper, sizing up Leslie's hopping, flyinglike foot jumping character of the prince, said "His mother must have been frightened by a chicken."

The audience and the critics liked "Lieber Augustin." *Mark.*

NEW ORPHEUM SEATS 2,200.

Detroit, Sept. 8.

The New Orpheum theatre, intended for Pantages vaudeville and being built by the same interests that have the Washington, will open about Jan. 1. The house will seat 2,200, and charge 10-30.

RECTOR GIRLS

As in the case of most of the Progressive shows opening around here, "The Rector Girls," a former Western Wheel aggregation, sponsored by Morris Wainstock, seems content to run along low comedy lines, the production evidencing both neatness and economy with no aim at pretentiousness. Considering the outlay, the possibilities and the natural handicaps encountered, Wainstock has done admirably well. The performance, strictly clean, is well balanced between comedy and music, the former fortunately falling into capable hands.

Leo Stevens is credited with the authorship honors of both the opener and the burlesque, handling the bulk of the comedy work himself. Stevens is of a distinct eccentric type and has a few odd characteristics that stand by him well in his present employment. He is seconded by Francis Reynolds in the first part, Reynolds playing a sort of light comedy part with an unusually heavy facial make-up. As a foil for the comedian, Reynolds does fairly well, although he could consistently change places with Chas. M. Baker, whose "straightening" abilities helped make the burlesque a success.

Baker portrays a silent role in the first part. He also scored in a moving picture bit, which incidentally is a novelty for burlesque. It employs most of the principals, is of a travesty nature and abounds with good rich humor. Another bit was a pantomimic scene in which Stevens and four show girls took part. This also landed nicely through the comedian's efforts. A scene in the first section wherein Stevens is upbraided by each of the principals in turn, is a duplicate piece of business to one shown in the Watson's Sister's Show, an opposition outfit.

Lydia Jopsy, a prominent burlesquer, features the female contingent, occasionally landing a favorable mark with a good voice. Marguerite Ferguson, a gingery little soubrette without any vocal ability, did well at times, but the lack of a voice handicaps her efforts. Helen Jessie Moore and Stella Gilmore playing leads were prominent in the cast, but failed to do anything exceptionally wonderful with their unimportant roles.

The olio consists of Miss Jopsy, with a repertoire of ballads and The Progressive Trio, a trio modelled along old fashioned lines. The latter act could be dropped from the vaudeville end. They failed.

The chorus of 20 make a fairly good appearance, singing well and continually working. The costume changes show good judgment. A big improvement could be made in the musical division which carries considerable deadwood. The absence of good singing voices among the principals help show up this defect worse than it really is.

The best part of "The Rector Girls" is the comedy, which after all is an essential in burlesque. Stevens can be relied upon to please and as the season goes along will undoubtedly improve the weak spots. As it stands now, "The Rector Girls" can make the route without any trouble. *Wynn.*

WATSON SISTERS SHOW

Occasionally during the revolution of the wheels, show perhaps weary of burlesque's beaten path and its ancient customs, disregards conventionalities, assumes the proportions of a musical comedy and develops an unusual propensity for increasing receipts. It invariably glides through three profitable seasons. There are instances where such a show has exceeded that age, not to forget that it meanwhile acquires a valuable reputation along its route and becomes a prominent fixture on its Wheel.

Such a show is Max Spiegel's aggregation headed by the Watson Sisters (Eastern Wheel). Its the nearest approach to the big thing since the advent of "Wine, Woman and Song" and considering the presence of Marion, Joe Hurtig et al., Max Spiegel has accomplished quite a little task. His performance has a consistent theme, the book carries an interesting story and tells it completely, the numbers have been apparently selected according to their relative value and his production measures up to all expectations. The chorus of 20 make a strong musical support and while not all individual beauties they have fortunately been blessed with attractive figures, one of a burley-que girl's greater assets, and in tights they establish a precedent as a collection.

The principal division has been assembled with equal care, the comedy falling to the inevitable Irishman and Hebrew, but Spiegel has wisely eliminated all suggestions of buffoonery, leaving the characters with strictly legitimate comedy as their only ammunition. Frank M. Christy handles the Celtic role. The Yiddish comic is Ed Smalley. Christy is the every-day Irishman of life, minus the unnatural characteristics usually applied to the type, dressing neatly and cleanly and employing no stage license for the interpretation. Smalley also does not resort to the ridiculous for rewards.

Fred Collins is the "straight," modelled for the part in appearance and carrying a perfect enunciation, an essential sadly lacking in most shows. Frances Farr, a soubrette with a contortionist's ability is an earnest worker; likewise Joe Stanley who essays a juvenile role and dances to a hit in the second section. Louise Rice playing a brown-skinned maid of the harem, frequently appeared to advantage particularly in her classic dance.

The Watson Sisters were an individual success and justified their prominence. Their specialty was a distinct hit, comprised of a sensible selection of numbers. They gave the performance that little touch of class so seldom seen in burlesque, especially among its leading women, their presence assisting in the creation of the general tone of refinement that goes to make their own show a season's pacemaker.

The production department features its scenery, the second part being particularly pretentious, carrying a fountain and tank into which the comedians do a graceful flop during the action. The costumes are pretty, and in general keeping with the show, although another change could be added between the opening chorus of the first part and the arrival of the sailor costumes. The

red dresses are conspicuous because of their color and the absence of a needed change is more noticeable because of this.

The book is by Joe Le Brandt, lyrics by Arthur Denvir and music by Edgar A. Vinall. All have done well particularly Le Brandt, his story running nicely through a series of complications to a reasonable climax and a consistent finish. Spots in which the comedy lines could stand correction are in the minority. The ice cream bit could be moderated, Smalley running close to the undesirable line in his comedy business.

The Watson Sisters have attained a mark the seasoned veterans will find pretty hard to outdistance. A well-balanced cast and a real book with the Sisters added for good measure make one of the best shows any Wheel has ever held. If it doesn't come pretty near establishing a record this season, the burlesque dope book is all wrong. *Wynn.*

EVA MULL SHOW

Lewis Talbot' Eva Mull Show on the Progressive Wheel is not alone saved, but it is placed in the good grade through a plentitude of popular numbers, fairly well led at all times and backed up by a chorus of 20 girls, who are made to keep on the move, giving the performance a semblance of continuous ginger that pleases.

The show is at the Gotham, New York, this week. It runs in two acts, with no olio. The first part is 75 minutes, but it doesn't drag. Encores are only taken when earned, and this helps greatly. Hardly any of the numbers could be said to have fallen down, though the tights affair with Anna Yale in front was not impressive. It was followed up in the same fleshings by "Lincoln's College Flag," which Frank Thorndyke led.

The speed caused by the many songs breaks up the entertainment sufficiently for the comedians to get over. There are two, Fred Russell as a Hebrew and Jimmie Kearney in the Irish role. Russell doesn't dress cleanly enough in the opener, and fails to score when first appearing; but gradually gets to the house and wins out easily by the time he reaches his parodies in the burlesque. Elongated legs are of some assistance to him. Kearney has a good idea of comedy and a comedy face. As the opposite to Russell, he does very well. Bobby Harrington passes as the straight. He has an "Ah" voice, a heavy facial make-up, and affects the Harry Fox style. Thorndyke leads numbers and looks good. No one dances, and while this is missed it helps the choristers to get over with their light stepping.

Thomas Grady staged the show. He may not be creative, but he stuck to his objective point—motion. The choristers have simple movements, but they never loaf. In "Raggydora" the business as far as possible was taken from "The Honeymoon Express" at the Winter Garden.

The chorus girls run to spareribs and brawn. Some are pretty, and others are not. A few of the heavyweights seem to favor their own figures, but they may as well yield to Miss Yale in this. One of the girls, and the best

worker among them (having an end position), Helen Douglass, was given "Country Girl" to lead. Helen handled the song all right, but led as a "country girl" in tights, while the bunch behind her wore gingham wrappers. This isn't recherche. Another point about the girls of this show—their wigs were very bad, almost without exception.

The principal women dress neatly, and the choristers look nice; but there has been no extravagance in clothes. Considering the new Wheel and many other things, it is no real fault if the girls present an appearance as these girls do.

Miss Mull is principal woman, of course. Whether Eva Mull can hold up a show is a question, but she pleases in this production, and appears to be a fair combination of an engine and soubrette who can't dance. Eva looks promising, and is an earnest worker. As a boy in evening dress singing "Where Did You Get That Girl?" Miss Mull showed to advantage. Some "show girls" behind her should be taken away. They can't look it, so why force this?

The first part finale is "The Man Who Broke the Bank at Monte Carlo." Though in blend with the set, the finish should be strengthened up with a swinging number. The whole first part leads up to a big finish, which simmers down through the song. Alice Gilbert and Fred Church are also listed as principals.

What is termed a travesty of "The Littlest Rebel" is put on for five minutes. It is preceded by an unnecessary announcement and the thing is made altogether too important as "something out of the line of burlesque." It is neither that nor a travesty. The piece is played too straight, and but for two lines would be entirely so. It is a diversion, however, and fits in, but there is nothing about it nor the work to gloat over. Miss Mull takes nice care of the kid part, but a fault with Eva that never leaves her is a very bad make-up. Her eyes are blued to extreme, and it is above a heavy red on the cheeks. The chorus girls appear to have followed Miss Mull's prescription, and this defect extends down the line.

Russell and Kearney have a couple of bits of their own for fun relief. There is some familiar work, varied, and the comedy on the whole isn't bad at all. One recommendation for it is that there is not too much.

Some "spice" in dialog finally runs to "dirt" when Miss Mull and Mr. Harrington speak of marriage. Up to then everything had been lovely. If Miss Mull wishes to establish herself as a Wheel card she had better side-step this stuff. If it must be pulled have someone else stand for it.

The Eva Mull show is not dirty, however, and it's a good entertainment of the burlesque sort, the kind of a performance that when playing against the opposition show will let it know it's in town.

These Progressive Wheel shows are making good, at least those seen so far. For 50 cents top, the scale at the Gotham, they are a regular return for the money. Tuesday night the Gotham had a 75 per cent. house, with no extra attraction. *Stme.*

MISCHIEF MAKERS

Chicago, Sept. 10.

"The Mischief Makers" is a Jean Bedini production (Progressive Wheel) with the suave Jean in the piece himself. As a burlesque show he has gotten away from the general rut and laid out an entertaining play rather than following along the regulation set burlesque rules. There is really but one piece. The opening is in front of a summer hotel. After that it is a series of acts and bits. They bring results, and make an interesting and all-around high-grade entertainment, with plenty of life, girls, music and fun. The costuming finishes off a great show.

There are not many number changes for the girls, but what there are look like something. They fit well, are becoming and new, and the girls carry them capitably. The choristers frame up as good a crowd as have been seen in a show in some time. They do not run to "ponies" nor to "elephants," but are around the middling size and work as though they meant it.

Chas. A. Morgan staged the musical numbers and gets the first vote of thanks. He has put on a few numbers and they are staged a little differently. He got a rag number over with the girls doing a bit of a tango, rather than just the old finger-snapping swing, and it looked fine. "Pullman Porters" is the number hit. It brought out the gangway, the first seen in burlesque. It is not used as in the Winter Garden, New York, but just circles the orchestra pit, and is used to good effect. There are other numbers equally strong; in fact, they all went over for the dressing, producing, leading and the numbers are all good.

A "cake walk" closed the first part. The closing of the show is better, a roller skating scene. It is a good, looking finish, and the costumes and brightness of the surroundings cause the whole thing to look like a big production. Helen Lorraine contributed a skating specialty here that added greatly.

In the matter of principals the show is well taken care of, and this means almost everything. The comedy is allowed to creep in more or less naturally. There are bits, but they are put over quickly and without waiting. The effect is slam bang. There are new bits, too, no passing of money and fooling around the women. Once or twice it gets near the edge in dialog. Jean pulls a bad boy at the table—but then if you haven't heard the story it is all right. There are a couple of others, but the spice is not objectionable. The Haymarket liked it immensely.

Senator Francis Murphy is featured in the billing. A good German comedian, working in the pieces he scores, but his real hit comes with a Cliff Gordon monolog, which he handles in capital style, getting every bit of juice out of the funny speech. In his home town district Senator Murphy was a tremendous hit and had to beg off. His work in the show is as good as his specialty. Jimmy Cooper does a very neat straight. He tries a "cissy" in the opening, but Jimmy is essentially a straight man and so good a one it is not right for him to attempt anything else. He has looks, personality

and a voice, and is one of the best dressers burlesque has shown.

Jean Bedini is always there. Jean just wanders through, playing a bit here and there and adding class to the proceedings at all times. Chas. A. Morgan, another good performer, has little to do, but does it extremely well. Tommy Carter (formerly of the Farrell-Taylor Trio) fits in and gets many laughs with his clowning. Tommy helps the fun department immensely.

Sally Fields, a little girl with a big "coon shouting" voice, won favor. She did a single, kidding the audience, which gained for her repeated encores. She did it without offense and deserved the hit. Sally can put over a number. Helen Lorraine and Helen Stanley helped the beauty department. Both girls looked bully, and while they did not do much their looks alone were sufficient. Miss Stanley figured nicely in a couple of numbers. Kitty Maher, buxom and fair, glided through the prima donna role satisfactorily.

"My Lady Fan," a pretty posing act, held the interest and broke in on the songs and comedy, making a pleasing interval.

Jean Bedini has a show that could play any burlesque house without fear of censoring. It will give the opposition burlesque shows something to worry about, for there will be many poorer shows seen at the Star and Garter this season and very few better. The house Monday night at the Haymarket was capacity on the lower floor with a little lighter in the balcony. The show went over great. *Dush.*

AMERICAN.

Whoever booked and assembled the show on the American roof the first half of the current week deserves a niche in the Hall of Fame in the front rank with the noted humanitarians. In its way the entertainment is a work of art. There were nine acts, everyone designed for comedy purposes and succeeding admirably.

And what a headliner! Andrew Mack. It seemed as if every colleen and her "steady" were present Tuesday evening to give welcome and approval to his singing and merry jests. Andy caused their dear hearts to beat fast with adoration. One of the girls went into hysterics over his jokes.

Grapho, a cartoonist, opened the show and more than pleased with his colored chalks and mechanical accessories. Bernard and Lloyd, Hebrew and straight, got a lot out of a routine of crossfire and singing. "Everybody's Doing It," a farcical sketch, and Demarest and Doll (New Acts).

Moffett-La Reine Co., in an electrical act, closed the first half. Wallace Galvin, a sleight-of-hand performer, resumed after the interim with card manipulation, thimbles on his finger tips, and producing eggs from a hat. His personality carried the turn through in good shape.

Gray and Graham, singing, instrumental and low comedy, remained a little too long, but were otherwise good contributors to the general dissemination of laughing entertainment. Rosaire and Prevost closed the show with their acrobatic comedy turn.

*Jolo.***GIRLS FROM JOYLAND**

Boston, Sept. 10.

Many a poor man has forked over \$2 for a first-class musical comedy without seeing a chorus costumed with half the lavish investiture that Jim Williams has expended on this addition to the Progressive Wheel. That chorus must work harder in the dressing room than on the stage, making shifts. Costume followed costume in startling rapidity. A squad of pigeon-toed chambermaids could pass by wearing them. They are new, clean and modish (the costumes, not the girls) and set a pace that is going to make every burlesque show that follows at the Grand speed up a bit.

The comedy is in the hands of Jack Miller and Bobby Barker, shipwrecked sailors who wander into a Moorish harem, and Fred De Silva, who takes the double role of the captain of a United States cruiser and that of the boss of the harem, making much capital comedy of the latter character. Miller and Barker in the opening burlesque have as yet found little humor to inject, but when the show is running more smoothly will hit their pace. Even if they don't, the chorus and the costumes, combined with a corking scenic set, will hold the audience sufficiently to prevent their missing much comedy.

The dances are original in part, some have been stolen, and others exhumed from the graves of past shows; but all are good and novel. Lanier De Wolfe, one of the brightest little stars so far in the firmament of the new circuit, should be featured next year if she will undergo a little vocal training and improve her dancing to take away the shoulder-bound effect in the knees. She has personality and is pretty, although A. M. Zinn should apologize to her for giving two bromidic "I should worry." Venita Grey carries three characters in the first burlesque and works hard, getting across, but with considerable difficulty. Jack Miller with a chorus song starts the time worn stunt of choosing girls from the chorus to sing but pulls a genuine surprise when he digs into the mob three times in succession and drags out a winner, one girl doing a "drunk," the second, a chunky little German lassie, who has the makings of a good "coon shouter," which the show really needs, incidentally, and the third being a rather bony girl who has a cultivated voice that puts some of the principals to shame. These three girls make a number a big hit and could well be given a little more chance. The specialties comprise "Patsy" Conroy with a violin, who has a fair act until in closing she murders "Kathleen Mavourneen." The Four McNallys have an interesting turn, with the exception of the opening, in which with stringed instruments they try "The Rosary" in the Hawaiian style. They break the chain and scatter the pearly beads all over the stage. The closing is Bobby Barker with a girl named Palmer in an act that is lively, although not a world-beater.

In the second part the musical numbers and costumes prove even higher class than in the opening, the "Silk Night Gown" dance with individual electrical specialties scoring heavily.

The one trouble with Zinn's music is in reality a virtue. It is almost too high class for many of the burlesque houses, and some of his songs ask too much of the chorus in half notes and range.

It is in this burlesque that the comedy comes into its own, the burlesque on opera with Miller, Barker and Venita Grey, to whom all credit for the dances should go, being one of the best ever shown in Boston, although at present they cannot give an encore to appease the house which applauds through the greater portion of the next musical number. All this comedy is new, something which sounds almost impossible.

Give "The Girls from Joyland" two weeks more and it will be one of the highest class burlesque shows that either the Progressive or the Columbia Circuit will see for many moons.

*Goaltz***UNION SQUARE.**

One act failed to show for either the afternoon or evening performance Monday, another was withdrawn after the matinee, a third was added at night while a fourth ran foul of a slight disturbance out front. Due to Manager Rogers' prompt action though everything went along quietly until the Good Night curtain.

40 managers could not have made much of a show out of the material at hand with all the switching and changing. There was little of anything new for the regulars. The previous pop regime had given them numerous foreign singing outfits and a superabundance of mind reading. Monday night's business was of the usual average.

Grace De Garmo, sometimes carded as Alice De Garmo, opened. She's a trapezist with an ordinary routine, but a head of hair that attracts attention. It's of big time length and worth putting in long braids. McCormack and Wallace did fairly well with their ventriloquid tricks. The familiar Edmond Hayes' skit, "The Piano Movers," gave the show its first speed. Stort, Goellets and Lafett added some real ginger. The boys should have quit on their "Burglar Rag."

Eva Fay got close attention once she began telling of coming events. She had a little opposition in the audience but gave some advice on real estate deals that caused several gents to brighten up. Mrs. Fay has a good spieler. She has given her stage negroes a vacation.

The Florentine Singers went along nicely and found a response to their "Dixie" encore. It did more than the American flag oration of Austin Webb and Co. (New Acts) which followed. Webb got the Union Square booking when Lee Harrison quit after the matinee. Jack Wilson closed the show as the Francoli Tröppe did not appear. With Wilson and Ada Lane is Jack Boyle who dresses well and sings entertainingly. Boyle might change his necktie and hat with his suits. *Mark.*

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

PALACE.

(Estimated Cost of Show, \$7,000.)

The lower floor and the balcony of the Palace were several rows light of capacity Monday night despite the presence of Fritzi Scheff and favorable theatre weather. Miss Scheff, accompanied by Eugene Bernstein remains over from last week, topping the bill. Aside from the name there is nothing in the offering to bank upon for a draw. Disappointment among the female contingent when Miss Scheff returned after a two or three minute wait (Bernstein soloing meanwhile) wearing the same gown.

Horace Goldin, also held over, has a routine of small magic consisting of a long line of mechanical stunts and toy tricks. The progressive magician has long since discarded such penny-ante methods, particularly since the majority may be purchased. As a big magical turn, Goldin isn't there now. He is using the creation of the late Lafayette for a finish, calling it "The Tiger God." It is rearranged but still is familiar enough to have Lafayette move his tombstone, if he could only see it.

The Rolandow Brothers, substituting for Matilda and Elvira, opened the show (New Acts) followed by the Six American Dancers (one absent Monday). The costumes and patriotic music still predominate. If ever an act breezed by on appearances, it's this self same sextet. With possibly one exception, the chap who closes the challenge dance, there isn't a good stepper in the lineup. The old stereotyped steps, seen in every small time routine, pass unnoticed, but the clothes and the national airs carry the number through. They just about got one bow in second spot.

Joe Jackson came after the dancers, gathering a supply of laughs on his pantomimic efforts, after which Cameron and O'Connor, in "one," earned a hit. The action drags perceptibly in spots, but this is probably because the turn is still new. It should work into a lively double number and probably will when Cameron gets around to it. The opening is novel and Cameron's dance is a feature, but the balance of the offering can stand some propping.

Lorna and Toots Pounds (New Acts) opened after intermission, a mighty bad arrangement for all concerned, followed by Miss Scheff and Moore and Littlefield. Bowers, Walters and Crooker closed, keeping the house in for the finish. *Wyn.*

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

COLONIAL

(Estimated Cost of Show, \$4,500.)

What about the U. B. O's producing department that promised to create so many new acts that all the regulars would be driven out of the two-a-day? Where are all these wonderful acts? And what has happened to all the other producers that were to be encouraged? Here is the Colonial for the second week in September (two seasons ago Percy Williams' pet New York house), with but one new act, presented by Nora Bayes, and made up principally by a mass of drivel, taking up 50 minutes of only an eight-act bill, and the remainder of the seven

turns all here before on innumerable occasions. Is it possible that those in control have abandoned their plans for uplifting two-a-day vaudeville?

And the business! It was frightful Monday night the orchestra, including a plentiful sprinkling of familiar dead-heads, was but half filled and the smoking balcony was about a fourth occupied. Inquiry of one of the ushers elicited the information that the regular patrons have not yet returned from the country. It was learned Monday the matinee was no better, which would indicate the former Williams capacity clientele on opening day has gone away from here.

The Stanleys, shadowgraphists, gave the bill a good start, making a radical departure from other turns in that field by adding to it mechanical effects and oral and vocal accompaniments.

Rac Eleanor Ball, violiniste, second, was a pretty picture with her "Marguerite" braids hanging down the front of her gown. Somebody must have suggested to Miss Ball that in order to succeed as a musical act in vaudeville, she should display her teeth constantly and make "soulful eyes" during the fiddling. This distortion of her features is not at all necessary. Miss Ball could win out on her ability as a musician.

Three Keatons now open with a burlesque "picture" of "The Spirit of '76," standing on the kitchen table. Buster is getting almost too heavy for father to be tossing him about as he was wont. Hunting and Francis have exceptionally good crossfire talk, but deliver it poorly. It was also marred by the old one "Are you dining anywhere Tuesday?"

Edward Abeles closed the first half with Grant Stewart's clever comedy "He Tried to be Nice." Gould and Ashlyn opened the second part and fared well. Miss Ashlyn has a keen sense of travesty and discounted some of the work of Miss Bayes who followed.

Nora Bayes (New Acts) is assisted by three men, but one of whom is accorded any leeway—Hal Clarke, her husband. Hal will never qualify as a matinee idol, but is a fairly competent stage assistant.

Lynch and Zeller, club jugglers, were last turn before the small audience. *Jolo.*

FIFTH AVENUE.

(Estimated Cost of Show, \$2,850.)

The lightest attendance ever seen at the Fifth Avenue was gathered there Monday night, to witness a fair sort of a show that might have played better before a full house. The good things in the bill happened late, excepting Doc O'Neill, next to closing, who should have been higher up. The Doctor has prescribed for himself something from all the "nuts," ranging from James J. Morton to Felix Adler. If the Doctor has anything of his own excepting the dog he failed to show it. And Doc, you had better get something if you want to see your name on the big bills. This "copping" of the "nut stuff" seems to be all right, since most of the "nuts" have done it of late, and O'Neill needs no more chiding than some of the others.

The headline was William A. Brady's first vaudeville production, "Beauty Is

Only Skin Deep" (New Acts). Edwin Arden and Co. played "The Man from the North" (New Acts), and the Ward Brothers made the hit of the show, in their English-fop singing and dancing turn, with comedy and dialog. The Ward Brothers probably grabbed the idea off from the other side, but their talk and business seems new. In evening dress the couple get over and Robert Ward is an especially good Englishman of the "silly ass" type. As a song and dance team, the Wards have gone ahead a mile.

Another two-man dancing act was ahead of them on the program, Bissett and Scott, who substituted for Merritt and Douglas. Bissett and Scott did their hard-shoe routine, then did single's, with Hello George showing us some of his fancy tapping. Our George goes in for natty dressing. They first appeared in cream colored suits of different shades, afterward changing to a bright velveteen coat, with a rose in the lapel. It was very, very pretty. Bissett and Scott are the boys with the hard shoes, and don't forget the chair dance, originated by Hello George, who lives in Brooklyn and sometimes admits it.

Augusta Glose was "No. 5." Miss Glose is a pianologiste, who insists the stage hands lay a strip of carpet for her to tread upon while walking from the first entrance to a concert grand in "one." Quite classy, much, but it did look as though someone cheated on the piece of rag. As a pianologiste one could say that if Miss Glose is entitled to salary, Willa Holt Wakefield should ask for \$2,500 a week, and also it might be said that never in New York could Miss Wakefield appear in a theatre and have such a scant crowd before her as greeted Miss Glose, who might pay less attention to her carpet, but a great deal more to securing a new act.

The Polzin Brothers did their acrobatics from a spring board, with nothing unusual about them, Martinetti and Sylvester closed the performance. De Lisle's Manikins and Morrow and Harris are under New Acts. *Sims.*

125TH STREET.

Eleven acts and a double-reel movie display of Kinemacolor passed in review between 8 and 11 o'clock Tuesday night, thereby giving the up-towners another long run for their money. For a pop show it shaped up very well and gave big satisfaction. Curtis and Scannell were on around 8 o'clock. Baker and Lynn caused considerable laughter, the bursting of the pudding and the powder blowing by Baker giving it a funny finish. The act should be cut down. It ran about 22 minutes Tuesday night.

Josephine Clairmont (New Acts) was followed by Hunter's twin statue posing dogs. The act is a neat and effective one for the pop house, although there is too much of a sameness in the subjects offered. Harry Gibson and his dummy were enjoyed. He dresses well and the dummy looks a lot better than some of our well-known small time singles. Gibson sings well.

Eleanor Lawson and Co. (New Acts) furnished the thrill of the evening with its meller finish. Weston and Fields, with their cabaretty turn, were a big hit. Boyle and Byrne (New

Acts) had a row to hoe following a singing act in "one," but did better than was expected. Buckley and Moore scored with their dancing. Rube Welch and Co. in their bare stage offering gave the bill some strength. Lambert Bros., with a big time flash of muscle development and hand balancing, closed. *Mark.*

ST. ONGE'S BALLYHOO.

Quite accidentally Fred St. Onge struck one of the best ballyhoos New York has seen for many a day. Mr. St. Onge is at the New York theatre this week with his comedy bicycle turn. Among his paraphernalia is a high wheel bicycle, 24 years old. St. Onge thought he would try it out on the pavements to see if he were still nimble enough to dodge the traffic regulations.

Taking the wheel on the street Fred rode it around Times Square. Perched up high in the saddle, he made a curious picture, and the youth of Broadway who did not recall the former mode of cycle riding, held up St. Onge for examination. The police had to disperse several crowds.

St. Onge had the most fun when the traffic cop held up his hand for still work. Instead of dismounting when stopping, Fred simply turned the front wheel, balancing himself, and even the cop came over then to get a closer look.

TWO MORE "SUNDAYS."

A couple of more Sunday shows will be added Sept. 14, when Blaney's Bronx (stock) and the Grand opera house, Brooklyn (legit) will commence giving a variety bill on the seventh day, provided by the Sheedy agency.

OBITUARY

Mrs. J. Loughran, mother of Mrs. Mildred Rose, wife of Harry Rose, manager of the "Star and Garter Show" died in Utica, N. Y., Aug. 29, of a complication of diseases.

Wilmington, Del., Sept. 10.

James J. Kane, better known as "Porky" Kane, of the Garrick theatre staff for years, died last week at the Delaware Hospital from a paralytic stroke. Kane was 42 years of age and has been in the employ of W. L. Dockstader for the past 17 years.

Mack Gilden, father and manager of the Gilden Sisters, and one of the original Brobst Brothers, died suddenly in Pittsburgh, Sept. 2. He was buried from his mother's home in Pottsville, Pa.

Kitty O'Brien, a member of a Chicago company of burlesquers, while playing an engagement in Springfield, Ill., died Sept. 4.

Paul Brooks, aged 40, stage manager, Temple theatre, Camden, N. J., died in that city last week following an operation.

The father of W. S. Butterfield died at his home in Columbus last week.

The father of Lew Cantor died in Buffalo last week.

Al B. White played Allentown, Pa.; Johnstown, Pa., last week on a "break in" for his new vaudeville act. Walking along the main street Al. asked a native where he could find a Cabaret. The countryman threatened to have him arrested for using indecent language.

Maxim's restaurant-Cabaret on 38th street is next door to the Snyder-Watterson-Berlin music publishing firm. Louis Keller runs the restaurant, when Henry Watterson isn't around. Business hasn't been so lively in the music trades this summer that any opportunity to economize could be overlooked, so the other day when Mr. Watterson noticed corn beef hash on the luncheon card, he tipped the waiter for a heaping big portion. After Watterson had gone part way through it he telephoned for Max Winslow to come in for lunch, gave him his seat and Max started after the mixture. The one portion did for four, Ted Snyder and Irving Berlin also getting in on the ground floor. Mr. Keller said he didn't mind the firm putting something over on him once in a while, but thought it wasn't right for the quartet to also eat \$1.50 worth of bread besides using up three bottles of ketchup.

A colored band of young boys has hit upon an original way to hurry up cap collections. The band has been serenading the music publishers, playing the publishers' best numbers before their doors, meanwhile collecting a crowd. Subscriptions are solicited by a non-player who carries a banner.

NEWS OF THE CABARETS

Frances and Florette, the dancers at Shanley's and Helen Shipman, a singer in the Cabarets, were the people engaged by A. Charlot, of the London Alhambra, who sailed back last week. Albert de Courville, of the London Hippodrome, left for home Saturday. While in New York he did not, as far as known, engage anyone. de Courville, however, believes he can make better terms when 3,000 miles away than he personally can over here. The Hippodrome manager might have noted several acts that he will cable about them arriving on the other side.

Maurice Levi and his Invisible Band has accepted a year's hotel engagement in Chicago, commencing Oct. 4 at the same salary he is getting in vaudeville.

Michel Mowschine and his musicians at Pabst's 125th street, all year are leaving New York to play a six months' engagement in Chicago. Pabst's has a new orchestra for the winter.

Detroit is without a dancing Cabaret, nor does that city allow female singers in the restaurants. Outside of that and being the place where the Ford cars are made, Detroit is all right from reports.

Eddie Sheehan is back at Shanley's (43d street). He has teamed up with

Will Halley (the Hoboken redhead) and Jim Reilly, making a new Shanley trio. Bill Adams and Benny Fields are still in the middle west working. Eddie says the west is all right but the money isn't.

Churchill's restaurant, New York, is about to install a dancing floor in the centre of the big room. The Captain is also estimating on the cost of 15 acts for his Cabaret. Churchill's has held out for some time on the dance thing.

With **Mayor Gaynor** over in Europe 32 all-night licenses were issued for the Mardi Gras week at Coney Island. Gaynor refused to issue any before leaving. All the Cabarets at the Island are doing business almost every 24 hours during the festival time.

Alfred Schulte an "Mildred Buhrman" did a dance at the New York Roof this week. Miss "Buhrman" is said to be a Newport society woman. Mr. Schulte taught some of the Newporters rag dances at \$500 for the complete course. At that price they learn quickly.

The **New York Roof** (Jardin de Danse) can seat about 1,200 people. There are 104 employes on the Roof, including the 48 waiters.

FIELDS AND LEWIS WITH CORT.

Al Fields and Jack Lewis have a John Cort road show contract in their possession, calling for their appearance with the Lillian Russell company, opening Sept. 29.

Tuesday evening Fields and Lewis played one performance at the American for Mr. Cort's benefit. He immediately signed them. The American management at once called upon the team to play there next week, which they will do.

The Cort contract is without commission, and transportation is furnished.

Fields and Lewis are well known as an act that plays wherever their salary is paid. They have appeared in all kinds and grades of houses, refusing the big time vaudeville route offered them for the coming season owing to it not containing the raise in salary asked for.

Ward and Curran, another standard vaudeville turn, have had a Cort contract for some time, and will go with the Russell show.

The Anna Held act for the show of that name, also under the Cort management, went into rehearsal this week. With Miss Held in the piece written by Henry Marshall and Stanley Murphy will be Charles Judels, Roland Bottomley and a large chorus. It is named "Bebe." Frank Smithson is putting on the skit.

Hirschel Hendler, the pianist, will be with the Held show. He is under contract to Cort for three years.

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

EVA TANGUAY

Says

Our season with Cyclonic Vaudeville has commenced wonderfully well on the road, and from what I hear that is the place to be in vaudeville just now.

Inside information--The way to attract business is to have an attraction.

CORRESPONDENCE

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

CHARLES J. FREEMAN CHICAGO VARIETY'S CHICAGO OFFICE:
(DASH)
In Charge MAJESTIC THEATRE BUILDING

COLONIAL (George Harrison, mgr.; agent, J. & S.).—The week gets the salt at the Colonial this week, and the program, as is usually the case when there is more than one sketch, not what it should be. Two dramatic and one comedy sketch make up one-half of the program, which is all that needs be said for the merit of the entertainment. Justin Romaine and Co. in a dramatic episode in the life of a Russian revolutionist got the first chance at the audience, and the piece just about carried over. The punch is missing. There is an abundance of useless dialog and the trite situation is fully explained before it happens, so that it leaves the piece practically high and dry. Three people are employed, and the acting is better than is usually found in the small time houses. The sketch needs cutting in the dialog and a scene which will give it a tense moment. As it stands it just misses that point. It is hard to follow a good dramatic picture with a poor dramatic sketch. Clifford Hipple and Co. are playing "As a Man Sows," which be featured over the Low time in the east for the past two seasons. The piece is there in every detail, and it is in capable hands. Hipple's useless. Katherine Milley needs material. You can't sing "Great Big Blue Eyed Baby" at this stage and expect to get away with it. It was done to death in the restaurants and vaudeville houses last season. Her opening number is also good. The sketch by the Colonial by Gene Green, "When You're Married," served her fairly well, but Gene did it pretty well in all the J. & S. houses. Miss Milley will have to drag about a hit for some time. In the house at the present salary, Keough and Francis did very well with their old time two-act. The comedy of the political boss and the good looks of the woman pass them swimmingly, and Francis is getting a little stout. She should watch it for her appearance is a big factor in the act. Harry Davis and Co., a shooting act that opened the show, just about filled the position and can trail along in the same spot as the numbers in the program. Winton Troupe, six men, also come under the direct head of small time turns. The act makes a big fuss about turning a double to the shoulders. Jesse Bell, a single woman with three numbers, and several of the elements has the makings of an act, but is not working it properly. Several changes are needed to get it running in the smooth manner needed. The act for the time should be fixed up into a two-act. The voices, costumes and effects are there; they need a stage manager to straighten them out. DASH.

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—This week's offering at the Palace is a long way ahead of the small time show there last week. Complications however arise and show that there must be a pretty pretty offering at the headliners. Three "plano-acts" two under the direct head of rathskeller offerings, and which interfere with each other, are on the bill. One of the acts was billed for the Majestic and switched to the Palace, but it should have been allowed to play the Monroe street house, which, from all accounts, needs it. Fox and Hines are the act on "No. 2," and scored very big. Harry Hines played the Boston a few doors away from the Palace for a long time, and was well known in the locality, which might have been the reason. Fox is also well known here. It was the "clay" number, however, that gave them the big applause finish. Hines does it exceptionally well. Just a few minutes ago, when the Palace was full, it was shown by Sherman, Van and Hyman, who in the next to closing position tried to follow it with very little success. The Sherman, Van and Hyman act is a noisy affair that sounds good at the opening and ends in a very noisy manner, but it gives the nerves before the finish, and their exit is almost welcomed. The boys could tone down a great deal and be quite as effective. Mille, Dazie is the headliner. The dancer is playing "Pantomim" a D. M. B. act. It is partly pantomime and partly otherwise. Two of the characters are otherwise, and Dazie and her partner work entirely in pantomime. There is no real slam to it as vaudeville judges, then notice that it has the distinction of being well done. Bob Matthews and Al Shayne just about hit 'em the dandy wallop of the afternoon. The act is working better than when it went westward early in the summer, and everyone is that the pair do is made to count. The good singing helps along the comedy. The clowning and gawking are almost entirely done away with. The fact that to leave them wanting at the thinking has been recognized by the team. It's great little thing to do. Aerial Budds opened the show because the Landry

Hines could not get on at the opening show. The troupe got on the train as it was strong enough for the closing position, but they make a big opening number. The girl's personality and manner of working are what count. John and Winnie Hennings carried it along "No. 3." The act is all right, a little comedy, a little singing and a little dancing. It's vaudeville. Gertrude Barnes, "No. 4," fitted in nicely, although not doing quite as well as expected nor as she deserved. The specialty nicely laid out and Miss Barnes singing exclusive numbers that are a relief. They are good numbers, too. The costumes is elaborate and tasty. Good looks and all go along with the turn. Later in the week the single woman will be doing better, although Monday afternoon she did not do badly at all. Lolo excited the usual amount of interest with her mind reading and shooting. The act has been shortened some which helps, and it is now a very interesting interval. Business was not up to the mark Monday, although better than a week ago. The balcony at 25 cents was filled, but the lower floor held many empty chairs. DASH.

GREAT NORTHERN HIP. (Fred Eberts, mgr.; agent, E. J. Cox).—The day shift in this house is, to say the least, varied this week. Juggling Mathieu has some neat tricks which he puts over with celerity and dispatch. Eugene has a new act, a new dance, dance better than they sing. Lucille Savoy, who poses with pictures thrown upon her, was on in third place and was received with many manifestations of pleasure. Adding to the effectiveness of the act, Miss Savoy wears several numbers, and the numbers are good. One of the other big acts of the bill is the Colonial Montrose Troupe. This act is handsomely dressed and is one that creates a good impression. The O'Connor Sisters, three in number, sing and dance nicely. Theirs are pretty and dress neatly, but are not blessed with unusual voices. Raymond & Bain, next to closing, made quite a nice impression. The act seemed a trifle quiet for the house. They talk and sing, and also do a little dancing. They failed to make themselves heard at all times, and this marred the effectiveness of their work to some extent. Powers Elephants had closing place. These pachyderms are well trained and the act was a prime favorite with the children, and also seemed to amuse the adults. They presented the act with a light for the first show, but filled up for the second one. REED.

MAJESTIC (Lyman B. Glover, mgr.; agents, Orpheum).—Much juggling was done with the bill to get it into shape last week, and Monday night the show did not follow the alphabet at all, as printed in the program. "A" was down at the foot of the bill and other letters were mixed up like a flock of initials in alphabet soup. David Bishop held his place, however, in leading the bill, and was received with close attention while he recited Poe's "The Raven" to musical accompaniment and with a bottle of whisky on the table beside him. Mr. Bishop is said to be making his initial bow in vaudeville here, but it would appear that he tried his powers on the people of Milwaukee last week with more or less success. He is a finished artist and recites well, but his stuff is a little bit over the heads of people who want to be entertained by vaudeville. He would be right at Orchestra Hall, or some such place as that, but at the Majestic his part in the program was turgid and soggy. He did, however, get a very good hand, and responded with "The Two Grenadiers," which he sang very well indeed. He uses an elaborate stage setting and varies his program from day to day, singing at one performance and reciting at another and so on. Lew Hawkins followed with his minstrel talk and was received with a nice little burst of applause when he came on, and he did fairly well in digging up laughter. Lord and Whitehouse had the spot next to headline and they gave a lively exposition of their act called "Just Vaudeville." They sing and talk and pull some broad travesty, and close the act with an exhibition of real singing, displaying excellent voices to good advantage. The act was one of the laughing bits of the entertainment. Miller Kent and his company offered a crook sketch early called "The Real Q.," fairly well played and diverting in spots, and a very good hand. Al Alberta and Myrtle Young were brought on early Monday night for their singing and dancing. They did not have a very good time of it, and did not appear to afford the audience any too much enjoyment. John Geigan, who will then give garbles the instrument by making it sound like anything but a violin, was moved down in the

bill. Mabelle Lewis and Paul McCarthy have a neat act and they put it over pointedly and nicely. The Wiltons, comedy bar artists were on for the opening, and the Four Santa Brothers closed. The latter would have been some little bit had they been on early, but their act made a very poor closing one. A good share of the audience made for the doors long before they had played on at the \$3,000 worth of good instruments touted in the program. The lower floor was well filled Monday night, but the balcony was only about half. REED.

AUDITORIUM (Bernard Ulrich, mgr.).—"The Whirl"; splendid business. Top price, \$1.00.

COHAN'S G. O. H. (Harry Ridings, mgr.).—"Stop Thief"; funny; drawing well. **CURT** (U. J. Hermann, mgr.).—"The Double Cross"; opened Sunday to small house (reviewed elsewhere).

GARRICK (J. J. Garrity, mgr.).—William Hodge in "The Road to Happiness"; playing to good receipts.

ILLINOIS (Will J. Davis, mgr.).—"The Lady of the Slipper"; excellent houses at \$2.50 for top prices.

OLYMPIC (George C. Warren, mgr.).—Margaret Illington in "Within the Law"; phenomenal business.

PRINCETON (Frank Phelps, mgr.).—"Little Miss Brown"; poor receipts.

LA SALLE (Harry Aakin, mgr.).—"A Trip to Washington"; doing brisk business.

VICTORIA (Alfred Spink, mgr.).—"The Splendidrift."

NATIONAL (John B. Barrett, mgr.).—"The Blindness of Virtue."

IMPERIAL (Kilmt & Gazzolo, mgr.).—"The Cost of Living."

RIVERVIEW—Mardi Gras carnival.

WHITE CITY—Mardi Gras celebration.

Lee King is now assistant to Harry Benson in the box office of the La Salle.

Ralph T. Ketterling is looking after the publicity for Joe Howard's Comedy theatre.

Chester Rice is in the city looking after the press work for "The Governor's Lady" coming to Powers'.

Charles M. Ross has arrived in Chicago after ten weeks spent in the east. He will remain in Chicago.

William Elliott is here to look after the preliminaries of "The Governor's Lady," booked for Powers' theatre.

John Petret, formerly a newspaper man of Boston, is in town looking after the publicity for Rose Stahl in "Maggie Pepper."

One of the players in "The Ellixir of Youth" reports that there were at least twenty people in the house last Saturday night when the piece closed at the Cort.

Will J. Davis, manager of the Illinois and Harry J. Powers, of Powers theatre, are interested in getting up a fund for a memorial to Eugene Field, the poet.

"The Blindness of Virtue" opened at the National Sunday to big houses. T. C. Gleason's company, which did the piece for some time at McVicker's is playing the piece.

Chief Almy, in the box office at the Majestic for some time, has been transferred to the Olympic. Fred Johnson, from the latter house, has been sent over to the Olympic.

Nina Marling has been confined in the White Hospital at Marshalltown, Ia., since Aug. 8, with an attack of typhoid fever. She will leave for her home in Seattle in about a week.

Doris Keane will appear at the Princess in "Romance" after "Little Miss Brown" has left. It is rumored that the piece is to pass from the control of the Shuberts to Charles B. Dillingham.

Ralph Graves, formerly of the Washington Post, has arrived in the city and has begun the advance work for "Damaged Goods," which will come to the Blackstone in about a month.

There seems to be a disposition in some quarters to fight the new ventilation ordinance. Commissioner Young says that he has found that picture men have been asked to donate \$25 each to the fight. It is ascertained that the legitimate houses are not touched by the new law, and it has been stated that it does not apply to any houses except to those erected or opened after July 1, of this year.

Chicago will have two openings next week. "The Governor's Lady" at the Powers and Rose Stahl in "Maggie Pepper" at the Blackstone. This will leave but three of the legitimate houses to open, the American Music hall, which will open with "The Field 'All Aboard," Sept. 28, the Studebaker with "The Winning of Barbara Worth," Sept. 22, and Howard's about Oct. 1, with "A Broadway Howdaymoon."

Word has been received from Alex Pantages by Minnie Palmer, to the effect that the Four Marx Brothers have been breaking all records in the west with "Mr. Green's Reception." The show has at Edmonton were \$1,500 above ordinary takings and at Calgary and Spokane they were also above records. The young men will play the coast time before returning east, and will play a return date in San Francisco.

Bernard Ulrich, business manager of the Chicago Grand Opera Company has returned from a trip across the country which included stops at Dallas, Tex.; Los Angeles, San Francisco, Salt Lake City, Denver, and the territory of the company will open at Dallas March 4. The company will then go to Los Angeles for a week, and San Francisco for two weeks and it is probable that Denver will have four performances and Salt Lake City two.

SAN FRANCISCO
By HARRY BONNELL
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2212

ORPHEUM—Elsa Ruggier, artistic hit with her "cello." Jack Kennedy & Co., in "A Business Proposal," comedy going over nicely. The opening got away much better than the finish, which dragged somewhat. Manning, Moore and Armstrong, fair Cabaret act. Buckley's Animals, appreciated in closing position.

TOLUCA—Olympia girls had the opening spot, were fairly successful. Ethel Kirk and Billy Fogarty, lit. Blanche Walsh and Co. scored. Pianagan and Edwards did just as well as the opening week.

EMERSON—Excellent entertainment. The Lelands gave an artistic account of themselves in the starting position. Mae Francis followed and showed class. Walker and Ill, fairly amusing in a shallow skit. Evans and Vidocq, fairly good. Manning, Hyman and Lee, clean score. "The Girls and the Jockey," closing position and played, comedy going big. Cory Erne, local, added. Frederick L. Gerke Co., appeared in the revised Montague sketch, "One Christmas Night," which failed to get results desired.

PANTAGES—Good show. William Schilling and Co. in "Destiny," were inclined to over-act, too much talk also. "Sorority Days," EMERSON received a warm reception. Giffen, fairly well opening spot. Thomas Dalton, amusing. Four Victors, closing, excellent.

COHT (Homer F. Curran, mgr.; Shuberts).—"Headly Mover" (second and last week).

COLUMBIA (Gottlieb Marx & Co., mgrs. K. & E.).—Mission Play (third week).

ALCAZAR (Belasco & Mayer, mgrs.).—Ralph Herz musical comedy stock (second week, "Madame Sherry").

THE O. C. B. (W. H. Leahy, mgr.).—Comic opera stock, "The Beggar Student."

The California State Fair opens Sept. 13 at Sacramento, for one week.

Bert Levey vaudeville is at Vallejo, Cal. (Empress, Al Watson, manager).

Word comes from Vancouver that William Dowling is the slated successor of Ned Lynch in the Avenue Stock company.

The comedy, "Mr. Hopkinson," is announced as the next offering at the Alcazar, to follow the current attraction, "Madame Sherry."

The management of Grauman's Imperial theatre has inaugurated a new policy of big feature films that are offered for one week.

The Empress, Tacoma, is now under the resident management of John H. Burns, a vaudevillian who formerly hailed from this city.

The leader of the orchestra in the Opera House at Watsonville, Cal., in Frank Becker, formerly of Lord and Meek's Musical Comedy Co.

Three desertions have been recorded from the Lyceum Stock Co., San Diego. They are Margaret Lies, Lizette Holdsworth and Frank Thorne.

Wm. Forester and Olli
This Week (Sept. 8)
American Theatre and Roof Shubert, Brooklyn
Address VARIETY, New York

HIRSCHMEL HENDLER

(THE POET OF THE PIANO)

Engaged by Mr. JOHN CORT for 3 SEASONS

SPECIAL FEATURE WITH

THE ANNA HELD ROAD SHOW

Personal Direction, MAX HART

Mary Logan, number producer with the James Post Musical Comedy Co., is to reinjoin that organization when it reopens at Pantages, Sacramento.

Governing Director Hugh D. McIntosh has engaged the Richards Brothers and Lucille Savoy for the Rickard Circuit in Australia, both acts to sail Oct. 21.

One Ben Bernard opened Aug. 30 at Marshfield, Cal., with a pop burlesque organization reported to be playing one-night stands north of here with a travesty of "The Only Way."

J. C. Langley, a manager for Turner & Dubenko's chain of picture theatres, is nursing several painful injuries sustained Aug. 27 in a motorcycle mishap across the bay in Alameda.

It is understood Monte Carter and his pop burlesquers are to bring their engagement at the Garrick, Stockton, to a close Sept. 20 and the following Tuesday sail for Honolulu to open in one of the theatres there.

The Columbia Park Boys' Band of this city have again been heard from on their tour of the world. They are now in Australia, where late reports say they are making a hit in the Antipodean cities.

James Sheagreen, ahead of the Margaret Anglin show, has been planting some very effective newspaper stories for his star during the last few weeks. The Anglin show follows the "Mission Play" at the Columbia.

Leonida di Nola, a 19-year-old girl of this city, and described as a "talented young musician and pianist," is reported missing from her home at 304 Steiner street, and the belief is expressed that her absence is due to the lure of the footlights.

The Brennan-Fuller (Australian) Vaudeville circuit has reopened offices here in Pantages theatre building, where A. R. Shepard, the new American booking representative, is located. He is taking out an agency license and hereafter will book direct. This week he was joined by Mrs. Shepard, who arrived here Thursday from Sydney.

With contracts for ten or more weeks, from six to eight acts a week are coming in here from Chicago to open on the Bert Lacey Circuit. With the booking of the pretentious bills required at the Republic, Los Angeles, Wigwam and rejuvenated Princess here, Lacey found it necessary to fortify himself with a better grade of attractions.

The theatrical syndicate that recently purchased a frontage of 75 feet on Macdonald avenue, near Eleventh street, in Richmond, across the bay from here, as a site for a class A theatre, has since erected a sign on

the property announcing its intention to build. The structure is to be a combination theatre and office building.

A reduction has been made recently in the working stage crew at the Majestic "pop" vaudeville theatre in this city by the "letting out" of William Quinn and Frank Burkhardt and leaving Thomas Burke alone to handle the back of the house. Twice week the latter is allowed assistance to make the sets for the new shows.

A stock musical comedy tabloid company has been lately organized here by the management of the Wigwam and is rehearsing for an early opening. The plan is to alternate the tab with the Ed Armstrong pop burlesquers and another company that Armstrong is to organize and to play the three alternately between the Wigwam and Princess in this city and Bert Levey's theatre, San Jose.

U. S. Medical Inspector R. P. Crandall and wife, Bonnie Clark, formerly of Edwards' Song Revue, and also a former member of the companies of Blanche Ring and Bessie McCoy, sailed from here Sept. 5 for the Philippine Islands, where the husband will take command of the Naval Hospital at the navy yards in Canacao, just across the bay from Manila.

Roy Clements has joined the Scott Players which are to occupy the stage of the Tivoli Opera House next week for six nights for a charitable cause. The veteran, McKee Rankin, is directing the show. The bills are "Nadje" and "Mary of Magdalen." The regular Tivoli company will in turn go on the road for a four days' tour, opening Sept. 15 at Petaluma, then Santa Rosa, San Jose and Sacramento.

Preparations are being made to commence construction shortly on the "Submarine" concession that is promised for one of the big attractions here at the Panama-Pacific International Exposition. Jacob, Adolph and Morvyn Buzendrofer, Californians, are the listed builders and owners of the exhibit. The "Submarine" is a cigar-shaped riding device, fashioned after the design of the Government submarine boats, and with several of these it is proposed to take visiting passengers down to the bottom of an artificial lake on constructed steel rails. It is planned to produce the pitching sensations of real sea travel and through spacious portholes in the "hulls" will be observed much of fish and coral life known to exist in the ocean.

The new San Francisco (Evening) Call made its initial appearance on the streets Sept. 1 at one cent. It gives the impression of being an out and out Hearst publication, although that percentage does not appear to be directly interested financially or otherwise. The rival afternoon dailies, Post and Bulletin, were unable to resist the temptation of throwing some editorial "mud" at the new sheet,

including disparaging cartoons of W. R. Hearst, but at the same time they both openly acknowledged their fear of the new competitor by promptly cutting their selling price to one cent.

Izzy M. Weingarden, the former Chicago burlesque manager, has been here very lately for the ostensible purpose, so it is said, of looking over the field with a view of establishing a Coast burlesque "Wheel," with the aid of Coast capital. Stock burlesque was successful out here until Ed and Will Armstrong were opposed by every little fly-by-night manager who could manage to get hold of a few old discarded play manuscripts and worn-out costumes. Weingarden's plan is understood to be to line up a route of week stands and one and two-nighters, and bring the shows out of the east by way of Denver and then from Southern California straight up the Coast as far as Vancouver, from which point the routing would be back eastward through Spokane.

An echo of the recent vicissitudes of the Affiliated American Amusement Co. (musical comedy tabloid promoters) of which Frederick Gleason of Oakland was president, was heard down Stockton way a fortnight ago, when on the motion of the district attorney, the case against one Sidney Pollak of alleged fraudulent raising of money via the worthless check route, was dismissed for lack of evidence. Pollak is orchestra leader at the Macdonough theatre, Oakland, and was charged with negotiating a bad check for \$200. Fred Kressman, manager of the Yosemite theatre, Stockton, was the complainant. Pollak was manager of a show sent out by the Affiliated Co. and raised the money, as it is said, to move the outfit on to the next stand. As the story goes, Gleason was to have deposited sufficient money in the bank to meet payment and his alleged failure to do so resulted in Pollak's arrest. The latter satisfactorily adjusted the matter by making restitution for the \$200.

Bert Levey appropriately styled his rehabilitated Princess, "The Playhouse Beautiful." Levey worked wonders in improvements during the week the theatre was closed. The Princess now looks like a real theatre, and under the Levey management is run like a regular playhouse. Instead of a picture being sandwiched in between each act, the show opens with a reel and then the six acts are presented with precision and rapidity before the second and closing picture is offered. The Princess has 1,500 capacity, and with the weekly bills made-up of the very best material that his circuit affords, he looks to have picked a winner. The business subsequent to the Sunday opening and Labor Day has held up encouragingly well. While several candidates for resident managerial honors are being considered, no selection is expected to be made right away. During the Interim General Representative Bill Dalley will hold down the job.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There were few weak spots to be found in the week's bill, and there was ample enough of the good quality stuff to strike more than an even balance, the average holding up well, with two or three "booster" acts near the finish. Frank Sheridan and Co. in Richard Harding Davis' "Blackmail" featured, but it is the Courtney Sisters put the big mark to their credit when the running of the show is summed up. The Davis sketch is featured by stage heroics of the glaring kind with Sheridan, a capable actor, in the principal role. Mr. Davis just missed landing Mr. Sheridan a red-fire dramatic hit. Shortening of the dialog in two or three places and another finish will do the trick. Three long speeches following one another are needed to acquaint the audience with the text of the story. That's the sketch's principal fault. It needs some action where there is so much talk, and the plain murder of the blackmailer in full view of the audience smacks too broadly of the "miller-drammer" to hit the exact spot desired. Lewis and Doty followed the sketch and the boys found little trouble pulling those in front back to the lighter vein of entertainment. Only one song missed fire and strangely it was one of their new ones. Loretta Palma and Bosco held attention with magic, which, although not living up to the program billing as being absolutely original, is splendidly worked up with a cabinet trick for a finish which stands up as one of the showiest ever seen. Baby Helen repeated a former triumph as a juvenile entertainer. The little girl tells her stories like a veteran and her poise and stage presence stamps her as a regular little wonder. The bill had an excellent starter in Iosser's Boos Juggling Burlesque played, after which Welch, Daniels and Co. did fairly well with a rough comedy skit. Steiner Trio filled the closing spot with their comedy bur act, getting through nicely.

METROPOLITAN (Eugene Myers, mgr.; agent, Loew's).—Harden is this week's headliner. Monday afternoon, with a well-thumbed house, the escape artist did well without making any stir. During the week a change of routine probably was made, but it would have helped Harden and the house a lot had at least one new trick been used for the opening day. As a small time offering, Harden and the old Houdini tricks will do, but new tricks are expected in the house making a big for some of the big time patronage. Fred Hallen and Mollie Fuller were well received in the sketch, "The Bond to Jonesville." It is not a particularly bright bit of writing, but has the advantage of skilful handling and brought good returns. Tom Linton and "Jungle Girls" added a showy singing and dancing skit, the slightly disappointing and banishing the of up consid-

"A TRIP TO WASHINGTON"

(Hoyt's "A Texas Steer")

LA SALLE THEATRE, CHICAGO

Undivided Opinion of the Press

BILLY HALLIGAN ^A & ^D DAMA SYKES

THE HIT OF THE PERFORMANCE

These are all the notices:

AMERICAN
BY JACK LAIT.

DAMA SYKES IS "HIT" OF SHOW

"Double Cross" at Cort and Blapham in
Vaudeville for Coming Week.

Nine minutes on the stage, playing a "bit" in "A Trip to Washington" at the new La Salle Opera House has made Miss Dama Sykes probably the most talked-about player on the local stage. What she does in little consequence, how she does it is worth going miles to see.

Miss Dama has heretofore shed the effulgence of her beauty and graces over audiences in vaudeville; musical comedy will

henceforth demand her continued presence. Her appearance under the management of Harry Akins has "made" her in a flash for the principal theatres.

NEWS

By AMY LESLIE.

For the introduction of two perfectly irrefutable individualities Mr. Akins must accept a storm of bouquets. He has reaped Dama Sykes and William Halligan from the continuous et al. and the world of amusement feels thereby refreshed and encouraged. Miss Sykes is a flowerlike beauty of exquisite loveliness, the gift for delicate comedy is bewitching. She is arch and gravely mischievous in the way Ellen Terry used to be years ago, and her style is gracious and original. Here is a genuine find, a treasure who adorns and gives special elegance and force to the one or two scenes which must be played so cleverly.

Halligan is all sunshine and manly gaiety. His personality is of the sort which contagiously rushes in and captivates the public. He plays Copwell, which never was a sure shot, and made a tremendous hit by just being happy, melodious, entirely without conceit and appropriately artistic.

POST

By FREDERICK HATTON.

So much for the traditional roles. Enlargement of certain portions of the original document have given place for two unusually clever people who very nearly run away with the show. They are William Halligan and Miss Dama Sykes, former vaudevillians. Mr. Halligan is George Copwell, the congressman's self-engaged secretary, and he unveils the most engaging male personality that has been revealed at the La Salle since Cecil Lean bubbled into notice on Madison street. He has a good deal to do and does it all well. Miss Sykes has much less to do, as she appears only in contact as the adventures, Dixie Styles, but she does it with a charm, a revelation of personality and character sense that won the audience immediately.

INTER-OCEAN

By CHARLES W. COLLINS.

The "hit" of the performance, however, is registered when Dixie Styles enters to seduce Maverick Brander with kittenish wiles into the kiss which costs \$500 in photographic reproduction. This part is played

by Dama Sykes, a lovely young lady of brief stage experience, and that only in vaudeville. She contributes a genuine characterization: she is easy and natural, and fascinating; and she "comes over" with the certainty of a veteran. "Who is Dama Sykes?" was the topic of much between-acts gossip last night.

RECORD-HERALD

By JAMES O'DONNELL BENNETT.
Miss DAMA SYKES, appearing briefly, as the serio-comic siren who kissed Maverick Brander, gave me my first real laugh at the La Salle last evening.
I was very much obliged to that lady, who is as picturesque and unusual as her name. Miss Sykes was very droll in this bit and the audience gave her the gladdest hand of the evening.

TRIBUNE

By PERCY HAMMOND.

Miss Dama Sykes, in the role of the ingenious adventures whose mother once kissed Daniel Webster upon the lips, is fine and individual and stands out in the rather conventional cast.

ably. James F. MacDonald got his songs and talk over in good shape. MacDonald is a dressey fellow, has a good delivery and hits the mark as a classy single turn. Bonner and Powers pleased with their snappy singing and talking act, working up a nice finish with a patter bit. Claude and Marion Cleveland pulled down a big share of the applause honors. The girl goes in a bit strong on some of the "nut" stuff, but gets most of it over in the right groove, and there was plenty of applause for them at the finish. Adiro and Mitchell's revoluting tender stunts made a nice act for the opening spot.

LIBERTY (M. W. Taylor, mgr.; agent, U. B. O.).—One of the best balanced and even running shows seen here in a long while. Zoda and Hoots novelty dancing and contortion offering did nicely as an opener. Smedley and Biscary worked up a pleasing singing and talking turn with a little stepping by the woman. Showing looks like a tryout for a new skit and the act should be whipped into a likable number. They have a new idea for the old "bench" style of act which helps from the jump, two autos are stalled on a bridge, giving the opening. The act needs a lot of snafu added to it to inject speed. Fine opportunity for some good cross-fire talk. Girl a recognized dancer and fellow adds something with a good voice. It's an oddly arranged skit, the girl finding time to change clothes in the woods, where there must be no "Peeping Toms" to watch. The idea is there. All the act needs is to mend the talk. Pietro was the big clean-up for applause. He is very popular here, was given a big reception, and there was plenty left for the finish. The Lorraine Dudley and Co. sketch hit a high mark of favor and held up right to the finish, where it took a bit of a flop when Miss Dudley—it is presumed, there being no programs—followed a clever bit of character work and a ripping anti-climax in the way of a struggle—by an attempt at dramatic acting which fell short of the mark. O'Neill and Walmesley, evidently "parties from the west," are a new sort of "nut" act. If there is any act that can dig more old boys up and get away with them better than this pair, they have not hit this part of the trail. But they work fast, started the laughs going early and held them pretty

steadily to the finish, where some harmonizing sent them off right. They will be liked in the "pop" houses, for their gags are so old they will be new to the small timers. Carlos Caezaro put a great finish to a corking good bill with his weight juggling stunts. Caezaro opens with one of his best tricks, which takes the edge off the cannon-ball stunt. It ought to precede the aeroplane feat. The act scored solidly.

BOSTON

By J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, res. mgr.; agent, U. B. O.).—Clifton Crawford, feature. Much new stuff. Henshaw with Avery ran a close second for honors. A real surprise was furnished in the Transatlantic Trio, musical, augmented by heavy scenic investiture. The Great Adas Troupe of European aerialists, advertised here for presentation three weeks ago and the booking of which was switched at the eleventh hour, too late to stop some of the Sunday advertising, came in on the bill this week and went well, although not featured, as was the plan when the summer bills were running. English and Johnson, first appearance here with dances did well enough. Sydney Jarvis, assisted by Virginia Dare, fairly, although the act is a disappointment to many of their admirers, who expected something more snappy. Juggling Mowatts have but little new since their last appearance. Kilian and Moore, fair tumblers and Gladyings went well early, and Chalk Saunders got across opening.

ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville, big business.
ST. JAMES (R. Frank, res. mgr.; agent, Loew).—Vaudeville and pictures. The addition of big time acts in this comparatively new house has swung it to capacity.
COLONIAL (Charles F. Rich, res. mgr.).—Macklyn Arbuckle, in "The Merry Martyr." With the whipping in of the production, business increasing.

PARK (Charles J. Rich, res. mgr.).—H. B. Warner, in "The Ghost Breaker." If business had warranted, would have been retained and "The Conspiracy," which comes in next week, deferred. Warner cleaned up a substantial profit, however.
PLYMOUTH (Fred Wright, res. mgr.; Lishler).—May Irwin, in "A Widow for Proxy." Much expected, but disappointment resulted.

SHUBERT (E. D. Smith, res. mgr.).—Sam Bernard in "All for the Ladies." Good business.

MAJESTIC (E. D. Smith, res. mgr.).—Olive Wyndham in "What Happened to Mary." Good show, but business falling off rapidly. Close a here to make way for McIntyre and Heath coming from Montreal in their revival of "The Ham Tree."

BOSTON (A. L. Levering, res. mgr.).—Hanky Panky. Show closes permanently Saturday night and goes to New York for rehearsal of Winter Garden production.

CATTLE SQUARE (John Craig, stock).—"Under Two Flags," big business.

HOWARD (George Lothrop, res. mgr.; Progressive Burlesque).—"Honey Girls," capacity.
GRAND OPERA (George Lothrop, res. mgr.; Progressive Burlesque).—"Girls From Joyland," big business.

CARINO (Charles Waldron, res. mgr.; Columbia Burlesque).—"Dreamland Burlesque," good business.

GAIETY (George T. Batcheller, res. mgr.; Columbia Burlesque).—Mollie Williams Co., big business, good advertising campaign.

TREMONT (John E. Schoefel, res. mgr.).—Last week of pictures.

Manager T. B. Lothian of the Colonial was crippled Monday by the falling of a window frame on his foot at his summer home in Hingham, breaking one toe. He insisted on appearing at the house, however. It will be a month before he will be able to walk without trouble.

The Hub, at the corner of Dover and Washington streets, for years one of the homes of melodrama and later converted into a vaudeville and picture house, is now a Jewish theatre. The house is the first of its kind in New England. Prior to its official opening this week, Abraham Alpert, editor of the Boston Jewish American, addressed a capacity audience, and was followed by Rabbi M. M. Fisher, on "The Necessity of Jewish Playhouse." The opening attraction is "The Golden Canopy."

Still another change has been made in the opening date of the premier of "Her Little Highness," Reginald DeKoven having wired he will be unable to arrive in Boston for Monday night, owing to another opening in New York. The opening will come next Tuesday instead of Monday, with Mizzi Fates starred. The composer will be here the last

part of the week for final rehearsals. This postponement prevents a conflict of three practically premieres, "The Courtin'," opening Monday at the Boston for a first performance on any stage. It is Quincy Adams Sawyer set to music, the book and lyrics being from the pen of Charles Felton Pidgin and Justin Adams, and the music by George Lowell Tracy, a Boston composer. It will have a company of 75 with Grace Freeman and Arthur Ridgeway featured. The Majestic will open on the same date with "The Ham Tree," revival which has been tried out for the past week in Montreal. John Craig at the Cattle Square will produce "Bachelors and Benedicts" in stock, advertising it as a new show, although Ralph Herz originated the stellar role. The National will open Monday under its last year's policy of one big time and a long bill of small time acts.

The Cabaret at Nantasket closed this week.

The Hodgdon Booking Agency has been incorporated, Charles W. Hodgdon severing all connections with the firm. The new offices are Samuel Pollock, treasurer, and Carl Hutchins, general manager.

Next week, the Washington, a picture house at Washington and Kneeland streets, will open having been enlarged and 200 additional seats installed.

When the two-week engagement of "The Courtin'" ends at the Boston, "Joseph and His Brethren" will come in for an indefinite engagement.

"The Thief," "The Butterfly on the Wheel," "A Woman's Way," "Over Night" and "Baby Mine" will be used shortly by John Craig at the Cattle Square stock.

Maurice Campbell, manager of "The Ghost Breaker," which leaves the Park Saturday night, has been holding a literal reception in the foyer this week. The heart-breaking part of it was that his old friends, made when he first came here with Henrietta Crossman, are not entitled to admission on courtesies under the agreement of Boston manager.

Monday night Macklyn Arbuckle and Tessa Kosta introduced a new Tango at the Colonial in "The Merry Martyr." Arbuckle is going to lose weight.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

A despatch from Paris announces grand opera artists are to be exchanged between the Boston and Chicago companies which will feature...
Fevrier, M. Vanni, The artists affected are Louise Edvina, Lina Cavalieri, Lucien Muratore, Vanni Marcoux, Julia Clausen, Mabel Riegemann, Minnie Saitzmann-Stevens, Maggie Teyte, Carolina White, Alessandro Bobel and Aristodemo Giorgini.

Julia Sanderson's opening date at the Hollis is now dark, has been definitely announced as Sept. 22.

The Shubert and Majestic have at last issued their long expected artistic programs and the greatest surprise was that they came up to expectation.

ATLANTIC CITY

SAVOY (Jake B. Isaac, mgr.; agent, U. E. O.)—French & Els in "Rouge et Noir," pleasurable excitement. "Lips," Trappewitz and Anna Chance, Mr. Plipp, lighter; Confield & Ashley, good; Berrens, liked; Stella Tracy & Johnny Stanley, when speeded up should get over nicely; DeWitt, Burns & Torrence, fine; DeLuxe, excellent.

NIXON (Harry Brown, mgr.; agent, Nirdlinger)—Rosemary Girls, went very well; Kelly & Catlin, funny; Wilson Franklyn & Co., headlined; Evans & Wilcox, liked; King & King, good; Watson & Little, good; pictures, "FOLLO" (Fred E. Moore, mgr.; K. & E.)—"Madame President," all week.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grookett, bus. mgr.; agent, Jos. Dawson, direct through U. E. O.)—Willard's Temple of Music; DeWitt's Comedy Circus; Bobby Pandour & Co.; Miss Josephine; Dolini; Joe Hortis Minstrels; pictures.

Next week at the Apollo is split with Robert Hillard, beginning his season in "The Argyle Case," for the first half and "The Honey-moon Express," with Al Johnson the last half. "Madame President, the current week's attraction, was to have played but three days, but the illness of Billie Burke, who had been scheduled to star in "The Amazon," allowed the new force to remain all week.

Charley Grapewin breezed into town on Sunday and handed out a dozen laughs. Monday he opened at the Savoy in "The Awakening of Mr. Plipp." Tuesday morning he had a good laugh handed to himself. The mail contained a letter from a local institute in which was told the new and easy method of curing alcoholism.

George M. Rappelyea, who has conducted the Bohemian Cafe here for the past few years, died suddenly Friday night last from an attack of heart failure.

Walter Raymond, the stage manager of the Apollo, gave all his "boys" an outing last Sunday.

Another new picture house was opened a few days ago. It is called the Park and located on Atlantic avenue, at the corner of Ohio avenue. Stores flank the entrance and there are apartments above. This makes the twentieth picture house in town.

NEW ORLEANS.

By O. M. SAMTEL. CRESCENT (T. C. Campbell, mgr.; K. & E.)—Don McGrath in "Mary's Lamb."—"Quo Vadis" pictures. LYRIC (Bert Gagnon, mgr.)—Gagnon-Pollock Stock Co. in "The Third Degree." MAJESTIC (J. C. Kalem, mgr.)—Vaudeville. ALAMO (Wm. Gueringer, mgr.)—Vaudeville.

ORPHEUM (Arthur White, mgr.)—Opening program thoroughly entertaining. The "Bonds" drill, "The DeMars" charming. Moore & Elliott, laugh provoking; Five Sullys, applause hit; Florence Roberts, splendid vehicle. Ideally interpreted; Jack Gardner, did little; Hanlon & Hanlon, closed.

LAFAYETTE (H. C. Thurston, mgr.)—Herman's Animals, favor; Calloway & Roberts, scored with sure-fire Hokum, as did Lewis Griffin & Lewis; Weston & Leon, appreciated; Johnson, Howard & Lisette, hit.

HYPODROME (Low Rose, mgr.)—Dainty Maxine, fair; Valin, liked. Immensely; Irene Aldhane, conventional; Billie Oes, big; Aldeana, old timer; Elliotts, well received; Moore Gilson Trio, closed.

The Emma Huntington "Peek Co. opens at the Dauphine Sunday in "Teas."

John Stengard succeeds Frank Marcantano as treasurer of the Orpheum. Walter Katman is again press representative of the theatre.

Somebody's coming to Sol Myers' house. Underlined for the Crescent next week is "Little Miss Fix-It," which closed and stranded at Toronto last Saturday.

PITTSBURGH

By F. LANG GRAND (Harry Davis, mgr.; agent, U. E. O.)—Marie Dressler, well received; Julius Roden, hit; Rodney, Grace DeMar, charming; Kallivama, clever; General Pizarro, fine; Ball & West, good; Demarest & Chabot, pleased; John & Mae Burke, scored; The Youngers, clever. HARRIS (C. R. Buchheit, mgr.; agent, U. E. O.)—"Ten Little Lambs," very good; Jesse-Lina Rogers & Co., well received; Kennedy & Kramer, scored; Capital City Four, fine; Duke Woods, clever; The Great Restive, pleased; La Verna & Allyn, very good; Billie Myers, entertained; The Juggling LaBelles, clever.

FAMOUS ACTRESS LOSES 70 LBS. OF FAT

Texas Guinan, Star of the "Passing Show" Company, Offers Her Own Marvelous New Treatment to Fat Folks

NEW TREATMENT GIVES ELEGANCE OF FIGURE AND STARTLING RESULTS QUICKLY

If You Are Fat and Want to Be Thin, You Can Reduce as Many Pounds as You Desire By This Astonishing New Method

As Texas Guinan had to perform at the matinee it seemed the easiest thing in the world to arrange an interview without consulting her. The vigilant stage doorkeeper was easily passed. The dressing-room was hospitably turned open by a maid, and then—well, Miss Guinan, that is, what is left of her, appeared. "So you have come to learn the story of my weight reduction, have you?" said Texas in her breezy style, with her glorious countenance beaming in smiles at her supreme gladness, realizing how appreciative the world was in bestowing admiration and applause upon her, all on account of the new glory of her form, which she had "re-treated" almost as if by magic with her own marvelous new treatment. "While you are not going to get away with my secret," said Texas, "it is true that my seventy pounds of weight reduction was brought about with my own delightful treatment, but it cost me a pretty sum of money to learn it, and I am not giving my secret of how I lost my weight free to reporters, but I have written a book telling all about this wondrous new treatment which rescued me from the treadmill of fat. This book has just come out of the press and is offered free to fat burdened men and women, as I early learned in life that the only way to know happiness was to give it to others, and if by letting the world know of this harmless, quick method of reducing weight I can do a great good, then I will feel that I have not lived in vain."

"But won't you give me an inkling of its component parts? Just a suggestion as to what it is, or will I have to be content to read your free book telling all about it?" "That is exactly it," said Texas, "but I don't mind telling you what the treatment is not. It does not consist of internal drugs or medicine; there is nothing to take internally. Neither is there any pink cold oruff camphor water, or worthless, harmful stuff to rub on the body. There is no sweating, no bandages, no Turkish baths. The treatment does not consist of a single exercise or physical culture of any description. There is no diet. One may absolutely eat all the food they desire of any kind, and go right on reducing without depriving themselves in any way.

"There are no enemies of flushing of the colon, no harmful massaging, no sweating garments to wear, no immersing yourself in hot baths with the tub filled with obesity water or epsom salts, nor does it include any medicinal concoction of acids, aetor, and fat has nothing to do with any drug store prescription to have filed. There is no formula to carry out, no soaps to rub on the skin; neither is it a religious faith cure or Christian Science stunt. It is not a vibratory electric massage treatment, mental suggestion—no, and it is not a belt or mechanical device of any kind.

"I have tried many such fakes. I tried drugs, pills, capsules, harmful concoctions to rub on the body. I have tried sweating and taking Turkish baths, exercising, physical culture and everything known to science without result, and without losing weight. As I was about to despair and give up in disgust all further efforts to reduce my enormous weight, which was two hundred and four pounds, I, by lucky accident, learned of the most simple, harmless, rapid, safest fat reducing treatment on earth. I tried it on myself, and with astonishing results. My friends stood aghast in amazement, marveling at the wondrous change in my appearance. My fat just rolled away. Af-



MISS TEXAS GUINAN. God's masterpiece and the most fascinating actress in America.

realize that I was doomed to despair and failure.

"My success in reducing my own fat proves that there is no such word as 'fail.' I simply would not be resigned to my fate, and although everyone said 'Texas, there is no way out of your dilemma,' and told me that no fat reducing specialist could reduce my weight, I determined not to give up in despair, with the result that I absolutely conquered my fat. My new, great book on obesity, which gives full particulars of my simple, safe, quick, harmless fat reducing treatment, is now ready and will be sent free to all who wish to reduce their weight any number of pounds.

It is simply astonishing the faster this new treatment is causing among the intimate friends of Miss Guinan to whom she has given it. A letter from the world's most famous dancer, La Petite Adelaide, "Dear Miss Guinan, let me congratulate you upon the high excellence of your remarkable new obesity treatment, which I find reduces me as rapidly as I desire. Sincerely, Adelaide." Other letters of praise and appreciation are pouring into Miss Guinan from all parts of the country from those who have reduced by her successful treatment. Louise Brunelle, the Quaker maid, one of the earth's greatest beauties, states she lost 10 pounds the first week with this astonishing new treatment. It is said this remarkable treatment is not unlike the treatment used by the court ladies and famous actresses of the Old World, who have been using a similar remedy throughout Europe and the remarkable thing is that Texas Guinan is the first to introduce it in America. Her free book, which is now ready for distribution, should be requested by all who desire quick reduction. It is written in a fascinating style. It explains how, by her treatment, Texas Guinan, who is acknowledged America's most successful star, reduced her own weight seventy pounds, and conquered the monster FAT.

This glorious little woman is doing her utmost to benefit fat men and women who are in need of a perfect home treatment. Everything will be sent to you in a perfectly plain package, so that in your own room, away from all prying eyes, you may plan to reduce your weight at once. Miss Guinan wants to help all who are burdened with superfluous fat, and thereby make life really worth the way.

Write her at once, and learn the anguish she felt when her girlish beauty started to develop to abnormal proportions. Read of the tears she wept when that monster "fat" made her realize that she must give up her profession and fade into oblivion. Learn how she experimented, how she tried everything and, finally, with patient effort and determination she conquered her fat. Learn of these things, you may improve your own weight and destroy your own fat, so it will not be longer necessary for you to suffer the jibes and sneers of others. Remember, there is no exercising or physical culture of any description in her treatment, no harmful massage or worthless poison for the body. You may eat as many meals daily as you desire and go right on rapidly reducing. A most astonishing part of this fat reducing treatment is that it does not produce wrinkles or leave the skin flabby. All who have been dieting and starving themselves, trying to reduce, will be shocked and who have been taking exercises and internal pills and who have been taking internal and external remedies should write for a copy of her great FREE book entitled "RAPID WEIGHT REDUCTION WITHOUT EXERCISE, DIET OR INTERNAL REMEDIES" so that you may start to reduce your burdome fat as rapidly as you desire. Simply write a brief letter of a postcard and ask for her new book. Everything will be sent absolutely free. Do not send any money, because it is absolutely free.

Address: TEXAS GUINAN, Suite 281, Lanco Building, Los Angeles, California.

R. O.)—"Ten Little Lambs," very good; Jesse-Lina Rogers & Co., well received; Kennedy & Kramer, scored; Capital City Four, fine; Duke Woods, clever; The Great Restive, pleased; La Verna & Allyn, very good; Billie Myers, entertained; The Juggling LaBelles, clever. LIBERTY (J. H. McCarron, mgr.; agent, W. Keefe)—Hertrah & Bertrah, hit; Wilson & Selinger, very funny; The Forest Trio, clever; The Carraras, fine; Snowie Mabbell, very good; May Bushnell Co., pleased; Morrell & Jaeger, entertained; Bartlett, fine; El Gordo, entertained.

VICTORIA (Geo. Schafer, mgr.; agent, Sun)—"Candy Store Girls," very good; Romany Trio, fine; The Four Vallera, clever; W. S. Harvey & Co., pleased; The Loan Shark, well received; Booth & Howard, very good; Percy Pollack & Sunshine Girls, scored. NIXON (Thos. Kirk, mgr.; K. & E.)—"The Winning of Barbara Worth," 15. "Fine Feathers" 15. ALVIN (J. P. Reynolds, mgr.; Shubert)—"Feg O' My Heart," well received. 15. "Snow White and the Seven Dwarfs," 15. LYCEUM (C. E. Wilson, mgr.; R. & H.)—

"Kindling," 15. "Life's Shop Window" 15. GAYETY (Henry Kurtzman, mgr.; Easton)—"Taxi Girls," 15. "Gaiety Girls" 15. "The Happiness of Mrs. M." 15. "Sweet Kitty Bellairs," 15. "45 Minutes from Broadway." BITT (Whitbach, mgr.)—Stock, "Sister Bertrics," 15. "The Chaperone" 15. "The MERRIAN" (C. Immerman, mgr.)—Stock, "The Man," 15. "Mad of Myra." EXPOSITION—Souza and His Band. EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin). 8-10. Campbell & Parker, hit. Gates & Gates, clever; Braddock & Loughton,

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MARINELLI'S LATEST FIND

OPENS AT WINTER GARDEN, NEW YORK, SEPT. 15

Laughs: Jimmy Dodds, good; Jean Finneran, very good. 11-13, Winna Sunny South Co.; Alvin & Nulty; The Tomassos; Harry Glenn; Sensational Young.

SQUAW RUN—Hiawatha, the last week. WARRINGTON AV. SHOW GROUNDS.—"Happy Land Carnival."

PARK (J. R. McConnell, mgr.; agent, Royer).—8-10, Smith & Warnock; Ward & Clayton; Allen & Allen. 11-13, Leslie & Adams; Richard Williams; Winchester & Clayton.

K. & K. O. H. (A. W. Kroll, mgr.; agent, Royer).—8-10, Leslie & Adams; Agnes Dovey; Dick Maddox. 11-13, Schack & Blume; Allen & Allen. F. LANG.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orphanum).—Louis Simon and Kathryn Osterman, in "A Persian Garden," although a repeater, scores heavily. Billy "Sword" Hall and Jennie Colburn and Co., second. Walter Lawrence and Frances Cameron, easy third. James Thornton, did big, although it took the crowd some time to warm up. Ballinger and Reynolds could hold a better location than the opening if the mothers work of the girl did not detract from the man's good comedy and clever work on the wire. (Miss) "Mike" Berkin, violinist, is well received with commonplace playing. Welch, Mealy and Bell, got across. Handalis did well closing. House will probably do capacity all week with state fair crowds.

CRYSTAL (William Gray, mgr.; agent, T. H. C.).—rehearsal Mon. 10.—ORILLA Barber & Co., hit of bill; Marzetta's Cockatoos, featured; Bartram, Deane & Reed, good; George Wilson, fine; Harry Davis, excellent. Business great.

EMPEROR (William Raynor, mgr.; agent, S.C.).—Edna Aug. leads without difficulty in headline position; "Behind the Footlights," good; Leo Beers, excellent; Adelyne Lowe

& Co., fair; Houghton, Morris & Houghton, good closing. Excellent business.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Passing Show of 1912," opened Sunday night, but not to capacity, probably due to heat. Big week indicated.

SHUBERT (C. A. Newton, mgr.).—Permanent stock opened Sunday night with "Wildfire" to fair house. Company well balanced.

GAYETY (J. W. Whiteside, mgr.).—Jack Singer's Behman show. Fine business. ALHAMBRA (George Fischer, mgr.).—Pictures.

FABST (Ludwig Kreis, mgr.).—Dark.

SAXE.—Kinemascolor.

Sustaining a loss of about \$5,000 this season, the Ravenna Park company, through President and Manager R. W. Hopkins, has filed a voluntary petition in bankruptcy, scheduling liabilities at \$6,952.87 and assets at \$2,198.12. Liabilities are practically all unsecured. A new concern is being organized to take over the place next year.

State fair week, always a joyous period for all theatres, opened Monday. Visitors from the country miss the old Bijou and its melodrama, where "In Old Kentucky" was state fair week attraction for nearly twenty consecutive years. MORGAN.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Aug. 5
THEATRE ROYAL.—Lewis Waller and Madge Titheradge in "A Butterfly on the Wheel." Improved business.

HER MAJESTY'S.—Fred Niblo return season with "Wallingford."

"HIPERION.—"The Dancing Master."
PALACE.—American Burlesque Co. in "The Speculator," doing biggest business in city. Principals are Bert La Blanc, Frank Vack,

Dave Nowlin, Paul Stanhope, Harry Burgess, Harris McGuire, Carlton Chase, Gertrude St. Clair, Flitzie Guy, Eugenie Le Blanc, Bob Hughes in charge.

TIVOLI.—Biggest bill ever at this house. Practically all American. The big riot, Primrose Four, "1,000 lbs. of Harmony"; they stopped the show on their opening. Laskey's "Hoboes" and Golden Troupe, Russian dancers, also received big applause. Bonnie Leonard and Martynne, Lola Krasavina, Hoop-rolling Mullers, De Bruns, Tom Dawson, George Whitehead and Charlie Zoll complete.

NATIONAL.—Hugo's Colored Minstrels supplying first half of bill. Ralph Er Mey, gymnast; Peg & the Limit (previously known as Ling & Long), hit of bill. Others here, Jessie Wilton, Alroy Girls, Post Mason, Jack Pleasants.

MELBOURNE.

HER MAJESTY'S.—Julius Knight and Irene Brown in "Bella Donna."

THEATRE ROYAL.—"Within the Law."

PRINCESS.—"Marrriages of Mayfair."

BIJOU.—Open Aug. 16 by Hugh Buckler and Violet Paget in "The Man on the Box."

OPERA HOUSE.—Billie Reeve, topliner; The Havilans; Cummins & Seaham; Lillie Langtry; Welch & Carbase; A. G. Spry; Glory Girl; Vaude & Verne.

GAJETTY.—Seven Mangers; George Murphy; Bryant & Bryant; Kelly & Wilder; Fred Rivenhall; Sharratt & Lang; Cliff Quartet and others.

Frances Ross, a big favorite in melodrama some years ago, was given a benefit at the Royal recently. A similar affair, for the widow of the late Andrew Howard (Howard Bros.) was poorly supported.

ADELAIDE.

THEATRE ROYAL.—Adeline Genée and ballet, in "Coppella," and "Arabian Nights."

TIVOLI.—Tiebor's Seals; Torcat's Roosters; Diamond & Beatrice; Flying Banvards; Dale & Brookes; The De Bruns; Kilty Dale; Kebab.

KING'S.—Ford & Monty; Gale & Sallie; The Greighton; Do-Re-Mi Trio; Guillaume, Baby & Co.; Tom Armstrong; Mabs Howarth; The Era Comedy Four; Delevale & Gilbert; Hall Raine, and others.

PERTH.

HER MAJESTY'S.—Oscar Asche & Lily Bravton in "Antony and Cleopatra."

KING'S.—American Boys Band.

MELBOURNE.—Six Heraldos; De Lea & Orma;

Linton; Paul Jeacle; Kurtis' Roosters.

SHAFESBURY.—La France; The Leonards; Braach & Braach; Llewellyn; Willis

Sisters; Weston & Hill; Little Mollie.

BRISBANE.

HER MAJESTY'S.—"Count of Luxembour."

ROYAL.—"A Soldier and a Man."

EMPIRE.—Holland's Entertainers; Four Stagpoos; Marvell's Cockatoos; "Mike," educated dog; Fritz Von Linton; Emeralds.

HOBART, TASMANIA.

THEATRE ROYAL.—Allen Doone in "Wearing of the Green."

AUCKLAND, N. Z.

HER MAJESTY'S.—The Hamilton-Pilmer Co. opened Monday.

OPERA HOUSE.—Brennan-Fuller Co., Two Duckworths; Fred Branscombe; Levarto & Collins; George Dean; Blavin & Thompson; Harry Collins; Rosebuds; Louie Duggan; Gazzas; Ridgeway Bros.; Corona; Camp's Figs.

A baseball match between the American Burlesque Co., playing here, and a team from Waverley, took place last Tuesday. The game was played in fancy costume and attracted over 2,000 people.

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The Primrose Four have become big favorites here, on and off the stage. Their time is taken up with entertainments given in their honor. Big Tom Murphy says "this is sure some hospitable country."

Jansen, the American illusionist, is angry at the action of Felix Biela and William De Hollis, late managers for his show. The latter subsequently ran Fasola, an indifferent performer, and used much of Jansen's printing as well as his photo blocks.

Ike Rose's twin show reports good business all along the line. Ike is no win Europe, but will return here about November.

Merlan's Dogs and Frank Fox, English comedian, are amongst the newcomers at the Tivoli today.

Baseball has got 'em all here. This county promises to become a big field for America's national game, as a majority of the schools now include it in their field games.

The Primrose Four and Laskey's "Hoboes" will try conclusions with a local nine next week.

The wife of Alexander Prince, the concertina soloist, died on her return voyage to England and was buried at sea.

The American Burlesque Co., after their Sydney season, will play Newcastle, with New Zealand to follow. The show will be in Australia for some considerable time yet.

J. F. Dooly, comedy wire-walker, who has been with the St. Leon Circus for some time, will return to American shortly. Available shows cannot use his act, owing to stages being inadequate.

Billie Reeves had a big send-off prior to leaving for Melbourne. A number of the Chasers, together with several other friends, were at the station. Together with fellow travelers, Reeves was forced to undergo vaccination owing to the smallpox epidemic.

The stork is hovering around the domicile of Charlie Zoll, the impersonator of Italian character.

The Alhambra and Princess theatres (small time), are doing very good business, notwithstanding smallpox. Both houses are playing strong bills.

Joe St. Clair, the West Australian entrepreneur, was in Sydney for a few days, and booked several acts ere departing last week. Owing to the support accorded his houses in the west, he will import acts from England, commencing from this month.

The Brennan-Fuller people will be playing an even greater number of acts from your side from now on. Ben Fuller having cabled his Frolic representative, R. A. Shepard, to keep him supplied.

Lillie and Dan Dunbar, Australians who have been in America some years, returned here last week, as did Alberto, a local magician.

Max Steinberg is still holding down his concessions with the Greater J. D. Williams people. He is practically the only one left of the original American bunch.

Hugh D. McIntosh, by all accounts, is going to shake things up when he returns here. Already he has arranged for something extra in the way of vaudeville attractions. The present standard of bills on the Rickards circuit has never been equalled. The Brennan-Fuller people are also getting a hustle on and Xmas time should find us in the centre of an American invasion.

Wirth's Circus is doing regular business. The show, although possessing no unusual features, is fairly good all-round.

BRIDGEPORT, CONN.

LYRIC (A. R. Sherry, mgr.; agent, U. B. O.).—Judice & Gale, pleased; Port & De Lacey, well liked; John T. Murray, entertained; The Monto Five, very good; White, Prizer & White, big; Carman's Minstrels, first honors; Kern & Arnold, pleased; Mlle. Laton, entertained; Stroud Trio, very good; The Krusulas, well liked; Bell Boys & Belles, big.

H. REICH.

BUFFALO.

SHEAN (Henry J. Carr, mgr.; agent, U. B. O.).—rehearsal Mon. 10.—The Rosaires, agile; Joe Cook, skillful; William Hawtry & Co., original; Vera Michelena, many encores; Dainty Marie, sensational; Laddie Cliff, favorite; The Meistrangers of Boston, excellent. This is an anniversary week.

STAR (P. C. Cornell, mgr.; K. & E.).—"The Sins of the Fathers," a company of six, excellent play, large audience. 15, Geo. Evans' Minstrels.

LYRIC (A. R. Sherry, mgr.; agent, Loew, rehearsal Mon. 10.).—Vandell Sisters, entertaining; Parry Gilbert, amused; Five Old Veteran Boys in Blue, drew big; Reed St. John Trio, artistic; M. & E. Rowlands, attractive;

"A Night in a Police Station," scored; Mack & Marie, clever; LaVette & Grant, well received.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"A Romance of the Underworld," interesting from start to finish. 15, "The Rosary."

ACADEMY (Henry Marcus, mgr.; agent, Loew; rehearsal Mon. 10.).—Cliff Bailey, darling; Teddy Dupont, surprise; Richard Maloung & Co., feature; Nick & Lida Russell, neat; Snyder & Hall, graceful; Allenhardt, acceptable; Cooper & May, went well; Harry Brooks & Co., enjoyable; Tom Fletcher, good; Dalley Bros., won applause.

GARDEN (W. F. Graham, mgr.; Progressive).—Dan Coleman and his "Follies of Pleasure," well deserved the cordial reception accorded it.

AMHERST (Sol Sverdloff, mgr.; agents, McMahon & Dee; rehearsal Mon. 5.).—Florence Wrighton, dainty; Chas. Neal, clever; Bill Brien, funny.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Trociadero Burlesquers," featuring Frank Finney.

TECK (John R. Olshel, mgr.; Shuberts).—The announced opening of "Romance" was postponed until 11, when Doris Keane and the Maxine Elliott Theatre Co. will open here. The change in the date was due to the rearrangement of the route of the entire country. Instead of the usual stands in the largest cities, the time will be limited to three nights, 15, Blanche Ring in "When Claudia Smiles." THAYER.

BURLINGTON, IA.

GARRICK (J. Henri Fischer, mgr.).—7, Great Arthur & Co.; Harry Green; Brown & Hertram; Cameron & Sherwood; Boyle Bros., and motion picture.

GRAND (Ralph Holmes, mgr.).—Neil O'Brien's Minstrels, 18. Pictures shown nights when no legitimate attraction billed.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—4-6, Four Huntings, scored; La Metena, novel; Irving Jones, hilarious; Cameron & Kennedy, clever; Peake, mystified. 8-10, "The Millionaire Bobbitt & Co., went big; Walter Middleton, won favor; E. C. Lindsay & Co., entertained; Hunter & Davenport, finished strong; Sully & Larsen, fair; De Angelo, appreciated.

Richard S. Ridgway, a local newspaper man, has been made general press representative for the houses controlled by M. W. Taylor, of Philadelphia.

The death of Paul Brooks, for years stage manager of the Temple here, and late of the Embassy, Philadelphia, is mourned by Brooks resided in this city all his life and was well known in the profession. DANIEL P. MCCONNELL.

CANTON, O.

LYCEUM (Abrams & Bender, mgrs.).—"The House Warmers," headlines this week, a hit; Neff & Shaw, good; Italia & Co., great; G. L. Miller & Co., excellent.

MYERS LAKE PARK (H. B. Rita, mgr.).—Cohan's Minstrels, 7, closed the season.

Manager Rita's figures show that there were 570,880 people at the park and 199,135 paid attendances at the theatre for season of 1913.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10.).—Cavans, good; Hal & Emery, Philadelphia, Lucier & Co., laughs; "The Pinafore Kiddie," pleasing; Trovato, well applauded; "Le Ballet Classique," clever dancing; Empire Comedy Four, hit; Captain Chink's Australia Boy Scouts, in a reality, sent to camp, life.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10.).—Mme. Adelaide Hermann, headlined; Ten Dixie Honeyuckles, feature; Wall & Kid; Two Stefanos, good; Welter & Lucas, won favor; Jack & Nellie Gibson, very good; Terry, Ben & Elmer, hit.

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10.).—"The Social Maids" with George Stone & Etta Pillard, and others, give a pleasing show.

SHIRE (Geo. A. Chenet, mgr.; rehearsal Mon. 10.).—"High Life Girls," in two acts. OPERA HOUSE (Geo. A. Gardner, bus. mgr.; rehearsal Mon. 10.).—Rose Stahl, in "Maggie Pepper."

PROSPECT (J. W. Lyons, mgr.; Stair).—"The Confession."

COLONIAL (R. H. McLaughlin, mgr.; Shuberts).—May Buckley, who was a local stock favorite at the Colonial all summer opened the regular season with a new show, "A Romance of Billy-Goat Hill."

ALHAMBRA (Fred Brandt, mgr.).—Beatrice K. Scott, singer, feature.

DALLAS, TEX.

MAJESTIC (O. E. Coulter, mgr.; Inter; rehearsal Mon. 10.).—Walter Howe, Edna Northland & Co., very good; Five Melody Boys, hit; The Flying Geers, good; Ted & Uno Bradley, pleased; Claude Golden, excellent; Benson & Belle, very good.

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GARDEN (Ray J. Stinnett, mgr.; Inter; rehearsal Sun. 12.).—Roas & King, good; Shigel & Matthews, pleased; Joe E. Barnard & Co., very good; Miller & Miller, good; Williams & Held, pleased. GEO. B. WALKER.

DANVILLE, ILL.

FISHER (C. V. Miller, mgr.).—"Prince of Tonight", 12.
LYRIC (C. V. Miller, mgr.; agent, W. V. M. A.).—First half, Robert Sherman, dramatic tableau Co. in "Faid In Full," scored. 20 half, Montrose & Jackson; Mitchell Sisters; James Morrison & Co. in "The Verdict"; Brown & Jackson; Kerr & Kennison Sisters. FLAUGHER.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.). rehearsal Mon. 10.).—Iola's Arcadians, big act; Joe & Lew Cooper, hit; Josie Heather, encored; Asahi, excellent; Ramsdell Trio, good dancers; Murphy & Francis, did very well; Helen Page & Co., pleased; Four Bard's fine.

MILES (C. W. Porter, mgr.; agent, T. B. C.). rehearsal Mon. 10.).—Adair & Hickey, very good; George K. MacDonald, interesting. "The Vital Question," good sketch; Lois Saldana, good; Florence Gray Smith, well liked; Fitzalmondo & Cameron, pleased.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Rube Willis, good; Joe F. Spissell, hit; Co., excellent; McDermott & Watkins, hit; Arthur Moris, pleased; George & Mack, very

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good; Florence Horat Trio, novel; Rowe & Clinton, very good; Whizzer & Palmer, good. NATIONAL (C. R. Hagedorn, mgr., agent, Doyle).—Walter Terry's "Fiji Girls, a miniature tabloid; his first appearance at this theatre; drew many encores; Almosnino & Jones, good; Ray & Perry, crane, fair; Chester's Dogs, very good; Frank Cutler, fair; Four Sullivan Bros., good; Max Rossi, poor; Muller Bros., big hit.

COLUMBIA (M. W. Schoenherr, mgr., agent, Sam).—Mony & Cantlon, fair; Le White, clever; Daley & Shewbrooke, laughs; Seven Castelucis, good; Charles De Camo & Dog, good; Aldridge & Huntley, fair; N. L. Dush, fair; Melo Morris' "Aladdin's Lamp," very good.

WASHINGTON (W. C. Lawrence, mgr., agent, Morris).—Cecilia Loftus in "Trelawney of the Wells." Excellent performance; big business.

BAIKIE'S (Richard H. Lawrence, mgr.).—Framrose & Berckstadt's Minstrels.

DETROIT (Harry Parent, mgr.).—"The Governor's Lady."

LYCEUM (A. R. Warner, mgr.).—"Little Lost Sister."

GAYETY (Wm. Roche, mgr.).—"The Gay New Yorkers."

CADILLAC (Sam Levy, mgr.).—"The Mirth Makers."

Broadway opens up Sept. 14. Sullivan & Condliffe will again look the house. Polly will be two shows daily. J. M. Ward continues as manager.

Helen Reynolds, of Reynolds Sisters, residents of Detroit, has joined Clark's "Runaway Girls." She will play the subplot part.

Theatrical business in Detroit was never better. All the houses are open and enjoying splendid patronage.

JACOB SMITH

EMMIRA, N. Y.

MAJESTIC (M. D. Gibson, mgr.).—8-10, Bougain Patterson in "Bouquet Affairs" pleased; Ben Boyer & Bro., excellent; Newhoff & Phelps, good; Violet McMillan, good. Capacity.

MOZART (Geo. H. Van Demark, mgr.).—8-10, Prince Florio, hit; Fox & Ward, well received; Chee, Wah Sun & Co., clever; Esther Gruber, good. Capacity.

LYCEUM (L. C. Norton, mgr.).—11, Sothen and Marlowe.—13, Joshua Simpkins.

J. M. BEERS

ERIE, PA.

COLONIAL (A. P. Wrechter, mgr., agents, U. B. O. and Gus Sun; rehearsal Mon. 10).—Two Klitke, good; Myrtle & Daley, encored; Craig & Williams, big; McHugh's Minstrels, feature; Salvatore, good; Trolley, clever.

MAJESTIC (D. D. Kelley, mgr.).—"East Lynn"; 13, "The Quaker Girl."

HAPPY HOUR.—Burke's Musical Comedy Co.

Waldameer and Four Mile Creek Parks both close this week for the season.

M. H. MIZENER.

EVANSVILLE, IND.

NEW GRAND (C. McGowan, mgr.).—1-6, The Great Monahan, good; Thompson & Berri, good; 3 Musical Loretas, very good; Dow & Dow, very good; Deava Manikins, good; Musical Tyrone, fair; Kitchell's Girls, Wm. Edmonds & Co.; Whelan, West & Whelan; The Dunbars.

EDW. SHAW.

FALL RIVER, MASS.

SAVOY (L. M. Boss, mgr.).—Malley-Dennison Stock (Co. in "The Chorus Lady"; business good.

BIJOU (Chas. E. Cook, mgr.).—Bayless-Hick Stock (Co. in "Shall We Forgive Her?"; Excellent business.

ACADEMY (L. M. Bona, mgr.; agent, Leow; rehearsal Mon. 10).—Love Specialist, good; Fred Sanford, very good; Newmans, hit; Girard & West, excellent. 11-13, Jane Hope & Co.; Strik & Walsh; Welcome & Welcome; Gladding & Hennessy.

EDWARD F. RAFFERTY.

HAMILTON, O.

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal, Sun. & Thurs. 11.30).—7-10, The Regolas, good; Edmonds & True, fair; The Tango Dancers, failed to open; Victoria Trio, well received; "Alaska Honey-moon," musical tab, headline. 11-13, Corhill Troupe, feature; Musical Goolmans; Kennedy & Murray; Hickman & Willis; "Country Store," extra added. Business good.

SMITH'S (Tom A. Smith, mgr.).—Anna Belle Ward; pictures.

Q'AD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Week 8, Kalma & Co., clever; Ethel May Barker, fine; Ray & Willard, went well; Manon's Grand Opera Co., excellent; Bryan, Sumner & Co., pleased; Fay, Two Coley & Fay, took the house; Ed. Reynard, big hit; pictures fair.

J. J. P.

HONESTEAD, PA.

GRAND (John Stahl, mgr.; agent, L. C. McLaughlin).—Johnson Bros. & Johnson; Arthur Leona; Raymond & Hess; Armond Melnotte; Scotty & McCoy; Clarke & Parker; Hayler-Brown-Haley; Al Leonard; Marion & Thompson; Bradstock & Leighton; Roy Lindsay; The Versatile Entertainers.

HOOPESTON, ILL.

MCFERREN O. H. (Wm. McFerren, mgr.; agent, direct).—11, "The Prince of Tonight"; 22, "The Price."

VIRGINIAN (Max M. Nathan, mgr.; agent,

W. V. M. A.).—4-6, Unholtz Bros., very good; Hamilton & Smythe, pleased. 8-10, Skipper & Miller; George Dawn.

INDIANAPOLIS.

SHUBERT-MURAT (W. E. Mick, mgr.; Shuberts).—"The Tik-Tok Man of Oz."

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Una Clayton & Co.; Violinsky; Leona Stevens; James Leonard & Co.; Avon Comedy Four; The Peers; Rafsayette's Dogs.

ENGLISH'S (A. F. Miller, mgr.; K. & E.).—"The Count of Luxembourg."

LYRIC (H. K. Burton, mgr.; agent, Doyle).—Ameta; Richmond Hutchins Co.; Newsboys' Sextet; Morales Trio; Jeff & Laverne Healy; Olga Karrow; Ed. Dunkhorst; Hughes Musical Trio.

LYCEUM (Phil Brown, mgr.).—"Mutt and Jeff in Panama," well received and good business.

FAMILY (H. Harmon, mgr.).—Gus Rapier Musical Comedy Co., good show, capacity.

COLUMBIA (W. T. Middleton, mgr.).—"The Ginger Girls."

MAJESTIC (J. E. Sullivan, mgr.; Progressive).—"The Girls From the Follies."

COLONIAL, Dark.

GAYETY.—Dark.

Rapier Co. is playing 3 and 4 a day, changing twice a week.

Walter Rapier, the 9-year-old son of Mr. and Mrs. Gus Rapier, was run down and killed by an automobile Thursday evening. 4.

Menlo Moore's "A Bachelor's Dream," was usually the headliner at English's last week. The elaborate costumes and effects carried by the act are a decided hit. Dan McCarthy as "Jack" and Bud Shaffer as "Uncle Bill" deserve credit for their excellent work, which was well received all week.

The Gus Rapier Musical Comedy Co. has just finished its 19th week at the Family, formerly a vaudeville house.

J. CALLAHAN.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, Jr., mgr.; agent, Inter).—Tom Kyle & Co.; Meredith Sisters; Honocett Troupe; Lionel Paris; Terrill & Foster, 31-6; fair bill and business.

DUVAL (Geo. W. Sammis, mgr.; K. & E.).—"The Merry Countess," 5-7; pleased satisfactory business.

OSTRICH FARM (Chas. W. Frazier, mgr.; Ind.).—Lamonte Comedy Co., 31-6; pleased good attendance.

E. D. MANN.

JAMESTOWN, N. Y.

LYRIC (Edward T. Connelly, mgr.).—William P. Burt & Co., excellent; Meno Moore's "Mother Goose Girls," fine; Emilio, Turnie & Paul, clever; Williams & Williams, good; Logan & Ferris, pleased.

SAMUELS (Edward T. Connelly, mgr.).—11, "Frolics of 1913"; 15, "Bids of the Fathers"; 16, "Girl of My Dreams"; 20, "Peg, O' My Heart"; 25, "Butterfly on the Wheel."

LAWRENCE T. BERLINER.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, L. C. McLaughlin).—West & Aquist; Walter Brown; Haggerty & Hobbs; Ruth Wright.

LATROBE, PA.

TWILIGHT (J. A. Gordon, mgr.; agent, L. C. McLaughlin).—Tony & Pio Vernon; Cody & Cody; Raymond & Hess; Scotty & McCoy.

LOCKPORT, N. Y.

TEMPLE (Henry F. Thurston, mgr.; agent, Gus Sun; rehearsal Mon. and Thurs. 1.30).—Bernice Hunschel Meyers & Co., poorly received; Stephens & Bordeaux, hit; Kanthe Bros., good. Last half: Edward Niner's Musical Comedy Co.

MAJESTIC (P. A. Keller, mgr.).—Pictures: good business.

HODGE O. H.—Dark.

GOLDEN PALACE (Henry F. Thurston, mgr.).—Pictures; capacity houses.

Henry F. Thurston, manager of the Temple theatre, has beautifully remodeled his popular priced playhouse. He has secured several new "drops" and has made many fine repairs.

R. N. Roberts, Secretary of the Niagara County Fair Association is booking attraction

tions for this year's fair, which will be held during the week of Sept. 22-27. Already ten midway attractions have been billed.

LONG BRANCH, N. J.

BROADWAY (Jerome Rosenberg, mgr.).—12 "The Conspiracy."

GRAND (C. B. Kelly, mgr.; Ind.).—Fair; opening Monday night to S. R. O. Only three acts, but good quality and excellent pictures. 8-10, Babe Smith, went big; Imperial Comedy Trio, good voices; Military Maids & Stewart, pleasing. 11-13, Nina Espy; Nat Farnum; Florence Tompest & Co.

ARTHUR.

MACON, GA.

GRAND (Jake White, mgr.; D. G. Phillips, rea, mgr.).—8, "Merry Countess."

PALACE (J. B. Melton, mgr.).—1-6, Hughes & Lange, good; pictures.

MAJESTIC (J. B. Melton, mgr.).—1-6, King's Musical Comedy Co., fine; pictures.

LYRIC (H. P. Digg, mgr.).—1-6, Dot Lloyd, excellent; pictures.

PRINCESS (Angei Soteropolous, mgr.).—1-6, Harris & McGowan, clever.

ANDREW ORR.

MEMPHIS, TENN.

EAST END PARK (A. B. Morrison, mgr.; Orpheum).—Jan. J. Corbett, well received; Flight Vasey; King's Musical Comedy Co., pleased; Marie Fitzgibbons, entertaining; Zamora Family, artists.

ORPHEUM (Martin Beck, mgr.; direct).—Florence Roberts & Co., entertaining; The Brads, clever; Moore & Elliott, big laugh; Five Sullys, satisfied; Jack R. Gardner, fair; Hanlon & Hanlon, clever.

LYCEUM (Frank Gray, mgr.; K. & E.).—Edison talking pictures; business fair.

Tri-State Fair Assn. and Barnum & Bailey are at outs. Circus booked to open here same date as the opening of the fair. Barnum & Bailey say it is simply a coincidence. The Fair Assn. says the same thing has happened for the last four years. It is rumored that the circus people as a compromise will pitch their tents inside of the Fair grounds.

The Memphis Censor Committee and the Princess theatre have had a tilt, so to speak, all on account of the Princess showing "Uncle Tom's Cabin." On account of the large negro population, the committee will not allow this picture to be shown.

Lyric theatre opened 7 with "Lavender and Old Lace."

Max Fabish, local manager Orpheum, is to be transferred to Orpheum headquarters, New York.

J. M. MAGEVNEY.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; agent, Clancy; K. & E.).—4, Aborn Comic Opera Co. in "Chimes of Normandy," big attendance. 8-10, Morris & Allen, pleased; Billy Coverley, fine; Pollard, good; Earl's Diving Girls, hit. 11-13, Fred W. Morton; The Prescotts; Frank Morrell; The Moneta Five.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, O. B. O.).—Martyne & Hardy, good; Vic Morris, funny; Billy Adams, fine;

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hours. Bar and Cafe attached. Music every
evening.

JOHN DAVEY, Prop.

Selma Waters & Co., interesting: Adams &
Schaffer, good; Frank J. Hurley, hit; LaRex
& LaRex, hit; Saldon Rogers, clever.
MILFORD O. H. (C. W. Currier, mgr.)—J.
W. Gorman's Musical Comedy Co. in "Refining
of Father," first three days and "Dainty
Quakeress" last three. CHAS. E. LACKEY.

MONTREAL.
HIS MAJESTY'S (H. C. Brooks, mgr.) K. &
E.—Maude Adams in "Peter Pan."
PRINCESS (A. Wright, mgr.; Shubert)—
McIntyre & Heath.

ORPHEUM (G. F. Driscoll, mgr.; agent,
U. B. O.)—Fred V. Boyers & Co.; Three
Types; Maiden & Fitzpatrick; Roy Conlin,
Wood & Wyde; Herbert & Claribel Farlow;
Moss & Frye; Alexander Bros.

FRANCAIS (J. O. Hooley, mgr.; agent,
Low)—Solmaz; The Hamley Kids; Joe Brennan;
Leonard & Louise; Boys in Blue; The
Auker Sisters; The Kinsners.

GAYETY (Fred Crow, mgr.; Eastern)—Al
Reyes—"Beauty Show."

IMPERIAL (H. W. Conover, mgr.)—The
Metropolitan Trio; Loula M. Grant.

FAMILY (Maurice West, mgr.; agent,
Loz)—Lucille La Borwie; Jack Alton; Tianita
McGhee; Martel; Friler & Delmar; Marvelous
Tyler; Great Krutzers; Russell & Hayes;
Halley Siskman; Bean & Hamilton.

MIDWAY (O. McBelin, mgr.; agent, Grif-
fin)—Ward & Bell; Grandy Sisters; W. Donat.
Toll's Marionettes.

NATIONAL BIOGRAPH (A. Bourke, mgr.;
agent, Griffin)—Kelley & Kelley; Juggling
Parrots; Fox & Dale; Marlow & Haley.
EAGLE (A. Serate, mgr.; agent, Griffin)
Pearl Sisters; Great Banks.

LENE ROUSSE (Geo. Sarakett, mgr.; agent,
Griffin)—Stock Co.

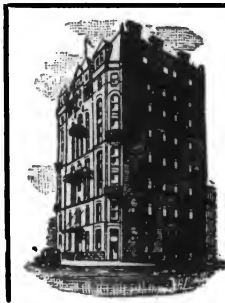


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fin)—Stock.
VITROSCOPE (A. Dorfer, mgr.; agent, Grif-
fin)—Mme. Laurentide; Alma SHANNON

MT. PLEASANT, PA.
GRAND O. H. (H. C. Morrison, mgr.; agent,
Rover)—DeLosa & Pearl; Ward & Clayton.

MOUNDSVILLE, W. VA.
ORPHEUM (C. E. McCabe, mgr.; agent, L.
C. McLaughlin)—Alice Mallow; The Great
Carrow; Frederlek Sisters.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; agent,
U. B. O.; rehearsal Mon. 9)—Clark's Dogs,
well trained; Louis Stone, novel dancer;
Fredrika Simon & Co., well done; Miller &
Vincent, classy skit; Hanlon & Clifton, well
received; Billy Rogers, entertaining; Kelly
& Pollock, comedy; "The Auto Chase," ex-
ceeds the speed limit in acts; Frigid & Les-
ser, hit; Croguire & Eralna, novelty.

LYRIC (Proctor's)—"Fun on the Ocean,"
breezy tab; Lamb's Mankins, worked well;
Hickman Bros. & Co., nicely; Al Donnelly,
O. R.; "Corinne," hit; Porter & Sullivan, well
received.

WASHINGTON (O. R. Neu, mgr.; agent,
Fox)—Mr. & Mrs. Robyns & Co., stirring
and capable; Charles Larian & Co., good
comedy; The 2 Kerns, acro-comics; Park &
Tyler, refined; Hendrix & Lawrence, classy;
Martha Edmunds, hit.

BELLEVOUE (Samuel Pollak, mgr.; agent,
Low)—Business still remains good at this
house. This week's bill headed by James
Havel & Co., to many laughs.
ODEON (agent, U. B. O.)—Florence Cros-
by, entertainers; William Spencer, clever com-
edian; The Mahlin Trio, artistic.

SHUBERT (Lee Ottelengul, mgr.)—Sec-
ond week of Stark-Brownell stock in "Zira."
House entirely sold out for month's engage-
ment.

ORPHEUM (M. S. Sullivan, mgr.)—Thurs-
ton, the magician doing a nice trade here.
METROPOLITAN (Samuel Ross, mgr.)—
Rosemarie Campbell and Royal Grand Opera
Co. in "Lucia di Lammermoor," pleasing
large throngs of music lovers.

MINERS (Tom Miner, mgr.)—"The Bow-
ery Burlesquers" are doing a great business
with good show.
HILLSIDE PARK (W. H. Thaller, mgr.)—
Duffin-Hedday Troupe; Hixon-Dunkel 3; Mel-
ter; Kiley & Luther; Maim & Benzinger;
Franz & Dearmo.

ELECTRIC PARK (C. A. Dunlap, mgr.)—
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L. C. McLaughlin)—The Ragtime Trio;
Marion & Thompson; Robbins & Friend; John-
son Bros. & Johnson; Gates & Gates, Jimm)
Dodd.

NORFOLK, VA.
COLONIAL (C. C. Egan, mgr.; agent, U.
B. O.; rehearsal Mon. 10)—"Red Hoax,"
Lasky's production; Mr. & Mrs. Edward Es-
mond; excellent; Lowell & Esther Drew, ac-
cord honors; Daniels & Conrad, extremely
clever; Harry Green, the same fellow; Jon-
dan Girls, excellent.

GRANBY (Otto Wells, mgr.; S. & H.; re-
hearsal Mon. 2)—"The Confession," well cast
and good production, to large houses.
ACADEMY (J. S. Eiburg, mgr.; agent, U.
B. O.; rehearsal Mon. 10)—Gard & Gard,
ner, clever and entertaining; Carlisle's Dogs a
Ponca, good; Durk & Honer, good; Child
Tendishon, excellent; Elsie May Wilson, good.

NEW WELLS (Otto Wells, mgr.)—S. &
Olin Harlan in "Little Boy Blue," exceptional
houses; 10, Mme. Lipzin in "The Holy Song,"
good advance sale.

OMAHA.
ORPHEUM (Wm. P. Byrne, mgr.)—(Week
31)—Kathryn Kidder, headlining, excellent.

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KIRIU (Chas. A. Franke, mgr.; agent, Pan-
tagas).—Week 31, Fields & Carion, fair; Al-
legro, good, lacks showmanship; Burnison &
Taylor, good; Grimm & Elliott, hit; Zeb Zar-
row Troupe, laughs.

EMPERESS (Frank Harris, mgr.; agent, W.
V. M. A.).—Week 31, Carrol-Keating-Dyer,
entertained; Young & April, good; E. J. Moore,
hit; J. A. Kennedy & Co., headlined.

GAUVEY (E. L. Johnson, mgr.).—Week 31,
"American Beauties" opened to packed house.
All attraction.

BOYD (Ed. Monahan, mgr.).—Week 31,
Florence Stone and stock company; good
audiences.

H. M. Thies and burlesque stock company
closed at the Rome Garden, 30.

KOPALD.

OTTAWA, CAN.

RUSSELL (P. Gorman, mgr.; K. & E.; Shu-
berts).—8-13, "The Chocolate Soldier"; 15-16,
Maude Adams in "Peter Pan"; 18-20, May
Robson in a new Forbes comedy.

DOMINION (J. F. Clancy, mgr.; agent, U.
B. O.).—Jessie Wheeler, headline; C. H. O'Don-
nell in "Flashlight Cragin"; Chas. F. Semon;
Foster & Lovett; Gliding O'Mearas; O'Mears
Sisters, Pope & Uno.

CENTRAL CANADA EXHIBITION (E. Mc-
Mahon, mgr.).—Lunatic Bakers; Nan Mc-
Gregor; Astor Quartet, Ebling Bicycle Trio;
Pitcheil Troupe, Scotch Reel Team; Three
Ballots; Baldwin's Aeroplans; Warren Travis;
Mexican Dancers; European Roller Skaters;
Cycling Demons; Seven Brunathos. The "Siege
of Delhi," a military spectacle, is given each
evening. Ferrar's United Shows are feature
of the Midway.

FRANCAIS (Ken & Finley, mgr.; agent,
Aloz).—4-6, McKissock & Shadney; Hand &
Rudge. 8-10, Francis Theatre Co. in tabloid
version of "Charley's Aunt." Besides the
playlets three acts of vaudeville and six reels
of pictures are given.

FAMILY (Ken & Finley, mgrs.; agent,
Aloz).—4-6, Tiantin Milgret; Elsa & Dog. 8-
10, Minetta, return; McKissock & Shadney;
The Marvelous Tyler.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U.
B. O.); rehearsal Mon. and Thurs. 11).—8-10,
Mme. Charlotte Longenotto, good; Mile. Me-
sereseu, spectacular novelty; Mike Collins,
laughs; Great Herrahan & Co., good. 11-13,
George De Alma; Ellwood, Snow & Co.;
O'Brien, Bennet & O'Brien, "The Leading
Girl."

ORPHEUM (Mr. McCreedy, mgr.).—"Col-
lumbia Burlesquers."
LYCEUM (E. J. Willbur, mgr.).—"Officer
666."

EMPIRE (A. M. Bruggeman, mgr.).—Stock
OPERA HOUSE (John Esser, mgr.).—8-9,
"Fog O' My Heart"; 10, "Luella di Lammer-
moor"; 12-13, "Baby Mine."

Mr. Fabian, a retired cloak merchant, has
completed plans for the erection of a high-
class vaudeville theatre with a capacity of
2,000. Work will be started at once. The
theatre will also have a restaurant and a
ballroom.

DAVID W. LEWIS.

PERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; agent,
U. B. O.).—8-10, Salvation Sue, excellent; Elsa
Baily & Sisters, scored; Four Happy Kids,
good; Dunlap & Virdin, pleased; Sato, good.
AUDITORIUM (H. P. Fox, mgr.).—8-10,
Belmonte Society Dancers; Santoro & Carter;
Al Grant. M. A. BRAM.

PHILLIPSBURG, PA.

GRAND (H. O. Crain, mgr.; agent, L. C.
McLaughlin).—Great LeBarr; Ruth Wrikt;
Walter Brown; Gladys George.

PORTLAND, ME.

KEITH'S (J. M. Mosher, mgr.; agent, U.
B. O.; rehearsal Mon. 10.30).—"On the School
Playgrounds," featured; 5 Gordon Highland-
ers, excellent; Earl & Curtis, good; Florence
Ackley, scored; Rogers & Dorman, pleasing;
The Torleys, clever.

JEFFERSON (Julius Cahn, mgr.).—Jeff-
erson Stock Co., in "The Girl of the Golden
West." The company will take a month's
vacation after this week and legitimate at-
tractions will be booked in during that time.

GREELEY'S (J. W. Greeley, mgr.; agent,
Church; rehearsal Mon. and Thurs. 12.30).—
The Buskirks; La Dun & Viretta; Frank Bar-
rett. 11-13, Myers, Sachs & Co.; Jack Wil-
liams; Musical Roberts.

SCENIC (Westbrook) (Rexford Poole, mgr.)
8-10, Finlay Girls & O'Connell, excellent.
H. C. A.

READING, PA.

HIPPODROME (C. G. Keeney, mgr.; agent,
Prudential; rehearsal Mon. and Thurs. 10.30).
—Lordy's Dogs, nicely; 2 Wards, liked; Fox
& Evans, very well; Bert Wilcox & Co., plenty
of laughs; Strolling Players, nicely; Gondola
Love, very well.

ORPHEUM (Wilmer & Vincent, mgrs.).
—"Traveling Salesman," high-class company
and performance.

GRAND—Calsmith Players, "The Gam-
blers," well received. G. R. H.

SAVANNAH, GA.

BIJOU (Corbin Sheld, mgr.; agent, U. B.
O.; rehearsal Mon. 11).—Gamble & Co., out
of ordinary; Joe Flynn, good; Bob & Tip, went
well; Rother & Anthony, excellent; Kinema-
color, fine subjects, and Austin & Tapa.

SAVANNAH (William Seeskind, mgr.).—
"The Merry Countess," delighted fair house,
4; "Mutt and Jeff in Panama," 10; "The
Confession," 19; "Ready Money," 27; "Little
Boy Blue," Oct. 7; Al G. Field's Minstrels, 8;
"Grand Hood," 9.

LIBERTY (Bandy Bros., owners).—O. G.
Munthe Modern Drama Players, in "Our
Wives." Leah Lessi and Edward B. LaRenze
are seen in the leading roles.

PRINCESS (Gelger & Stobbins, mgrs.).—
Doing a big business with dramatic tabloids,
with vaudeville interspersed.

ARCADIA (Jake Schrameck, mgr.).—Mc-
Anellan & Otto, held over.

ODEON (Mose Eberstein, mgr.).—Excellent
attendance with Pat Drew, and films changed
daily. There is a rumor that this house will
soon enter the vaudeville field, but no an-
nouncement has yet been made by the man-
agement. The house is well fitted in every
way for this form of entertainment.

FOLLY (Mose Eberstein, mgr.).—Licensed
films, changed daily, to good crowds.

STAR (W. D. Payne, mgr.).—Vaudeville and
pictures for colored only. REX.

SCHENECTADY, N. Y.

'PROCTOR'S' (Chas. H. Goulding, mgr.;
agents, U. B. O. and K. & E.; rehearsal Mon.
and Thurs. 9).—4-6, Lydia Yeamans, assisted
by Edwin Childs at the piano, scored; Mr. &
Mrs. David Elwyn, liked; Miller & Tempest,
good; Smith & Farmer, did nicely; Andy Rice,
pleased; Kinemacolor features, very big busi-
ness. 8-10, Four Burns Sisters, very success-
ful; Sandberg & Lee, scored; Harry Le Claire,
laughs; Hope Booth & Co., well received;
Klein, Baker & Pray, pleased; Kinemacolor
pictures of the Balkan war, the hit of the
show; capacity business. 17, "The Spring
Maid."

VAN CURLER (Chas. H. McDonald, mgr.;
Shuberts and Progressive Wheel).—4, Louis
Mann, in "Children of Today," with Emily
Ann Wellman and an excellent cast; a real
triumph; to fair business. 5, "The Sunshine
Girls"; 8, "The Trail of the Lonesome Pine";
10, "Fine Feathers"; 11, "Cruise Girls"; 12,
Kibble & Martin's "Uncle Tom's Cabin"; 13,
"Mutt and Jeff in Panama"; 17, E. E. Both-
ern and Julia Marlowe.

Clara Lipman and Samuel Shipman were in
town to witness the second performance of
their joint effort, "Children of Today," at the
Van Curler 4.

Doris Keane, who was scheduled to open
her season in "Romance" at the Van Curler,
Sept. 6, cancelled on account of sudden ill-
ness. She will be seen here later in the
season. "The Silver King," which was to
have inaugurated the Star & Havlin policy
at the Mohawk 8-10, has also cancelled.

SCOTSDALE, PA.

OPERA HOUSE (M. E. McGiven, mgr.;
agent, L. C. McLaughlin).—West & Aiglet;
The Aerial Leons; Armond Meinotte; Frank
Slocum.

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; agent, W.
V. M. A.).—7-10, Mermalds, very good; Joers
& Hogue, hit; Link & Robinson, good; Quigley
Bros., hit; Baseball 4, fair. 11-13, Gedmin,
Creighton Sisters; Bruce Richardson Co.; Clip-
per 4; Musical Spillers.

MAJESTIC (Pat Clifford, mgr.; agent,
Buchanan).—7-10, Clevelands' Mischievous

Marie--**CURTIS SISTERS**--Marguerite

So different from the rest

THIS WEEK (Sept. 8) BROADWAY THEATRE, DETROIT

Kids, good; Rob Clemens, fair, 11-14, Frisco Four, hit; Rose Beckerlich, pleasing.
AUDITORIUM (S. W. Pickering, mgr.).—18, Grayce Scott Stock Co. playing "The Dawn of a Tomorrow"; fair; poor business.
OLIVER (S. W. Pickering, mgr.).—9, Eva Tanguay, big business.

The Sells-Floto circus gave two performances before very small audiences.
 W. H. STEIN.

SPOKANE.

AMERICAN (Handling N. W. T. A. bookings for Auditorium, Charles York, mgr.).—Week 8. "Everywoman."

ORPHEUM (Joseph Muller, mgr.; agent, direct.).—Week 31. William J. Dooley, made winner of "The Lawn Party"; Jeanette Franziska, exhibited pleasing voice; Frosini, average accordionist; Mile. Martha & Sisters, original; Darrell & Conway; Frank Milton & DeLong Sisters; McLallen & Carson, stereotypic acts.

EMPRESS (George Blakeslee, mgr.; agent, S.C.).—Hearn's Happy Wheelmen, scored through comedy; Kelly & Galvin, went well; "Who Was He?" helped by originality; The Village Choir, tuneful; Schreck & Percival, proficient athletes.

PANTAGES (E. Clarke Walker, mgr.; agent, direct.).—"Mr. Green's Reception" and "Fun in Hi' School," average musical comedy skits produced by same players; George & Victor Harris, accomplished dancers; Greve & Greene, presented clever number; Eddie Howard, got laughs.

After probing the story of holdup and robbery, told by W. F. McCullough, cabaret singer and former detective, who was found bound in an alley, the police declared it a hoax, perpetrated to gain sympathy from a young woman.

Officers of the Hypotheekbank, owner of the Auditorium theatre, have decided to rebuild and have ordered plans prepared. The insurance adjusters placed the loss at \$24,500. The new plans include fire protection features.

Harry Hayward, former manager of the Auditorium and Spokane's pioneer theatre head, who now is manager of the Spreckels theatre in San Diego, visited here this week.

That the affairs of the Theatrical Mechanical Association here is good, cash remaining in the treasury after all bills for the national convention, held here in July, had been paid, was the report made to the local chapter.
 J. E. ROYCE.

SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.; agent, P. F. Shea).—8-9, William Collier in "Who's Who," pleased good houses; 11-12, "Chimes of Normandy" (Aborn); 13, "Trail of the Lonely Pine"; 16, Billie Burke in "The Amazons"; 17-18, Truitt in "The Firefly."

POL'S (Gordon Wrighter, mgr.).—"Caught in the Rain," with Ralph Kellard and Louisa Randolph, very big houses.

BROADWAY (Dan Scullen, mgr.).—8, "The Penalty," with Edna Baker and Carl Brickett, good business.
 GEORGE A. PRESSI.

ST. JOHN, N. B.

OPERA HOUSE (Kieran Kelly, mgr.).—8-10, "Newlyweds."

NIKEBI (W. H. Golding, mgr.; agent, U. B. O.).—1-6, Kendall Trio, fair; Gertrude Anne, pictures.

LYRIC (Steve Hurley, mgr.).—1-3, Wesley & White, strong; 4-6, Mabel Whitman & Piccaninno, hit; pictures.

GEM (Fred Triffis, mgr.).—E. A. Emil, pictures.
 L. H. CORTRIGHT.

TERRE HAUTE, IND.

VARIETIES (Ross Garver, mgr.; agent, U. B. O.).—rehearsal Mon. and Thurs. 10.—Musical Vynos, pleased; Gardner & Revere, hit; Mitchell Girls, pleased; Thompson & Berri, hit; Wm. Edmunds & Co., good; Three Musical Loretas, good; Whalen, West & Whalen, good; Dow & Dow, hit; Merry Mankins, novelty; Four Casting Dunbars, good.
 LOIS (E. B. Sheets, mgr.)—Vaudeville and pictures.

\$50 REWARD

will be paid to the first party giving the undersigned reliable information of the whereabouts (if living, and if not, when and where death occurred) of

DELLA M. DE GROAT

(Stage Name, MAE HUGHY)

Her last known whereabouts was at LeRoy Theatrical Apartments, 202 N. Franklin St., Philadelphia, Pa., June, 1912.

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The Cyclonic Whirlwind Show

"The Rector Girls"

Written, Staged and Produced by

LEO STEVENS

Author, Producer and Comedian

A Clean, Wholesome Entertainment

GRAND (S. W. Carruthers, mgr.; agent, Jones, Linick & Schaefer; rehearsal Thursday 10).—Morette Sisters, good; Will Hart, pleased; Marenette & Lewis, good; Edwin Ford & Co., hit; Walter McCullough & Co., hit; Good business.
 McCURLEY.

TORONTO, ONT.

ROYAL ALEXANDRA (L. Soliman, mgr.).—"The Blindness of Virtue," opened to a crowded house and scored strongly. 15, "Peg O' My Heart."

PRINCESS (O. B. Sheppard, mgr.).—The English comedian, Lawrence Braugh, appeared in "The Lady of Otend." 15, Mrs. Fluke.

SHEA'S (J. Shea, mgr.).—Maurice Levy's Band; Harvey Family; Wilfred Clark & Co.; Lillian Ashley; Henry & Francis; Kennedy & Melrose; Kathleen Clifford; Freeman & Dunham.

GAYETY (T. R. Henry, mgr.).—"Robbie's Beauty Show"; 15, "Gay New Yorkers."

GRAND (A. J. Small, mgr.).—"The Rosary"; 15, "Kindling."

STAR (Dan F. Pierce, mgr.).—May Howard & Co.; 15, Mirth Makers."

MAJESTIC (Peter F. Griffin, mgr.).—Hap Handy & Co.; Coulter & D'Arcy; Arthur Yale; Vic Howell; Russell Lavery.

MASSEY HALL (N. Withrow, mgr.).—His Majesty's Band of the Irish Guards.

The Canadian National Exhibition, which closed 6, broke all records for the same. The attendance for the fortnight was one million and nine thousand and the fair wasn't opened on Sundays either.
 HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11).—8-10, Billy Innann & Co., enjoyable; Operatic Kids, end; Majestic Trio, good; Cyeling Brennan, adroit; George Armstrong, big hit; 11-15, Barret & Stanton; Lordy's Dogs; Mozart; Archer & Carr; The Two Wards and Kinomacolor pictures, to big houses.

BROAD ST. (W. M. McLain, mgr.).—4-6, "Busy Izzy," to big business. 8-13, "The Deep Purple."
 A. C. W.

UTICA, N. Y.

MAJESTIC (F. Anderson, mgr.).—9, Victor Morley & Co., in "The Quaker Girl," 10-11, Uncle Tom's Cabin"; 12, "In Old Kentucky"; 13, Mrs. Fluke, in "The High Road."
SHUBERT (F. Anderson, mgr.; agent, J. B. O.).—rehearsal Mon. 10.—Eray Sisters, opened; Gaites Bros., pleased; McDowell, Kelley & Lucy, funny; Thos. P. Jackson & Co., good; Farber Sisters, classy; Wm. Weston & Co., hit; Ed. Morton, entertained; Will & Kemp, closed.

LUMBERG (Barney Lumberg, mgr.; East-ern).—11-13, "The Liberty Girls."

HIPPODROME (E. O'Connor, mgr.; agent, W. Pilmer; rehearsal Mon. and Thurs. 10).—8-10, "The Operator," good; Al Anderson, pleased; Eric & Nora, clever. 11-13, Gorman & West; Dorothy Clark; Brown & Thomas.

BENDER (D. M. Lyons, mgr.; Progressive).—8-10, Robinson's "Crusoe Girls"; business very good. 11-13, Nina Africanders; Zimmer; Owen Wright; Saunders & Von Kuntz.
 W. W. W.

VANDERGRIFT, PA.

CASINO (C. F. Fox, mgr.; agent, L. C. McLaughlin).—Harrison West Trio; Robbins & Friend; Adeline McCullough; Al Montrose.

VIRGINIA, MINN.

LYRIC (Henry Segal, mgr.; agent, W. V. M. A.).—rehearsal Mon. and Thurs. 12.—1-3, Hunter & Ross, funny; Mr. & Mrs. Thornton Field, good; Silver & North, clever. 4-7, Ernie Polts, applauded; Three Dixie Girls, entertaining; Rebander's Pigs, good.

ROYAL (R. A. McLean, mgr.; agent, S.C.).—rehearsal Mon. and Thurs. 12.—1-3, Freeman & Flak, pleased; Ruth Ross & Co., good. 4-7, Aerial Schoens, clever; Straub Sisters, excellent wardrobe, good.
 "RANGE."

WILKES-BARRE, PA.

GRAND O. H. (D. M. Ruffman, mgr.).—9, Sothern & Marlowe, in "Hamlet"; 10, "Freckles"; 13, Marceline.

MAJESTIC (J. Kalleki, mgr.).—Canine Dramatic Co., big; Ever-Widom & Co., went well; W. C. Hoefler & Co., amused; Holmes & Rolly, good; Arthur Carey, good; Berg & Wilson, enjoyed.

POLI (L. Vanni, mgr.).—"A Night at the Bath," went well; Phillips & White, pleased; Musical Fredericks, entertained; Reed Sisters, good; Frawley & Hunt, good; Alf Ilton, good.

YOUNGSTOWN, O.

PARK (L. E. Cook, mgr.; Feibis & Shea).—Quinn Bros. & Bell, pleasing; Hunter Tern Sisters, good; Tierney & Sabhatt, fine; Mac-art, Bradford & Co., funny; Walter Van Brunt, entertaining; Hickey Bros., excellent; Kinomacolor installed as regular feature.

GRAND O. H. (John Elliott, mgr.; S. & H.).—Norman Hackett in "A Double Deceiver"; 8-10, to good business; Louis Mann, 11; Honey Boy Minstrels, 12-13.
KINROSS (Ralph Pitzer, mgr.; agent, L. C. McLaughlin).—Harrison West Trio; The Stocktons; The Tomasons; Roy Lindsay; Campbell & Parker; Cody & Cody; Jean Fineran; Three Ragtime Boys.
 C. A. LEEDY.

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Next Week (September 15)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A

Abeles Edward Variety N Y
Adonis 64 W 144th St N Y
Ambrose Mary Tausig 104 East 14th St N Y
Anthony & Rose Variety N Y

"SINGERS FROM WAY BACK."

AKIN, FIGG & DUFFY
"GIRLS FROM HAPPYLAND."

Arnaut Bros, Hammerstein's N Y
Ash & Shaw Empress Salt Lake
Aug Edna Empress St Paul
Azard Bros Fifth Ave N Y

B

Bards Four Variety N Y
Barnes & Crawford Freeport N Y
Berger Edgar White Hats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1482 Bway N Y
Bowers Walters & Crocker Fifth Ave N Y
Bracks Seven 104 E 14th Tausig N Y
Braham Ned Variety N Y
Breton Ted & Corinne Plunkett 1493 Bway N Y
Byron & Langdon Keltha Toledo O

C

Caites Novelty 1324 6th St Philadelphia
Carletta M 837 Manhattan Ave Brooklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Corelli & Gillette Variety London
Crouch & Welch Variety London
Carson Sisters Third Time Orpheum Circuit

D

Dancing Kennedys Empress San Francisco
Darrell & Conway Orpheum Portland Or
D'Arville Jeannette Montreal Indef
Davis Josephine Variety London
Derkin's Circus Babcock Billings, Mont
Dingle & Corcoran Empress Victoria B C
Dingle & Emeralds Marinelli 1493 Bway N Y
Divine & Williams Orpheum Omaha

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Dunedin Troupe Empress Winnipeg Can

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E

Erster & Wood Lyric Hoboken N J
Ebeling Trio 18 Hudson Pl Hoboken N J
Edwards Shorly Variety N Y
Elizabeth Mary Variety London
Elliott Sydney A 247 Harvey Ave Detroit
Emerson 3 Empress Minneapolis
Emmett Gracie Maple Crest North Foxboro
Escarola 3 G Huglen Palace Theatre Bldg
New York
Exposition 4 Empress Kansas City

F

Ferry Alcazar Casino Deauville France
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

G

Georgette Orpheum Spokane
Gerard Empress Seattle
Godfrey & Henderson 241 W 46th N Y
Goldberg R L Colonial N Y
Golden Claude Majestic Houston Texas
Golden Morris 104 Syndicate Bldg Pittsburgh
Golden & West Empress Denver
Gordone Robbie Orpheum Seattle
Graham & Dent Variety N Y
Granville Taylor 350 W 56th St N Y
Gruet & Gruet Empress Spokane
Guerra & Carmen 2103 North Ave Chicago

H

Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadmead House,
Panton St., London, England.

Hanson Bros Keltha Boston
Harrish Great Keith's Boston
Haywood Harry Co Variety N Y
Heather Joie Temple Rochester
Hermann Adelaide Hotel Pierpont N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Variety Chicago
Houdini Variety London
Hutchinson Willard & Co Variety London

I

Imhoff Conn & Corens Variety N Y
Inge Clara Variety N Y
Ingalls & Redding Variety N Y
Ioleen Sisters Variety N Y
Ismed Variety N Y

J

James Mrs Louis Savoy Atlantic City
Jarvis & Dare Variety N Y
Juggling Burkes Variety N Y
Juggling Mowatts Alhambra N Y
Jungman Family Orpheum Seattle

K

Kayne Agnes Variety Chicago
Kelt & De Mont Pantages Calgary Can
Kelly & Galvin Orpheum Vancouver B C
Kelly Tom Pantages Spokane
Keiso & Leighton 167 W 144th St N Y C
Keison & Leighton Empress Winnipeg Can
Kenny & Hollis 66 Brainerd Rd Allston Mass
King Thornton & Co Pantages Portland Ore
Kingston World Mindell Idora Park Oakland
Klein Bros Empress San Francisco
Kluttings Animals Orpheum Spokane
Konerz Bros Variety London
Kurtis Roosters Brennan-Fuller Sydney

L

Lambert & Ball, Orpheum Seattle
Lamberti Variety N Y
Lambos Manikins Variety N Y
Langsons The Orpheum Spokane
Lawson & Namon Variety Chicago
Lean Cecil M S Bentham Putnam Bldg N Y
Le Dent Frank Variety London
Leonard Bessie 229 Townsend Ave New Haven Conn
Leighner & Jordan Empress Kansas City
Liese Sisters Lyric Kansas City
Littlejohns Frank & Clara Variety N Y
Lopez & Lopez Savoy San Diego
Lorraine & Burke Orpheum Seattle
Lorraine & Dudley Union Square N Y
Lyrone Powers & Co Fifth Ave N Y

M

Martin & Fabbriani, 120 W 103d St N Y
McDermott Billy Miller Hotel N Y
Meredith Sisters 330 W 51st St N Y
Meresreau Mile Variety New York
Merran Polly Variety London
Mozarts Fred & Eva Bedford Brooklyn
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N

Nagfys The Empress Victoria B C
Newhoff & Phelps 540 W 163d St N Y
Nible & Spencer 363 12th St Bklyn N Y
Nichols & Croix Sisters Lyric Kansas City
Nicol Bros 1590 Amsterdam Ave N Y
"Night in Police Station" Bway Detroit
Norton & Earl Empress Seattle

O

O'Brien & Lear Empress Winnipeg Can
O'Donnell Chas & Co Orpheum Hamilton Can
Oliver Clarence Empress Spokane
O'Neil Nance & Co Palace N Y
Onutshell Aldro Broadway Detroit
Orville & Frank Empress Winnipeg Can

P

Page Helen & Co Temple Rochester
Pagliacci 4 care J Levy 1541 Bway N Y
Palace 4 Empress Pueblo
Palmore Lew Empress Los Angeles
Perry Charlotte Variety N Y
Paulham Team Proctors Newark
Payne Nina Orpheum Vancouver B C
"Pinafore Kiddies" Keltha Cincinnati
Pollock Milton & Co Variety N Y
Porter & Sullivan Union Square N Y
Priest Janet Woolfolk 35 W Randolph Chicago
Pringle & Allen Empress Tacoma
Pruvot Pantages Calgary Can

R

Rafael Dave 1101 Grant Ave San Francisco
Ramey 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
Reisner & Gores Keltha Philadelphia
Roehms Athletic Girls Variety N Y

W. E. Ritchie and Co.
THE ORIGINAL TRAMP CYCLIST

Ronair & Ward Variety N Y
Ross & Ashton Empress St Paul

S

Smith Cook & Brandon 22 Keltha Providence
Solis Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila Indef
Stanton Walter The Billboard Chicago
Stevens Leo Trocadero Philadelphia
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hinea 116 S 7th St Hannibal Mo
Sutton & Caprice Gaiety Montreal
Sutton McIntyre & Sutton Orpheum Spokane

T

Tempest Florence Union Square N Y
Terry & Lambert Peary Club N Y
Thomas Mr & Mrs Bayshore L I
Thomas C C & Co Orpheum Harrisburg Pa
"Three Types" Orpheum Scranton Pa
Thurston Howard S & H 1433 Bway N Y
Tilford Pantages San Francisco
Toletti & Bennett Pantages Los Angeles
Trovato Morris & Fell 1493 Broadway N Y

V

Valli Muriel & Arthur Variety N Y
Van Billy Forrest Ave Madisonville O
Van Billy B Van Harbor N H
Violinsky Mary Anderson Louisville

W

Wade John P & Co Empress Portland
Wakefield Willa Holt Maryland Baltimore
Walker & Hill Empress Sacramento
Walsh & Bentley Orpheum Sioux City Ia
Wander & Stone Variety New York
Welch Francis & Co Savoy Atlantic City N J
White's Animals Empress Kansas City
Williams & Wolfus Bushwick Bklyn
Wilson Grace Savoy Atlantic City N J
Work & Play, Hammerstein's N Y
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WEEKS SEPT. 15 AND 22.

- American Beauties 15 Gayety Minneapolis 22 Grand St Paul
- Beauty Parade 15 Empire Brooklyn 22 People's New York
- Beauty Youth & Folly 15-17 Bastable Syracuse 18-20 Lumberg Utica 23 Gayety Montreal
- Behman Show 15 Polly Chicago 22 Gayety Detroit
- Belle Beauty Row 15 Columbia Indianapolis 22 Star & Garter Chicago
- B'n Welch Show 15 Buckingham Louisville 22 Columbia Indianapolis
- Big Gaiety 15 Gayety Pittsburgh 22 Star Cleveland
- Big Jubilee 15 Miner's Bronx New York 22 Casino Brooklyn
- Billy Watson's Big Show 15 Casus Boston 22-24 Gilmore Springfield 25-27 Empire Albany
- Blanch Balda Big Show 15 Willis Wood Kansas City 22 L.O 29 Englewood Chicago
- Bon Ton Girls 15 Gayety Kansas City 22 L. O. 29 Gayety Omaha
- Bowery Burlesquers 15 Casino Philadelphia 22 Gayety Baltimore
- Broadway Girls 15 Columbia Chicago 22 Broadway Cincinnati
- Coll. ge Girls 15 People's New York 22 L. O. (owing to non completion 125 St Music Hall New York)
- Columbia Burlesquers 15 Empire Newark 22 Casino Philadelphia
- Crackerjacks 15 Westminster Providence 22 Casino Boston
- Cruise Girls 15-17 Empire Pittsfield 18-20 Empire Holyoke 22 Howard Boston
- Dandy Girls 15 Star Scantion 22 Penn Circuit
- Dolly Dimple Girls 15 Haymarket Chicago 22 Cadillac Detroit
- Eva Mulls Big Beauty Show 15 Olympic New York 22 Broadway Philadelphia
- Fay Foster Co 15 Majestic Indianapolis 22 Gayety St. Louis
- Follies of Day 15 L. O. (owing non-completion 125 St Music Hall New York) 22 Empire Hoboken
- Follies of Pleasure 15-17 Bender Utica 18-20 Van Curler O H Schenectady 22-24 Empire Pittsfield 25-27 Empire Holyoke
- Gay New Yorkers 15 Gayety Toronto 22 Lafayette Buffalo
- Gay White Way 15 Gayety Omaha 22 Gayety Minneapolis
- Ginger Girls 15 Star & Garter Chicago 22 Standard St. Louis
- Girls of Follies 15 Gayety St. Louis 22 Willis Wood Kansas City
- Girls From Happeland 15 Casino Brooklyn 22 Orpheum Paterson
- Girls From Starland 15 Gayety Milwaukee 22 Folly Chicago
- Golden Crook 15 Empire Philadelphia 22 Murray Hill New York
- Happy Widows 15 Murray Hill New York 22-24 L. O. 25-27 Bridgeport
- Hasting's Big Show 15 Standard St. Louis 22 Gayety Kansas City
- High Life Girls 15 Olympic Cincinnati 22 Majestic Indianapolis
- Honeymoon Girls 15 Gayety Baltimore 22 Gayety Washington
- Honey Girls 15 Grand O H Boston 22 Gotham New York
- Howe's Lovemakers 15 L. O. 22 Gayety Omaha
- Jack Reid's Progressive Girls 15 Englewood Chicago 22 Haymarket Chicago
- Liberty Girls 15 Gayety Montreal 22-21 Empire Albany 23-27 Worcester Worcester
- Marlon's Dreamlands 15-17 Gilmore Springfield 18-20 Empire Albany 22 Miner's Bronx New York
- Marlon's Own Show 15 Star Brooklyn 22 Empire Brooklyn
- Mav Howard's Girls of All Nations 15 Garden Buffalo 22-24 Bender Utica 25-27 Van Curler O H Schenectady
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- Rosland Girls 15 Empire Hoboken 22 Empire Philadelphia
- Rose Sydell's 15 Gayety Washington 22 Gayety Pittsburgh
- Runaway Girls 15 Gayety Boston 22 Columbia New York
- Social Maids 15 Empire Toledo 22 Columbia Chicago
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- Stars of Burlesque 15 Penn Circuit 22 Empire Cleveland
- Sunshine Girls 15 Howard Boston 22 Grand O H Boston
- Tango Girls 15 Empire Cleveland 22 Olympic Cincinnati
- Taxi Girls Star Cleveland 22 Empire Toledo
- Trocadero 15 Corinthian Rochester 22-24 Bastable Syracuse 25-27 Lumberg Utica
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A
Adams Fred
Adelman Ruth (C)
Aithane Irene (C)
Aiton Dawn
Anita
Ardell Lillian
Arlington Paul
Armon & Armon (C)
Arnold Florence
Aranson Jules
Ascheiman Robert

Barnes & Asher
Harry Clara
Bartelmas The (C)
Bartman Elizabeth
Beaumont A (C)
Bell Jessie (P)
Belle & Nichols
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Bennett Miss Patsy
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Bernie Ben
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Bufford Blanch (P)
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C
Cahn L Fred
Caine & Odum (C)
Cantwell Mrs Reta
Chaloner Cathryn
Champney A (C)
Cheney Frank (C)
Clark Maude
Clifford Elsa
Clifton Geo (P)
Clifton Helen (C)
Clive Harry
Clough Inez
Cole Miss Maude
Coleman Blanche
Collins Jose
Corbett Jack
Curzon J W

D
DeFrankie Sylvia
De Leon Mrs Walter
Dierick Chas (C)
Diving Girls 8
Donahue Alice (P)

Dooley James G
Dorsch Al
Dow Al
Draper Bert & Beas
Duefree Salvator
Duncan Mrs A O (P)
Dunne Lillian
Dunne Thos P (C)
Dupre Jeanette (P)

E
Ellie Mr & Mrs
Ellis Rose
Esbey Miss N
Evans Thomas J

F
Fagan Chas (C)
Fairbanks Irene
Farrington Rose
Featherston Edith
Ferguson A W
Fiddler & Shelton
Fields Sol
Floodas June (C)
Flynn Joe
Ford Mrs Miriam
Ford Rose
Frank W J
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3 MUSKETEERS 3



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Gildower Monda
Gordon Mr
Goyt Mrs Gerlie
Gravitoys Great
Grey Marie
- H
Hahn & Nugent
Hall Bob (C)
Halliday Irene
Haist Marguerite
Hancock Raymond
Haney Felix
Hanley & Murray
Hanlon Alex
Harcourt Daisy (C)
Harland & Roll (C)
Harris Ben
Hays Clarence
Hearn Mrs Julia
Hefanny Edward
Henrich Ethel (C)
Henry Jean H
Herman Victor (C)
Hersch William
Hill Will
Hines A V
Hoffman Mrs H
Hoops Arthur
Howard L & L (C)
Howard Miss E
Howard Sisters
Howe Miss Nancy
Howell Evelyn
Hughes Madge
Huntress
- J
Johnson Jessie I (C)
Jolly & Wild (C)
- K
Karrow Mile O (C)
Keene James E
Kelso Billy (P)
Kennedy John
Kennedy & Rooney (C)
- L
LaCroix Emile
Lafayette Miss E de
Laird Major
Lambert Otis
Lanmont Dan (C)
Lane Henrietta
Laurant Marie
Lawrence & Peters
Lee Dick
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Lehli Mrs T A
Leigh Irene
Leroy Ethel
Le Roy Evelyn
Leroy Pansy
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Libbey Mr & Mrs A (C)
Link & Robinson (C)
Littlejohn Frank P
Lloyd Harry
Lloyd & Zarina
- M
Macchia James J
Madden Thelma (P)
Manning Leonard (C)
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Martin Edna
Martin Norman B
Martin & Florence (C)
Marvin Al
Mayo Jack
McCarthy Mr B (P)
McCrea Mae
McFarland Miss (C)
McLallen Jack (C)
Melrose Frank
Merles Cockatoo (C)
Mitchell Otis
Moore Dave & P
- Moran & Wisser
Morris Leslie
Morrissey Miss Jose
Morrison Thos V
Morse Billy H
Moulton Gerlie
Murray Elizabeth
- N
Nichols Mattie
Nichols Nellie
Noian Louisa
Nugent Mr B
- O
O'Brien Buster
Ogden Jenny
Ottaliano Raphaela
Overing Wm D
Owen Max (C)
- P
Palmer Frank
Parkinson Mary (C)
Parquette Blanche
Paula
Phillips Al
Picaro Luigi (C)
Punzini David
- R
Raymond & Caverley
Raymond Edna
Raymond Florence (C)
Raynor Bille
Reel Ruby C
Reid Billy
Reid Sisters
Rienhart Chas (C)
Rinehart Goldie
Rooney Julia
Rose Anna
Ross Joe P
Ross Murray
Royal Jack
Russell Robt H
- S
Sadler Ethel
Sanger Hazel
Schulte Gene
Seyfried Dixie (C)
- Seymour O G (C)
Sharpless Edward P
Shelby Mrs Chas
Sherman Mrs Ed
Shone Madelyne
Shopshire Clyde M
Smith Rubie
Solis Bros 4 (C)
Springer John H
Stacy Thelma
Steadman Al & Fan
Stewart Cal
Sutter Frisco (C)
Sylvester Lou M
- T
Thompson Catherine
Thurston G H
Thurston Miss Leslie
Tinkham J C
Tinsman L H
Torre Marianne
Townsend Miss B (C)
Trovato A A
- V
Vance Art
Van Dyke Vincent
Vase Victor (C)
Velde Trio (C)
Vultz Augustus
- W
Walters Bob
Walton Bert & Lot (C)
Warren Bob
Watts & Lucas
Weber Steve
Welch Joe
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VOL. XXXII, No. 3.

NEW YORK, FRIDAY, SEPTEMBER 19, 1913.

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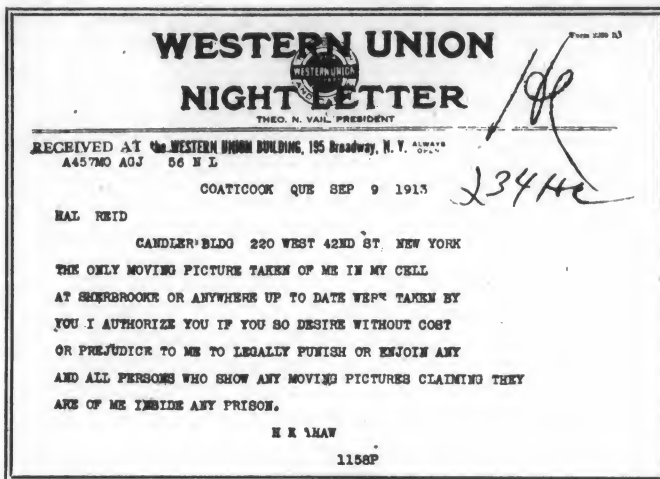
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VARIETY

Vol. XXXII. No. 3.

NEW YORK CITY, FRIDAY, SEPTEMBER 19, 1913.

PRICE 10 CENTS

SHUBERTS' VAUDEVILLE IDEA SOUNDS LIKE "OPPOSITION"

Either Shuberts or Lew Fields Looking About for Many Acts Intended, According to Report, for Music Halls in New York and Chicago. Probably Fields' Plan, as Reported Some Time Ago. 44th Street Theatre, New York, and American Music Hall, Chicago, for Starters. Acts Being Engaged.

(Special Cable to VARIETY.)

London, Sept. 17.

The H. B. Marinelli offices here and also in Paris and Berlin have received within the past few days a number of requests from the New York Marinelli agency concerning foreign acts.

It is said here that the Shuberts or Lew Fields, or both, are contemplating vaudeville on an extended scale, and have called upon the Marinelli agency for turns.

Acts on this side have received offers for New York for eight weeks, and been told there would be no travel unless to Chicago only, that the contracts for eight weeks might mean 16 or more. Options on further time have been taken.

Otero is to be the feature of the first vaudeville show under the new scheme, it is reported.

The demand made for vaudeville acts of late has not been confined to the foreign material alone. American acts are being negotiated for in large numbers through agencies representing the Shuberts as a rule in the variety field, although it is reported that in this instance it will be Lew Fields who will be found as the director of a music hall idea that will practically make two Shubert houses "opposition" in vaudeville to the United Booking Offices' (vaudeville's present "big time.")

The two theatres are the 44th Street, New York, and the American Music Hall, Chicago. One of these houses, according to the story, will open around Oct. 13, with a performance that will be nothing less than a big time vaudeville show, presented in a somewhat

novel way on a plan evolved by Mr. Fields.

It was reported in variety some weeks ago Fields had taken over these two houses for his personal direction, and might add theatres in a couple of large cities later on. The other cities were Philadelphia and Boston. The success of the New York and Chicago experiment will be awaited before houses in those towns are tackled on.

The New York and Chicago theatres will use a large number of acts, just how many has not been mentioned, but more than the usual variety bill around New York (excepting Hammerstein's) has carried.

Various engagements of turns of late, announced as having been obtained for different road shows or the Winter Garden productions, will be found in the new music hall programs, according to rumor.

Inquiries made by the New York Marinelli agency this week of acts in New York or playing on the big time are said to indicate the Marinelli office has unlimited scope in the engagement of the best turns. The Ward Brothers at the Fifth Avenue last week were engaged through that office before their engagement ended. Bernard and Weston are another act reported signed up.

Two music halls playing vaudeville programs such as these mentioned, together with the small time opposition, would place the big time managers as represented by the United Booking offices in the position of having to fight and pay the highest price for their shows.

Rumors about are many, and there (Continued on page 25.)

"1880 BALLET" FOR THAW.

"The Ballet of 1830," the former Winter Garden production imported from London, is to be the background for the show Comstock & Gest will exploit Mrs. Evelyn Nesbit Thaw over the country, as a road show attraction.

"The Ballet" will be renamed "Maritetta." Mrs. Thaw will have the role of the simple little country girl in the piece, appearing several times. The ballet carries a chorus, and there will be a landscape scene where any specialties the principals may be able to offer, can be exhibited.

The Thaw show will open Sept. 29 at the West End, New York, instead of in Toronto. After the week in Harlem it will go to the Majestic, Brooklyn, and then perhaps take the Canadian route.

Among the vaudevillians engaged for the troupe are Nonette, Arnaud Bros., and Bernard and Weston, though the Nonette engagement had not been closed up to Wednesday.

NEW COUNT-UP SYSTEM.

The Shubert management is shortly to try a new box-office count-up system. When the plan is instituted, the ticket boxes of all the Shubert theatres in New York will be picked up by a wagon at the customary count-up hour, and transferred, locked, to the Shubert general offices at 39th street and Broadway, where the boxes will be opened and the tickets counted by a specially selected staff of employes.

The Shuberts say there is no inferred reflection upon the responsibility of their ticket takers or treasurers in the proposed change of count-up practice. They are merely aiming, they say, at getting the figures for all their houses at once.

TWO ALLURING TITLES.

"The Sap Head" is the real title of a show that opened at Chatsworth, Ia., this month for a tour of the middle west one nighters. Will H. Bruno is putting out a show entitled "The Girl and The Gawk." Neither of these shows will invade eastern territory.

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

CANCELS ORPHEUM TIME.

Kansas City, Sept. 17.

After this week at the Orpheum, Theo. Bendix will cancel his remaining time (six weeks) on the Circuit, returning to New York.

Hal Davis and Inez Macauley, who have been playing the Orpheum Circuit, have quit without playing the last eight weeks contracted, finding the jumps and lay-offs unprofitable.

They will resume in the east with the Archie Colby sketch, "The Girl from Child's."

PLAY FOR McCORMICK.

John McCormick, the Irish tenor, starring in a new play in which he will have the only singing role, is the newest plan of Charles Wagner, the concert impresario, who has the famous singer under contract.

McCormick, heretofore a big card in concert work, is slated to enact the role of a singing Irish priest. The McCormick production may not be made until after New Year's.

GRACE MADE HIM LAUGH.

Philip Niven has bought the production and rights to "The Red Widow" from Cohan & Harris, and will organize a one-night stand company at once.

It is likely Raymond Hitchcock's wife, Flora Zaballe, will remain with the show.

Grace Van Studdiford was approached for the prima donna role and demanded \$750 a week. Niven hasn't stopped laughing since.

PARTINGTON-ALBRO ACT.

Phyllis Partington and Arthur Albro, who have been appearing in "Gypsy Love," have combined as a new vaudeville team. They are framing up a singing act.

CHICAGO RATS COMPLAIN.

Chicago, Sept. 17.

There is dissension among the Chicago White Rats. Heading the rebellion is Al Pierson, formerly Pierson and Joel. The revolutionists claim Chicago is not getting a fair deal from the New York headquarters.

Bill Cooke will be here Oct. 6.

NEW CONTRACT FORM BARRING ARTISTS FROM EUROPEAN JOBS

Legitimate Managers Trying to Protect Themselves Against Foreign Managerial Invasion of Native Material. Americans Want Something to Hold Actors By.

The legitimate producers who deal mostly in musical comedy are said to have given instructions to draft a new contract form for artists engaged.

The agreement will provide for a "barring" clause against Europe, as well as on this side, also carrying a liquidated damage provision to enable the manager to take summary proceedings if necessary against an artist suddenly leaving the country.

The abrupt departure of George W. Monroe and Ned Wayburn last week is said to have started the agitation among managers. Mr. Monroe reported to Lew Fields he was ill and had to go to Carlsbad. This information was wired Mr. Fields from the Mauretania Tuesday night, although the day before Monroe had solemnly assured his manager there was no truth in the report he intended sailing. Monroe and Harry Fisher were contracted for some months ago by Albert de Courville of the London Hippodrome. VARIETY reported the engagement at the time, but Mr. Monroe vehemently denied it.

Before leaving New York Mr. Wayburn said he intended hereafter to produce shows only on a guarantee and a percentage of the gross receipts. According to Wayburn, he demanded of the Shuberts \$500 weekly and one per cent. of the gross production he staged for them. He didn't get it, he said, and so started off for England to see what he could do over there, where he has offers for \$1,000 weekly, but will not accept unless a percentage contract is made.

Wayburn claims he did not finish rehearsals on "The Honeymoon Express," working but four days on it, when Arthur Evans took charge of the book and Harry Hall the dances. His physicians advised him not to continue with the work, according to Wayburn.

STANLEY TAKING ALCAZAR.

(Special Cable to VARIETY.)

Paris, Sept. 17.

It is reported Mr. Stanley, of the London Opera House, may take over the Alcazar d'Ete, Paris, next season, presenting vaudeville from June onward, with Clifford Fischer as general manager.

KELLERMANN IN PARIS OCT. 1.

(Special Cable to VARIETY.)

Paris, Sept. 17.

Annette Kellermann and La Pia open at the Alhambra Oct. 1.

THROUGH WITH REVUES.

(Special Cable to VARIETY.)

Berlin, Sept. 17.

The Metropol opened Sept. 13 with "A Journey Around the World in Forty Days."

No more revues will be presented there on account of the taxation. More

legitimate attractions will be presented in future.

The idea of the present piece is an adaptation of Jules Verne's famous novel, book by Julius Freund, music by Jean Gilbert. No hits were registered. The staging reveals 19 scenes, very good. Rocker replaces Bishop as dancing master, and the terpsichorean work is excellent.

The piece has a train effect, but it is not known if it is Langdon McCormick's.

RAGTIME SIX IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Sept. 17.

At the Cines Palast the Ragtime Six get over very well.

EDWARDES REPORTED LEAVING.

(Special Cable to VARIETY.)

London, Sept. 17.

There is some talk among the inner circles of theatrical folk about George Edwardes at some near date leaving the Gaiety theatre with which he has been connected for years. Mr. Edwardes also manages the Adelphi and Daly's as well. During the past two years Daly's and the Adelphi have beaten the Gaiety in making money, it is said.

IMPERIAL FILM RULES.

(Special Cable to VARIETY.)

Paris, Sept. 17.

The Russian government has drawn up decrees to be observed in all picture houses when the Czar and Imperial Family are included in films.

The pictures must be submitted to the chief of the Emperor's household before being shown to the public; no music to be played while the film is being exposed.

It must be separate from all other films, and mentioned on the program as "special," the curtain being lowered before and after the imperial films pass on the screen.

HARTS CHANGE TO COLISEUM.

(Special Cable to VARIETY.)

London, Sept. 17.

Marie and Billy Hart are at the Coliseum, having just closed with the Hippodrome show.

"LOTHARIO" ONLY FAIR.

(Special Cable to VARIETY.)

London, Sept. 17.

"The Gay Lothario," a short musical comedy, produced at the Empire, is only fair. It was put on as a stop-gap until the new revue is made ready.

COLLIER PIECE SCORES.

(Special Cable to VARIETY.)

London, Sept. 17.

William Collier's former vehicle, "Never Say Die," is playing at the Apollo. William Hawtrej is making a big success with it.

FRENCH "QUAKER GIRL."

(Special Cable to VARIETY.)

Paris, Sept. 17.

The French version of "The Quaker Girl" was revived at the Olympia Sept. 10.

Some of the original cast is engaged. Alice O'Brien (title role), Armand Franck as Tony, Ferrieres as Charteris, indifferent; Delysia as the Princess did poorly, especially as a dancer; Lawler (French), excellent; Morton as Jeremiah, fair, but better than D'Orville who created the part at the Olympia last year.

The program opens with vaudeville, including the O'Kabe Japs and Al-yarettas.

GARDEN HAS MAUDE TIFFANY.

(Special Cable to VARIETY.)

London, Sept. 17.

The Shuberts have engaged Maude Tiffany for the new Winter Garden, New York, show that opens around Jan. 1. Miss Tiffany has contracted for three months there, engagements on this side calling for her return.

ACTS IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Sept. 17.

The Cines-Friedrich, Wilhelmstadt, opened Sept. 12 with a program including Herbert Lloyd, Claude Roode, Alfredo, Holden's Manikins, all successful, especially Lloyd.

Also on the bill was Hamilton and Groom, who were an unmistakable failure.

BOYCOTTING FRENCH FAIR.

(Special Cable to VARIETY.)

Paris, Sept. 17.

The traveling showmen, as a proof of solidarity, are threatening to boycott the annual big fair at Rouen, which opens the end of the month for 40 days.

The discontent is that the local authorities have forbidden any stands with lotteries. In French fairs such means of selling goods prevail to a great extent.

LAMOTHE IN POSSESSION.

(Special Cable to VARIETY.)

Brussels, Sept. 17.

Henry Lamothe has taken possession of the Theatre de la Gaite, in the Belgian capital, and will open Oct. 3, after necessary alterations.

The September productions in Brussels are:

Alhambra, "Course aux Dollars."
Moliere, "Two Orphans."
Olympia, "Tire au Franc."
Scala, "Petit Vieux Bien Propre."
Petit Casino, Revue.
Palais D'Ete, Luna Park, Winter Palace, Vaudeville.
Monnaie (Opera), Repertoire.

REHEARSING IN SECRET.

(Special Cable to VARIETY.)

London, Sept. 17.

The Alhambra Revue closes Sept. 27 and a new one is to be presented the first week in October.

Rehearsals are being conducted behind locked doors.

Working out in preparation for a New York showing. Will be in town in a few weeks. Well for the big comedy act.

SAILINGS.

Reported through Paul Tausig & Son 104 East 14th street, New York:

Sept. 25, Stoddard and Hynes (Cedric);

Sept. 20, Rastus and Banks (Imperator);

Sept. 12, William Passpart (Vic. Louise);

Sept. 20, Thurber and Thurber (New York);

Sept. 13, Lora Rogers (Olympic).

(Special Cable to VARIETY.)

London, Sept. 17.

Sept. 24, Walter C. Kelly, Bennie Dillon, Joe Shoebridge, Marie Lloyd (Olympic.)

Sept. 20, Alice Lloyd, Sir Johnson Forbes-Robertson, Gertrude Elliott (Mauretania.)

Sept. 17, Quinlan and Richards (K. Wlhm.)

Sept. 13, Owen McGiveney (Lusitania.)

Sept. 20, (For South Africa), Tina Roma, Coakley, Hanvey and Dunlevy, The Lansons, Violet Black, Lenton and Lane, Mlle. Britta (Balmoral Castle.)

WITHOUT MARY GARDEN.

(Special Cable to VARIETY.)

Paris, Sept. 17.

The French version by Rene Lara of Wolf Ferrari's work, "Joyaux de la Madonee," was finely produced at the Paris opera Sept. 12 and only fairly received, though beautifully mounted. Compagnola holds the role of Gennara, which he created in America; Preite, the Italian musician, leads the orchestra.

Mary Garden was formerly listed for this French version, but after the announcements of illness on two different occasions on the eve of production she eventually withdrew altogether, the exact reasons not being stated. Mme. Andree Vally now fills the role.

MARINELLI HINTS AT SENSATION

(Special Cable to VARIETY.)

Paris, Sept. 17.

H. B. Marinelli has returned from Berlin and intimates something sensational is to be looked for in connection with his battle with the United Booking Offices of New York.

BERNARD IN LONDON SHOW.

(Special Cable to VARIETY.)

London, Sept. 17.

There is a story here Sam Bernard will appear in the Christmas production scheduled for the Palace.

Lew Hearn and Bonita have arranged to travel with the road show of "Hello Ragtime" and have also been signed for the new Palace show.

Maud Tiffany is with the "Hello Ragtime" show in Ethel Levey's place.

LAUDER'S FINAL AT PALACE.

(Special Cable to VARIETY.)

London, Sept. 17.

Harry Lauder will appear soon at the Palace, the house claiming his final vaudeville dates in England. After his world's tour, Lauder will play in the legitimate theatres—at least, such is his present intention.

FREE DANCING AS ATTRACTION IN KEITH'S THEATRE, BOSTON

Big Vaudeville Manager Goes Limit to Get Patronage. Stage Given Over to Waltzing Parties After Regular Performance. Small Time Opposition Houses Make Keith Management go to Burlesque for Ideas.

Boston, Sept. 17. The opening of the big National, a B. F. Keith low priced vaudeville house, erected to buck Loew's successful local invasion, occurred this week with Charles Winston as press agent and George Haley as manager. The same policy of fairly well balanced bills will be followed all through the season, but after having the matter under advisement for two weeks with the Keith heads, an innovation in theatrical custom has been adopted.

The last reel closes at about 10.15 p. m., and the orchestra is held for an additional 45 minutes. While the exit march is played the big stage is cleared, the curtain ascends and the public is welcome to go upon the stage and indulge in public dancing for three-quarters of an hour.

Manager Haley feels that this will establish a sort of intimacy between the patrons and the house and will appeal to that great class which does not want to go to a dance hall and which wants less than an hour of dancing to be satisfied. It was likely suggested from the burlesque theatres.

Monday the announcement was made from the stage, although the press was given no mention and the papers apparently did not "cover" the house on its opening night. Owing to the bitter opposition here against the "trot" and the "tango" an officious gentleman will occupy the stage and check those who are apt to dance in a manner considered undesirable.

BICKEL AND WATSON REJOINED.

George Bickel and Harry Watson have rejoined, after having been apart for some time back. They are arranging an act for vaudeville.

A report later last week said that Bickel and Joe Fields might frame a vaudeville two-act.

A later report this week said Fields will go in the Winter Garden production Sept. 29. Cyril Chadwick, a vaudevillian, also goes in there the same day.

FIRST TIME IN CHICAGO.

Chicago, Sept. 17. Helen Trix, who has been on the Orpheum Circuit, will play the Palace, Chicago, Oct. 6. This is Miss Trix's first local appearance. She is an American girl who gained her reputation in England.

TANGUAY'S \$15,000 WEEK.

Chicago, Ill., Sept. 17. The Eva Tanguay vaudeville road show had a whirlwind week ending at Winona Saturday: \$15,000 gross on the one-nighters is the Tanguay record, and this would have been increased, it is claimed, to nearly \$25,000, if the Tan-

guay show could have given a daily matinee. No single performance brought less than \$1,900 into the box office, according to the managers around. In nearly every town the box office was sold out before the show opened.

The route led, starting Monday, from Grand Rapids to South Bend, Joliet, Aurora, La Crosse and Winona.

This week Miss Tanguay is at the Shubert, St. Paul; next week, Metropolitan, Minneapolis.

THE USUAL WAY.

Gasch Sisters were "let out" of the Colonial bill this week and their date there put back two weeks, owing to the length of the bill. They will not be compensated for the enforced lay-off.

DONLIN AS A SINGLE.

Mike Donlin will return to vaudeville as a single. He has obtained his release from Werba & Luescher and retired from "Over the River."

NO ENGAGEMENT.

The reported engagement of Mabel Ford and Charles Manny isn't true. Miss Ford enters a denial, and from Glasgow Mr. Manny cables VARIETY to deny it for him also.

SEBREE AT SARATOGA.

Chicago, Sept. 17. Roy Sebree is back at the Hotel Saratoga, and will place the former popular stopping place for Thespians back into its old category. Mr. Sebree had charge of the hostelry when it became famous and liked among players.

An immediate step toward the result is the reinstallation of the Cabaret, a restaurant feature that the Saratoga was about the originator of in the hotel line.

ACTORS CAUGHT IN BUNK.

Several actors have been caught in the Halley Land Improvement Co. recently forced into bankruptcy. The investment was a land scheme in Westchester county.

Most of the actors are vaudevillians. Their claims represent over \$25,000.

SOME LEVITATION.

New Orleans, Sept. 17. After refusing to play Canton, Miss., because they did not like the first three letters in the name of the town, Wall and Ray, vaudevillians, were arrested in Tallulah, La., charged with lifting a piano from Craighead, Ark., which is nothing if not long distance levitation. Wall and Ray claimed, according to advance billing, they carried their own orchestra. 'Twasn't true.

ALI FOUND A WAY.

Chicago, Sept. 17. Abner Ali has found a way to beat the \$5 a week hold-up press service in a weekly issue which has been going on for some little time around Chicago. After buffaloing certain managers and agents who have shades in their past, the originator of this \$5 weekly "protection money" ran into Ali.

In the Saratoga bar Saturday night the weekly \$5 promoter was called over by Ali, who said, "Want a little news. Get out your pad, and tell your readers this: I think you're the worst so and so and so, and take this for good measure."

It was all over soon. Ali did about six weeks' damage to the \$5 face.

Another complainant to the hold-up method entered after and proceeded along the same lines, but he put the beating off until repairs could be made.

HEBREW MINSTRELS.

Al White of Philadelphia has projected a turn into vaudeville called "The Five Hebrew Minstrels."

When the curtain goes up five men are seen reading papers, their faces covered by the sheets. On the men's hands is cork. When the papers are lowered, white faces with crepe hair are disclosed.

The act is "breaking in" around New York.

MCCORMICK'S "WAR."

Langdon McCormick, now in London, will produce two new acts at the Palace there. One is entitled "War."

NIXON'S TWO-DAILY.

Atlantic City, Sept. 17. The Nixon theatre here, playing vaudeville in opposition to the Savoy, commenced giving two shows daily this week.

BILLING OLGA NETHERSOLE.

In the lobby of the Palace a pictorial three-sheet announces the "coming" to that house of Olga Nethersole.

O'MALLEY JENNINGS SIGNS.

P. O'Malley Jennings has signed a three years' contract with Oliver Morosco.

OBJECT TO 4-A-DAY.

The scarcity of desirable acts for the small time vaudeville houses has created a demand causing many of the turns in that division to object to the pop theatres where four shows a day must be played, preferring the time where "three-a-day" is the rule.

The condition is said to be impeding the bookers of the four-a-day theatres in their efforts to secure good looking shows.

The 14th Street Theatre (Wesley Rosenquest), now playing four performances daily, will commence a three-a-day regime, beginning Monday. Harry Shea books the house.

OFFERING LILY LENA.

The English singer, Lily Lena, who has not been over here for a couple of years, is now offered the vaudeville managers by Jenie Jacobs.

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

PLAYERS INVOLVED IN MURDER.

Hamilton, Can., Sept. 17. Acting on instructions from Chief of Police Ross of Ottawa, local detectives have taken into custody Sam Cook and John H. Stevens, colored variety performers. The men are held as material witnesses in connection with the murder of Abe Rubenstein, a sheet writer at the race track. His body was found in a trunk in the basement of an apartment house in Ottawa late last week. He had been dead several days.

The police seek to show that Cook and Stevens were seen carrying a trunk along Somerset street, Ottawa, Saturday night. Their connection with the case hangs on this point. They deny all knowledge of the murder and declared to a VARIETY representative that there was a mix-up in their baggage Saturday night. Their trunks were sent to the wrong railroad depot. The mistake was discovered in time to make the train and the local transfer company took their baggage to the right station. They deny they carried a trunk on the street at any time.

Both men were at the Connaught race track Saturday afternoon in company with Bessie Simms and Lottie Birming, both colored, who are also under arrest. After leaving the track they had supper in Ottawa and went directly to the theatre.

Hamilton detectives arrested Cook and Stevens in their dressing rooms at the Temple theatre here. They were turned over to Ottawa detectives and taken to that city.

JED PROUTY ENGAGED.

Jed Prouty has been engaged for a part in Klaw & Erlanger's production of "Robinson Crusoe," starring Bert Williams. The piece will open about Oct. 15.

GOING UP AGAINST IT.

Leffler & Bratton have secured the rights to a dramatic vaudeville sketch by Francis Perry Elliott, four people, regarded with such favor they will produce it in the two-a-day. It is the dramatization by the author, of his own story in "The Smart Set."

In the efforts to secure for the sketch something approaching a consecutive route the firm will probably meet the same fate that befalls the outsider who invests his money in what he regards as a good piece of big time vaudeville property and gets as far with it as Union Hill, N. J., for a "try-out," as the opening on the "Lay-off and Starve Circuit."

LOEW BOOKINGS.

The Loew Circuit has engaged Pauline, the hypnotist, to open for it Sept. 22, Marie Fenton, also on that date, and Snyder and Buckley, Sept. 29 "Don," the "talking dog," with Loney Haskell, lecturer, will commence on the Proctor small time next week.

PANTAGES RECOVERS.

San Francisco, Sept. 17. Alex. Pantages, who submitted to two operations, is noticeably improved and able to get outdoors.

APPEAL TO GOVERNMENT BY "SMALL TIME" OPPOSITION

**Nixon-Nirdlinger in Philadelphia Prepares Charges
Against His Vaudeville Foes, Alleging Trust, Tres-
pass and Conspiracy. "Pulling Out" Continues,
But Backs Fire This Week.**

Philadelphia, Sept. 17.

The United States government will be asked to take a hand in the pop vaudeville war in this city. Action this week will have important bearing on the workings of every theatrical corporation and association in this country.

F. G. Nixon-Nirdlinger, through Arthur J. Arnold and Henry J. Scott, attorneys of this city, has prepared papers charging the Loew-Sullivan combination and its agents with "Trust, Trespass and Conspiracy." The papers were to be ready for filing Friday. It is said Nirdlinger has been in communication with Attorney General McReynolds in regard to the violations of the anti-trust laws by vaudeville corporations.

Last week several attempts were made to cripple Nirdlinger's show in the Grand Opera House by "pulling out" acts and one attempt resulted in a fistful encounter on the street. For the first time since the Grand opened, the Sunday advertisements in the local newspapers carried the full program of acts for that house. This is said to have been done on the advice of counsel in order to give Loew a chance to show his hand again.

All the acts listed appeared Monday despite strenuous efforts to "pull out" the "Apple of Paris." This interference, it is alleged clinches Nirdlinger's claim regarding the violation of interstate and anti-trust laws and Nirdlinger declared Monday the fight would be made to a finish in order to test the law in such cases.

Marcus Loew was in town again Monday and met Nirdlinger, but not on business. Loew was here to arrange for advertising the opening of the Chestnut Street opera house, the lease for which was finally signed last week. There have been several hitches over the property, but it is believed to have been straightened out by A. L. Erlanger. A huge poster was displayed Monday announcing the house would be opened by Loew, no date mentioned. It is thought the house will be ready in about a month.

It was said when Loew opened in the Opera House suit would be entered by the United Booking Offices against Nixon & Zimmerman, the former lessees of the house for violation of the old "Advanced Vaudeville" agreement. Nixon was a part of the "Syndicate" which was paid to remain out of vaudeville for ten years. Samuel F. Nixon has stated he does not own any stock in the opera house and that J. Fred Zimmerman was not a party to the agreement with the United, which would prevent any such action. Inasmuch as Zimmerman is now booking his three vaudeville houses through the

United, the matter has taken another interesting twist.

There was a backfire explosion to a "pulling out" incident on the small time Monday, when "The Apple of Paris" appeared at the Grand Opera House, Philadelphia, as billed, instead of at the American, New York, where the turn was also billed.

The act belongs to Coccia and Amato. The principals departed for Philly 10 o'clock Monday morning, leaving their baggage and props at the Greeley Square theatre, where the stuff was held by the management, which later transferred it to the American direct, having refused to allow Aurelia Coccia to move it. The Greeley Square also refused to pay Coccia and Amato their salary Sunday night, telling the act the money would be ready for them when reporting for rehearsal at the American Monday morning.

Up to the time his salary was held back, Coccia is said to have favored the Loew people and intended remaining on the time, although his contract for the Nixon-Nirdlinger house in Philadelphia called for \$200 more weekly than Loew paid him. Nixon-Nirdlinger claimed the act by a previous agreement. When the Loew contract with the turn for the Greeley Square was looked over, it was found to contain an optional clause, giving Loew four weeks more of the act's time, if wanted. The optional clause was inserted in typewriting. Coccia alleged he had not noticed it when signing the agreement. He further stated that inasmuch as he had contracted to start over the Pantages Circuit, commencing Sept. 29, he would not have knowingly bound himself to an agreement with Loew that would conflict with the Pantages date.

The American expected Coccia to open Monday. It was reported among the small time agencies early Monday that Loew had pulled out "The Apple of Paris" from N.-N. Carl Anderson and his staff were quite busy from Sunday night late until Monday a. m. when the people in the turn left for Philadelphia without paying board bills in New York. They were costumed over there by a store, the theatre made a makeshift set for them, Minnie Amato found an old gown that fitted her role, and the act was given, with its properties still at the New York house.

The Coccia-Amato act is the first turn the Grand opera house has billed in Philadelphia. Mr. Anderson, who books the N.-N. theatres over there, vowed he would "deliver" it at any cost.

Other than the "Apple" excitement nothing was reported in the way of trouble.

SHE'S HERE! FATIMA!

Hammerstein's has the original coocheer, captured alive in a Turkish Harem, Fatima! She's here, and will exhibit her muscle movements for one week commencing Oct. 6 at "The Corner."

On the 7th avenue side of Hammerstein's big board there is the loveliest little paint decoration telling about Fatima. At first glance it looks as though William Hammerstein had agreed to sell the space to the cigarette people, but after reading it one gets the impression there is a dancer hiding around somewhere. Still the suspicion that the cigarette factory is paying something toward the act's salary remains, and perhaps there will be a surplus. It's some nifty sign, with all the well-known brands of Turkish cigarettes mentioned in smaller letters.

Walter Rosenberg dug up Fatima. Every time Walter mentions her, he gives an imitation of her work.

Mr. Rosenberg drove down Broadway the other evening with a cream-colored car, a young woman and wearing a driving coat that made a noise like a dynamite blast. The police wanted to arrest Walter for being irregular, but he referred them to Doc Steiner, who gave him a clean bill of health.

The other day a fellow approached Willie Hammerstein, saying he could pack the house for one night by committing suicide on the stage. "Perhaps so," answered Willie, "but what do you do for an encore?"

The Broadwayites say Fatima is Mlle. Sidonia, the former Coney Island Salome dancer, who has been under a long contract to Louis Spielman. Louie, however, is at sea over the Hammerstein booking.

Sidonia bears out the French billing on looks, but they say she has a German dialect that would do credit to a Kaiser's shipmaster's log.

Sam Meyers has what he terms "the worst act in vaudeville," and is seeking a booking with Hammerstein for one week at the Victoria. Meyers thinks such a turn at the Corner would prove a novelty.

OMAHA-SIOUX CITY SPLIT.

Lincoln, Neb., Sept. 17.

The Orpheum here is taking the highest priced bookings of the Orpheum Circuit and playing them for a split week, Sioux City playing the bills the first three days of the week. The system of demanding that acts play Lincoln at a reduced figure has been abandoned. It was practised last year and was the grounds of much feeling on the part of visiting acts.

The first three days of the Orpheum week are taken up with tabloids. For this style of entertainment the regular scale of 75 cents is cut to 25 cents, all over the house.

The Orpheum acts are not playing Ogden this season.

NEW ST. JOHN KEITH'S.

St. John, N. B., Sept. 17.

The new Imperial, a Keith house, is due to open Sept. 19. It's a big, handsome structure, and will play pop vaudeville.

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

QUESTION OF "MATERIAL."

O'Brien, Malevinsky & Driscoll, on behalf of Barrett and Stanton, are going to contest Ed Gallagher's claim to the act known as "The Battle of Too Soon." An application for an injunction will be made by the law firm, restraining Gallagher from interfering with the team while playing the travesty until it has been judicially determined who has the right to the piece.

Mr. Gallagher claims a copyright. When Barrett and Stanton were about to appear at the Fifth Avenue in the playlet two or three weeks ago, Gallagher notified the management he claimed "The Battle of Too Soon" as his own, and the Proctor people canceled the act before the Monday matinee.

Joe Barrett came east with Ed Gallagher some years ago. "The Battle of Too Soon" was built up by both of them, according to the attorneys, who want the courts to say which parts, if any, each is entitled to.

25 NEW ACTS IN 4 HOUSES.

Four theatres playing Sunday shows exhibited all under the direction on that day of Feiber & Shea showed 25 new acts last Sunday to New York City.

The houses (playing vaudeville Sunday only) are the Columbia, Murray Hill, Grand and Bronx opera houses.

GREENWALL'S NEW AGENT.

New Orleans, Sept. 17.

Commencing this week the Greenwall is booked by the Jones, Linick & Schaeffer agency, Chicago. James C. Matthews booked it since opening this season.

HURT IN AUTO CRASH.

Concord, Mass., Sept. 17.

Mrs. Francis Lawrence, in vaudeville, but who has also been doing lyceum work, was probably fatally injured in an automobile crash in this town while on her way to her home in Brookline, N. H. She was accompanied by her husband, Carlton H. Tomer, of a Boston advertising agency and Grant Towner, a newspaper man. At the Deaconess Hospital it is said that she had sustained a probable fracture of the skull.

IDEAL'S "MORN" CRITICISED.

Harrisburg, Pa., Sept. 17.

Ideal (Irene Deal) who does a posing and diving act in vaudeville, was summoned to the Mayors' office here this week to answer to a complaint charging a breach of the disorderly practice act. She is appearing at Wilmer & Vincent's Orpheum. As a press stunt she went to the Allegheny river and attired in a union suit posed as "September Morn."

Immediately a storm of criticism arose about Mayor Royal and under the sting he summoned her. Conviction means a fine of from a cent to \$100. Manager Hopkins of the Orpheum declares that he was responsible for the posing incident, the player having consented to pose at his solicitation. Hopkins offers to accept full responsibility. A heated discussion of the incident is being carried on in the newspapers, to the advantage of the Orpheum box office.

KOHL PEOPLE MAY BID FOR INTEREST IN S-C CIRCUIT

United Booking Offices and Albee May Find Mrs. Charles E. Kohl in the Market as Contender for Late Senator Sullivan's Stock. Very Friendly With the Considines. Might Make Majestic, Chicago, Head of S-C Chain, at 50-cent Scale. Sullivan's Interests Valued at \$2,000,000.

Chicago, Sept. 17.

The attempt by the United Booking Offices and the Orpheum Circuit to grab off the late Senator Sullivan's interests in the Sullivan-Considine Circuit may be circumvented by Mrs. Charles E. Kohl. It is said Mrs. Kohl is very much disgusted over the big time vaudeville situation, as it affects her and the Majestic theatre in this city. Formerly very friendly with E. F. Albee, of late months Mrs. Kohl is said to have been advised theatrically by John W. Considine. Mrs. Kohl is on close terms of friendship with the Considine family. Only recently she traveled to the Northwest to be present at the marriage of Mr. Considine's daughter.

Should the Sullivan stock be sold, it is rumored Mrs. Kohl will first become a bidder for it, and securing the interest, might then place the Majestic here as the head of the S-C Circuit, making the admission scale 50 cents. The Kohl people and Considine would then set out to enlarge their sphere and probably add the Western Vaudeville Managers' Association to their joint holdings.

A report Mrs. Kohl was considering shifting her investments into S-C stock has been quietly passed along for some time.

It was not known along Broadway this week whether the death of Timothy D. Sullivan would hold up the negotiations for the purchase of the late Senator's stock in the Sullivan-Considine Circuit by the United Booking Offices for Martin Beck, as representing the Orpheum Circuit.

Maurice Goodman, attorney for the U. B. O., returned to New York Monday. It was said he had been west interviewing John W. Considine. It is necessary, according to report, for Considine to pass stock over to the Beck side before the latter could gain anything by purchasing the Sullivan interests.

Beck is said to have raised \$1,000,000 in cash from Wall street people to clinch the S-C. buy whenever he is told it is ready.

Senator Sullivan's body was found near Pelham last Friday on the N. Y., N. H. & H. tracks. He had slipped away from his guards. Suspicions of foul play have been voiced. The funeral was held Monday. The Loew-Sullivan-Considine agency in New York remained closed that day as a mark of respect.

The present value of the Sullivan-Considine Circuit has been conservatively estimated by outsiders at \$4,000,000. The late Big Tim is said to have had 48½ per cent. of this, the re-

mainder of the Circuit resting in the control of his partner, John W. Considine.

The S-C Circuit was started about nine years ago, when Considine is said to have secured \$5,000 from Tim Sullivan to purchase the four small time theatres (playing two acts each) in the northwest, owned by Fred. T. L'coln, the present general manager of the Sullivan-Considine business. A few weeks later Considine came to New York, securing endorsements up to \$30,000 from Sullivan, to buy the four small time houses of H. Morton Cohn in the same section of the country. From this grew the S-C chain, with its "26 weeks."

Sullivan, according to one report, invested about \$200,000 in the S-C Circuit in its early days, while another source claims he never had over \$30,000 in it, if that much. Sullivan & Considine have made over \$1,000,000 in realty investments. They also secured a one-half interest in the Empress, San Francisco, from the Graumans, through agreeing to play the S-C road shows in the Grauman's house, the latter couple (father and son) having promoted the building of the theatre. Sid Grauman, Sr., was formerly interested with S-C in the Family theatre on 125th street, New York, when that house was playing a small time vaudeville show at 10-30. Afterward S-C abandoned the Family.

In the early days of the Sullivan-Considine Circuit, Freeman Bernstein was the general representative for it, with offices in New York. Of late years Chris. O. Brown, who succeeded Bernstein, has been acting in that capacity here.

POLICE STILL VIGILANT.

Vaudeville shows in the centre of the city again passed under the scrutiny of the police last Sunday. The bills were "straightened up" at night. One house did not allow dancing acts to appear, although at another theatre not far away dancing was permitted, while acrobats were not.

The theatre managers believe the district under the jurisdiction of Inspector Dwyer is made to suffer in its Sunday performances through the rebellious spirit displayed by the Palace theatre management late last spring, when that house put on an animal act after having been "requested" by the Inspector not to do so.

"Fine Feathers" is reported as doing \$26 gross Sept. 5 at Turner's Falls, Mass. The show had been playing to poor business in New England. But Turner's Falls! Who discovered that one?

THEIR DOG IS GONE.

"What d'yer mean, your mut is missing?" is now answered by Frances Clare with a sob. Her "Oswald" has went, left Rawson and Clare flat last week at the Bijou, Brooklyn. "Oswald" was the best mutt in the world. It was white all over and shivered in the spotlight. Frances fed "Oswald" herself, giving it cream puffs for breakfast. Previous to associating with "girl acts," "Oswald" had a stormy existence. Accustomed to a kick from a truck driver for every meal, the dog felt strange sleeping on a bed of clean tights at night and having an antiseptic bath twice daily, with real meat every other day.

Friday Miss Clare bought a three-stone diamond ring for \$2,000. Upon reaching the theatre the actress concluded to try it on "Oswald." She waved her index finger holding the cut glass, but "Oswald" didn't shiver, so Miss Clare knew it hadn't deceived the mutt into thinking it was the spotlight. But the glare blinded "Oswald," who, instead of taking his cues properly that afternoon, left the theatre to call on a lady friend and tell her about the new jewelry in the Rawson family. "Oswald" didn't come back. Miss Clare offered a reward in an advertisement and said she would give the diamond ring to anyone recovering the dog, but the remark was made as a joke.

Though her mutt has went, Miss Clare is still the possessor of a steam-rolling diamond flash that says she must be a good headliner and a big drawing card.

Guy Rawson is now making his own cigarettes and getting shaved but twice a week.

KLEIN'S SKETCHES.

From six to eight sketches, calling for three or four principals each, will be casted by Arthur Klein for vaudeville. The players are to be drawn from the legitimate, and their "names" are expected to compose headline combinations for the big time houses.

Mr. Klein secured the playlets from the other side. He is now at work on them, and it is said, has received assurances that if they get over, big time routes will be given.

LOEW'S B'KLYN SUNDAYS.

The Broadway theatre, Brooklyn, has been leased by the Loew Circuit for this season for Sundays only, to give vaudeville shows. The reported price for the one day a week during the season of 40 weeks is \$20,000.

Next Sunday vaudeville shows will commence at the People's, Bowery, and Miner's, Bowery, under the direction of Freeman Bernstein. Joe Wood will place Sunday shows at the Olympic on 14th street.

J. L. & S. PRESS BUREAU.

Chicago, Sept. 17.

Ralph T. Kettering who has been handling the press work for White City this season has been installed by Jones, Linick & Schaeffer at the head of their press department, succeeding Tom Burke.

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 11th St. Theatre.

THE PROPER WAY.

Another act has taken the bull by the horns and jumped the traces, as it were. This time it is Rush Ling Toy, the Chinese magician, who was being headlined on the Keith big time bills in opposition to Ching Ling Foo.

Toy could not quite see the advantage accruing to him by topping the Keith bills with an enlarged act and receiving the same salary as last season. Ching Ling Foo is billed to appear in Albany Sept. 29 (Lillian Russell road show), and the Proctor management wanted Toy to offset the famous Chinese necromancer, but only offered him last season's salary for so important a matter. Toy declined and promptly booked with the Grand, Albany (Proctor's opposition), for next week.

Toy is now out with the declaration that he will play for anybody who pays him his salary, no matter what the circuit or affiliations. He has absorbed the idea that is gradually percolating to many other artists—that of accepting engagements anywhere and everywhere. Last season Fields and Lewis were very flagrant in-and-outers, playing everything from picture houses to the Palace, New York, devoting themselves solely to an effort to keep constantly employed. By this means they probably played more time than any other act in vaudeville, received their salary and were fully satisfied. They are now signed for one of the John Cort road shows and secured that engagement after turning down a United Booking Offices route for next season.

AMERICAN'S \$2,600 SHOW.

The week's show at the American, ending last Sunday, cost \$2,600. It held Andrew Mack as the feature for the full term, and was the most expensive program the house has played since going under the Loew control.

This week with Fields and Lewis at the top, the American bill will cost about \$1,900.

Seldom in future, it is said, can the American give a program that will total less than \$1,800. Last year the salary list each week ran from \$1,100 to \$1,400, which was the evolution of the "small time" bills of four and five years ago, which then reached around \$350 or \$400.

"OUTLAW" SIGNS BIG ONES.

Chicago, Sept. 17.

Jones, Linick & Schaeffer make announcement of important engagements. The independent managers have booked Winona Winter for four weeks, the engagement beginning at the Colonial last week. The Kilties Band of 30 musicians will open on the "opposition" time in October.

Tillie Zink, who has played several weeks for the firm about Chicago, has been handed a contract calling for her services for 52 weeks under the direction of the "outlaws."

CIRCUS MEN SUE FOR \$200,000.

Omaha, Sept. 17.

Four attaches of the Barnum-Bailey circus, injured in the train wreck on the Rock Island at Richfield, August 12. They allege that the accident was the result of negligence on the part of the railroad employes and demand damages in \$50,000 each.

POLICE AFTER "BLUE" SONGS; WANT RISQUE LYRICS CENSORED

**Public Conscience Aroused by Lascivious Plays Bring
Complaints to New York's New Mayor About the
Indecent Lyrics of the Many Ragtime Selections
Now Sung in Theatres. General Inspection
This Week of Song Material in New
York and Brooklyn.**

The accident that precipitated the shooting of Herman Rosenthal in front of the Metropole Hotel and started the bloodhounds of the law after all the human flotsam and jetsam of Manhattan in any way related to the principals of that crime promises to have a double productive of as much public revolt if not as salutary consequences to the offenders in the publicity mischance that brought the authorities down with such a fell swoop upon the plays, "The Lure" and "The Fight," as indecent.

The trail after the slayers of Rosenthal incidentally exposed the warrens of a colony of smaller crimes and criminals, and the public clamor against "The Lure" and "The Fight" has now expanded until it demands censorship of the songs being sung on some of the musical pieces along Broadway as well as the coarse ditties that make some part of practically every vaudeville bill an offense against public morals.

One of the first complaints received by the new acting Mayor Kline charged the manager of a chain of New York vaudeville houses with utter ignorance of the character of his bills or an utterly unmoral point of view. A complaint from another theatregoer ran along the same lines, but named certain women ("single" acts) and certain teams of parodists in vaudeville as the mediums for unloading upon good women and children in the audiences unprintable lyrical matter, sung with innuendo and gestures capable of but salacious suggestion.

Another complaining vaudeville patron mentions certain songs that fall under the ban of decent folk who are forced by the carelessness of certain managers to listen to the vile matter. Among songs specified in a majority of the complaints received are those known as "rags."

Following the procedure instituted in the instances of police inspection of "The Lure" and "The Fight," the small and big time houses in New York and Brooklyn are this week being visited by the police and notes made of the songs sung, and a general observation maintained of the character of the entire bills.

INJUNCTION ON SONGS.

The motion for a restraining order against Phillip Bartholomae came up in the Supreme Court Wednesday and was granted. Michael E. Rourke is the applicant, represented by O'Brien, Malevinsky & Driscoll.

Mr. Rourke alleges he was the author of the lyrics of four of the songs programed for the "When Dreams Come True" production, which Mr.

Bartholomae presents. A letter written by the producer to him, alleges Mr. Rourke, agreed his name should be billed as the lyric writer. Instead, the program proclaimed Sylvio Hein wrote the music.

The songs in dispute are "Dear World," "The Widow's Kiss," "Who's the Little Girl" and "When Dreams Come True." The injunction restrains the show management, T. B. Harms & Co., and Francis, Day & Hunter from publishing the music without Rourke's name in connection, until the action has been adjudicated.

RECEIVERS APPOINTED.

A Mr. Ullmicher was last week appointed receiver for the York Music Company, of which Jack Von Tilzer is manager.

A. Gordon Murray is temporary receiver for the Monopol Film Co. under an application for a permanent winding up of the business brought by Patrick A. Powers, et al.

MET THEIR RESCUER.

Tacoma, Sept. 17.

When the Melnotte Twins appeared here at the Empress, they acknowledged Bert C. Donnellan, manager of the Sullivan-Considine house, as their life saver at the San Francisco earthquake.

The girls were at the Lyceum, Frisco, at that time. Mr. Donnellan chopped his way through to their dressing room.

Besides which according to reports the Melnotte girls in addition to creating a great deal of talk by their pretty refined "sister act" have been cleaning up on the newspapers in publicity on their way to the Coast.

"101" EAST THIS WINTER.

The 101 Ranch and Oklahoma Ranch wild west shows are headed east. Both are scheduled to close in the south sometime in November. The 101 show will winter in Lakewood, N. J., where the Oklahoma outfit was started from at the opening of the season.

George Degnon, formerly in charge of the 101 Ranch offices here, is in Chicago where he will remain until the closing of the road tour. Mr. Holland is in command of the New York end with Edward Arlington on hand personally to look after his interests.

Circus men say that it's almost a certainty 101 Ranch will play a New York engagement in Madison Square Garden next spring. It has been known for some time that Edward Arlington and the Miller Brothers have wanted to start their new season with a New York showing, but felt that the time was not ripe just yet.

IOWA'S WAY OF DOING IT.

Chicago, Sept. 17.

Sunday, Sept. 14, the Empress theatre in Des Moines, Ia., was dedicated. The occasion drew people from all over the state. There was a large contingent of theatrical people from different parts of the country. The house is modern in every particular and is the handsomest and most commodious in Iowa. It is owned by Elbert & Getchell, who have every other theatre in the town of any importance, except the Orpheum.

The firm placed the private car "Rainbow" at the disposal of a party of Chicagoans, who helped to make the occasion of the dedication one of interest. The Empress cost \$150,000.

The house seats 2,000. Under the stage is a special animal room, and there are shower baths and other accommodations for the players.

The special car from Chicago pulled out on train No. 5 over the Rock Island Saturday night, Sept. 13. In this car were Senator William O'Brien, N. K. Kissick, Fred Lincoln, Paul Goudron, J. J. Nash, Gaston Goudron, Ray Merwin, J. E. Young, J. L. Norton, Frank Carr, Dr. Charles Hodkins, Harry Sheldon, Charles (Shorty) Albany, Charles Nelson, Sam Duvries, Littell McClung, E. O. Blackburn and Will Reed Unroy. The car was in charge of B. J. Neitschmann, city passenger agent of Chicago for the Rock Island. The car was stocked with everything, including a chef and two men to look after the party. Frank B. Randolph looked after the physical needs of the party.

Upon arrival at Des Moines, Bob King, one of the best known politicians in the city, met the party with automobiles, and the city was traversed from end to end on a sight-seeing excursion. At the first show in the afternoon the Chicago contingent occupied boxes at the Empress. In the evening the party was entertained at the Princess, where Elbert & Getchell have a musical stock company, and saw a good production of "The Runaways." After the show the car was attached to train No. 5 and returned to Chicago.

The dedication of the house was wholly informal. There were no speeches nor other ceremonies. The house was packed before the curtain went up, and as the signal was given for the rise of the asbestos curtain the audience broke into tremendous applause. The following comprised the opening bill: Pictures (showing scenes in Egypt); Emma Francis and Arabs; Hibbert and Kennedy; Porter J. White and Co.; Knickerbocker Male Quartet; Morris and Beasley, and the Seven Parisian Violets. The audience took very kindly to the show and prolonged it by much applause.

Everett Hayes, general manager for Elbert & Getchell, is in personal charge of the new Empress. One of the smashing features of the venture is a huge electric sign on the corner, the largest in the city, showing a ballet dancer in colors and motion and a huge hand pointing to the theatre.

The policy of the house is continuous, running from 1.30 to 5 p. m. and from 7.30 to 11 p. m. Bills are changed Sundays and Thursdays. The house is booked by Sullivan & Considine.

DOUBLING UP CORT SHOWS.

Before the season of the John Cort road shows concludes, the two performances may be doubled up for some big house, like the Auditorium, Chicago, and the Manhattan Opera House, New York. They would then be given as a gigantic vaudeville festival, with Anna Held, Lillian Russell and the other features heavily played up.

Meanwhile and before and after, if this occurs, the companies will travel as two shows, the Anna Held show opening at Richmond, Va., Sept. 22, and the Lillian Russell troupe at Albany, N. Y., Sept. 29. The Held show will go south and then probably to the coast, coming back over the route the Russell company will follow, the latter coming back by the line of travel the Held show first goes over.

The complete Anna Held show, including the star, her company and chorus in the musical comedietta, "Bebe," is Andrew Mack, George Beban and Co., Royal Pekinese Troupe, Charles Ahearn Cycling Troupe Francis and Florette, Hirschel Hendler.

The Russell show will have, in addition to Lillian Russell, William Farnum and Co., Ching Ling Foo, Fields and Lewis, Ward and Curran, Rose and Arthur Boylan, Marguerite Farrell.

The Pekinese Troupe of eight people has been brought over to this side by George & Leon Mooser. The act is composed of Chinamen. During the turn the Chinks hang by their queues. Francis and Florette are a dancing team from Shanley's Cabaret, New York. They are also booked for the London Alhambra later in the season.

HIP. PANTAGES BOOKED.

St. Louis, Sept. 17.

It's rumored the Hippodrome will be booked this season by the Pantages Circuit bookers.

Chicago, Sept. 17.

A recent report says the Pantages agency will also book the Kansas City Hippodrome. James C. Matthews, the Pantages booking representative here will not commit himself, but admits something of the sort is in the air.

Walter F. Keefe says he has a booking contract with Talbot of the Hips and knows nothing of any contemplated change.

St. Louis, Sept. 17.

Attorneys in town are reporting many accumulated bills against Frank L. Talbot and the Hippodrome here, which they are unable to collect. Talbot or his representative, according to report, inform creditors the matter of payment should be taken up with their Chicago office. This is looked upon as a "stall."

MECHANICAL ORCHESTRA USED.

Chicago, Sept. 17.

"Running for Governor," a tabloid, has the distinction of being the first musical piece ever played with a mechanical orchestra. At Mitchell, S. D., the piece was given with a Bartola Keyboard attachment, and the results were highly satisfactory to both the management of the house and the show.

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Henrietta Crosman and her new play are now listed to open Oct. 12.

The Nichol Sisters are trying out a new act this week in Harrisburg, Pa.

Keith's Washington, is giving Sunday shows.

Violet Woods is in her new act with five Drummer Girls.

Rolf's Symphony Orchestra of 10 pieces is ready to break into vaudeville.

Dave Newman, musical director, and wife, opened Monday with "The Soul Kiss" at Newport News, Va.

The expression along Broadway now is "Whattcha yer mean, yer lost yer job?"

Frances Carson and **Eric Blind**, of Margaret Anglin's company, were married at San Francisco Sept. 8.

The Ryan-Richfield Co. opens its second season on the Loew Circuit Monday.

John Lamp, now with **William Morris**, joins the Proctor small time office Monday.

The Creston, Ia. theatre managed by **Card Davenport**, has closed, cancelling all its legit bookings.

The new Opera House at Kittanning, Pa., **John Wick**, manager, opens Sept. 29 with its first legitimate attraction.

Mrs. Gene Adams (Alpha Troupe) gave birth to a boy at Scandaga Park, N. Y., Aug. 30.

The Kathleen Wanda tabloid company will open in the middle west around Oct. 1 under the direction of **Walter Sandford**.

Gertrude Roedel (Hassan and Roedel) is the mother of a new whirlwind tumbler. Mr. Hassan is working singly temporarily.

Florence Holbrook and Co. will discontinue their new act once again, it is said. The turn was at the 125th Street the first half of this week.

Bruce Fowler, formerly booker with the Griffin company will act as Canadian representative for **McMahon & Dee's** Toronto office.

Val Trainor and Co including **Helen Trainor**, **Lila Gould** and **Clara Ross** opened in Trainor's new act "War is H—" at Pittsfield, Mass Monday.

Walter Floyd is getting everything ready for **Walker Whiteside** to again take to the road in "The Typhoon." A coast tour was taken last season.

Laura Burt has been engaged to head the "Butterfly On The Wheel," on a tour of West Virginia under the direction of **Sidney R. Ellis**.

"The Sultan," a musical comedy with 14 people, which **George Choois** is producing in vaudeville, opened upstate Monday.

"Harnessing the Horse" with four people is a late **Jesse Lasky** number. **William Hawtrey** is also about to try out a new sketch under the same management.

The family of **Mark Grayson**, author of "Jack Marlin, or Life on the Mississippi," "Brocky Morgan" and other pieces, is desirous of learning his whereabouts.

Jerry Hart has been engaged to play the former **Willis P. Sweatnam** role with **Steve King's** first company of "Excuse Me," which opens Oct. 6 at Newark.

Miss Jimmie Barrie made a 1,000-foot altitude flight in a **Curtiss** aeroplane while visiting her home in Detroit a few days ago. Local manager **Dougherty**, of the **Curtiss Co.**, handled the machine.

Flo Jackson (**Bert and Flo Jackson**) is in the **Littauer Hospital**, **Gloversville, N. Y.**, recovering from an operation, successfully performed last Saturday.

Florence Holbrook did not open at the 125th Street theatre Monday. There was some confusion over the delivery of her costumes and scenery for the new act she intended "breaking in" there.

A house manager in one of the New York big time vaudeville theatres was formerly an advertising solicitor. He graduated direct to theatre management. The other day an artist saw him on the stage for the first time since he assumed control of the house, "Oh, hello," said the actor, "I know what you want, an ad., but you don't get it." The manager walked over to a stage hand remarking, "What do you think of that? He doesn't know I am the manager here."

"The Awakening of **Helena Richie**," with **Laura Frankenfield** featured in the former **Margaret Anglin** role, has been given middle west bookings. Chicago money back of the attraction.

Lucille LaVerne is about taking out her own company in "The Rejuvenation of **Aunt Mary**." It will play over the **Star & Havlin** circuit, opening Sept. 29 at the **Gaiety**, Brooklyn.

Bessie Little, a Chicago stock actress, is playing the principal feminine role in "The Little Sheperd of the Hills" now in **Montana** on a one-night route to the **Pacific Coast**.

Willis Goodhue has abandoned his proposed tabloid production of "The Telephone Girl." The expense of putting it on, coupled with a big royalty to the owners, caused a change of plans.

"Tracked By A Tramp," promoted by **H. C. Thornton** who has organized a company of New York players to present it, opens Sept. 29 at **Pownal, Vt.** A New England route has been laid out.

Jones & Crane have engaged **Claude Boardman** to head their eastern company of "The Virginian." They will also put out another company of it and will direct two companies of "The Wolf" this winter.

Joe Levy, formerly manager of **Loew's Seventh Avenue**, has been appointed manager of the **Lafayette**. He is one of the youngest managers in the city, having just turned his 24th year. He was connected with the theatre when he was 12.

It is being mentioned that **Mr. De-Feo**, the husband of **Nana**, the dancer, is about to launch in conjunction with **Floyd Stoker**, a turn quite similar to **Owen McGivney's** protean act. "Bill Sikes." **Stoker** is **McGivney's** American agent.

Haddon Chambers, the London author, who had his show plans knocked awry for the nonce by the stork's arrival at **Ethel Barrymore's** home, has consented to direct the rehearsals of the **John Drew Company** for its presentation of his little comedy week after next.

Lee Morrison took out another "What Happened To **Mary**?" company Monday, opening at **Niagara Falls, N. Y.** **Anne Bradley** is featured in the **Mary** role. The show will play a week of one nighters into **St. Louis** for its first full week. A route to the coast has been laid out.

A warrant was issued in **Jefferson** market police court by order of **Magistrate Freshi**, against **Eddie Foy** in the matter of the Prosecution by the **Children's Society** against the comedian for allowing one of his boys under 16 to sing at the **Union Square** a couple of weeks ago. **Foy** is in **Baltimore** this week, and is billed for **Keith's Philadelphia** next week. He failed to appear for the postponed examination Monday.

TOMMY'S TATTLES

By **THOMAS J. GRAY.**

If you don't believe there is such a thing as "reincarnation" see some of the small time shows.

When **George Whiting** opened at the **Winter Garden** Monday he received four telegrams wishing him luck. Three were from music publishers and **George** sent the other one himself.

Willie Hammerstein is advertising "Fatima, the white slave girl who escaped from a Harem." She's a dancer. The sign does not say where the harem is, but it may have been on the **Western Wheel**.

In every town:
 The Mansion House,
 The American Hotel,
 The Reliable Laundry,
 The Commercial Hotel,
 The Eureka Restaurant,
 The Modern Lunch.

Dan Dody, **Fred Ward**, **Phil Kornheiser**, **Jimmy Monaco**, **Mark Nelson**, **Herman Timberg**, **Hattie Kneitel**, **Sol Schwartz**, **Nat Ayer**, **Eddie Gathman**, **Lew Madder** and **James Fitzpatrick** are hereby notified their names are in this column.

It's hard to tell whether the crowd in the lobby of the **Palace** theatre every afternoon is composed of people going into the theatre or actors waiting for their agents.

It must be tough for husbands of women doing a single vaudeville act. They have to carry their wives' orchestras, check their baggage, take them home from the theatre, and bank their salary every week, while all the woman does is two or three shows a day, buy her own costumes and worry about her act.

In **England** they are talking of founding a home for chorus men. The committee in charge are looking for a site in **Shepherd's Bush, London**.

The fellow who writes a column for the **Sunday American**, entitled "Heard in the Greenroom" grabbed one of our paragraphs last week. If they keep on stealing our stuff we'll begin to believe it ourselves.

Adv. in **Evening Telegram**: "Young man wishes to learn acting trade, good looking. Would try small company. Has plenty of clothes and shoes." (He'll need the shoes.)

After looking at the **Thaw** pictures it's hard to tell whether **Thaw** is insane or not. But the fellow who got the film has his right mind.

Broadway star
 Motor car
 Bankrupt shock
 Car in hook

You can't judge an acrobat by his pipe.

We saw a booking man buying his own lunch the other day.

THIS WEEK'S PRODUCTIONS CLEAN RECORD OF SUCCESSES.

"His Little Highness," "Smoldering Flames," "The Ham Tree" Revival, and "Seven Keys" all Pronounced Good. "Leopard Spots," Excites Southerners Through Subject Matter.

Boston, Sept. 17.

"Her Little Highness," with Mizzi Hajos, was given its first presentation on any stage last night, opening the season at the Tremont. It will be an unqualified hit. Werba & Luescher's assertion made in the lobby during the premiere that they have invested \$65,000 in the production, may be 50 per cent. true. But they need have no worry.

Mizzi Hajos scored the biggest triumph of the evening, the brightness of the book and the charm of the music being sadly marred by the dreariness of the second act, which seemed endless and was most tedious comedy.

Reginald de Koven directed and made a neat little speech before the curtain nearly brained him. "My Fairy Prince" is the musical coup, coming in the first act in the form of the inevitable waltz. Wallace McCutcheon, with three young women in the last act, has a dancing specialty which is the best since the original production of "The Sunshine Girl."

Last night the production ran three hours and 20 minutes and should be cut at least 45 minutes to keep the audience awake in the second act.

The chorus is exceptional in every way and lavishly costumed, while the cast, which includes James Davis, Neil McCay, William McCarthy, Willard Louis, Louise Kelley, Della Niven, Mae Murray and Ethel May Davis, was well balanced.

Channing Pollock and Rennold Wolf have made "Her Little Highness" from "Such a Little Queen." The score is well sustained throughout and is in de Koven's best vein.

The piece, after a fortnight in the Hub, goes to Baltimore for one week, Washington a week and Philadelphia four weeks. Werba & Luescher then plan to bring it into New York.

Philadelphia, Sept. 17.

"The Smoldering Flame," described as a comedy-drama had its initial presentation at the Adelphia Monday night. It is another "problem play" with a point and a strong scene. There are several unusual situations, but while strong are not carried to the point of plays of "The Fight" and "The Lure" type, though it might be inferred that the recent tumult caused by these plays inspired the current presentation of "The Smoldering Flame," formerly called "Deborah," and as such, started something last spring in Toronto.

The plot has to do with a girl, possessing an instinctive and peculiarly strong craving for motherhood and being reared in the strictest atmosphere by a pair of elderly aunts, reaches the age of 33 years before she has a chance to "see things." Coming

to New York to visit a cousin, she prevents a secret meeting between the cousin and her lover and in a dark room passes herself off as the other girl. Then to conceal her sin she causes a separation between the pair.

The final act employs another strong scene in which the man, who is a physician, is called to treat the girl who has returned to her old home accompanied by a boy, the result of the meeting, and he learns it is his own child. The piece is capably presented by a strong cast including Fernanda Elisca and Conway Tearle in the principal roles. Maud Sinclair, Marie Day, Ethel Grey and Forrest Robinson have the other important parts.

The first and last acts are well conceived, the second needing strengthening. Before a well filled house on the opening night the play was well received. William LeGrande Howland wrote "The Smoldering Flame." Since presented in Canada about a year ago it has been rewritten.

Next week at the Chestnut Street, the stock company will play "Mrs. Warren's Profession."

Hartford, Conn., Sept. 17.

George M. Cohan's latest play "Seven Keys to Baldpate" with Mr. Cohan temporarily filling the leading part, opened at Parson's Monday evening. The play was a hit. It is described as a "mystery farce" and is a combination of farce and melodrama with the mystery withheld until the final moment.

The play had the audience guessing. Few could solve it until the finale. Mr. Cohan jumped into the leading part because Wallace Eddinger had not sufficiently recovered from the recent automobile accident. Mr. Eddinger may, however, assume the role before the week is out.

The local press were unanimous in their criticism that "Seven Keys to Baldpate" will prove a typical Cohan success. Certainly the first night's audience received it most enthusiastically. Many New York managers were present.

Boston, Sept. 17.

"The Ham Tree" revival, with McIntyre and Heath, opened here formally this week at the Majestic after try-outs in Schenectady and Montreal. John Cort should make money with it thanks to his two principals and the Ned Wayburn chorus. The remainder of the cast is rather sad, but not necessary anyway, as the two minstrels and that dancing chorus constitute the performance.

McIntyre and Heath have really nothing new over the original "Ham Tree" production. Lew Bloom, the veteran, is in the show with little to do, and manages to do it. Mildred Beverly takes the mother role, Edward Wade is the Wall street broker, Ted

Holmes is the lover and needed a shave Monday night. Arthur Barry, as the English Lord, carried an uninteresting role exactly as it was written, and Mabel Elaine as Desdemona, the colored wench, worked hard and won solely by her energy.

The company now has a trained mule which has been a familiar figure on the small time stage, and which does much to enliven the first act. The remainder of the cast includes Lulu Wells, a dainty little miss who may improve as time goes on, George C. Youngman, Otto Johnson and Edward S. Holder who furnishes the mule and rides it, and Norman Woodward.

Costumes and scenery are all absolutely new and Cort has evidently not been miserly in his expenditures.

Norfolk, Sept. 17.

The production here Monday night of Thomas Dixon's "The Leopard's Spots," has raised a storm of criticism directed against the novelist. The play is an effective melodrama, but the newspaper writers attack Dixon for his discussion of what is considered an unsavory subject (negro question).

One reviewer puts it this way: "Just at present New York is disgusted with some plays that have been produced showing a social sore vividly on the stage. It would be better for Mr. Dixon to direct his marked talents into a channel of this kind than to continue digging into the past for a lot of mongrel material that is more revolting to the sense of decency than 'red light' productions."

"MARY'S LAMB" WOBBLY.

New Orleans, Sept. 17.

"Mary's Lamb," which has been beating about the bush and major towns for several weeks, is in a precarious financial condition. It is reported salaries were not paid when the show was here last week at the Crescent.

During the local engagement, C. David Pfirman and Wm. Pfirman, owners of the show, were made defendants in an attachment suit filed by Charles Marks, of New York, claiming \$237.60 on a note. The Klaw & Erlanger New Orleans Theatre Co. was made garnishee, and an attachment issued.

SHOWS IN CHICAGO.

Chicago, Sept. 17.

The business at the Grand, where "Stop Thief" is playing has fallen down. It is not improbable the show will leave there in a couple of weeks. Nothing has been so far slated to follow it.

The future attraction at the Cort, to succeed "The Double Cross," which is a real flop, is unknown.

"The Whip" at the Auditorium has a box office statement of \$25,000 for its first week. Prospects are very bright for it.

"The Silver Slipper" at the Illinois is not the hit it was in New York.

"The Road to Happiness" at the Garrick is running along moderately. Sam Bernard in "All for the Ladies" will follow it in there with no date yet set.

"Within the Law" at the Olympic still tremendously popular.

The Scott pictures go to the Ziegfeld next week for a run.

SHOWS IN FRISCO.

San Francisco, Sept. 17.

Big society patronage of the local charity benefit at the Tivoli opera house, where "one week" is taken by Mrs. A. W. Scott, Jr., and company, who are appearing in a dramatic play. Next Monday the Tivoli company will resume its operatic productions, offering "Maritana."

Announcement of the farewell week of "The Mission Play" at the Columbia, as Margaret Anglin reopens the legitimate season at this house next week, brought out an increase in business.

The Scott pictures are making money at the Cort. "The Lure" is billed for this house next week, and indications point to big business as a result of the police agitation against the piece in New York. "The Lure" is here for two weeks, when "The Enchantress," the Kitty Gordon show, is expected to follow.

SHOWS IN PHILLY.

Philadelphia, Sept. 17.

"The Follies" is doing big business in its second week. It is said the show did over \$18,000 last week, opening to \$1,750 and jumping steadily until Saturday night which was over \$2,500.

"The Master Mind," with Edmund Breeze in the principal role, opened to big business at the Garrick, starting the season for this house. The piece was greeted with warm recognition and was strongly praised by the press. The cast is an excellent one, Mr. Breeze and Francine Larrimore dividing the honors. C. Cooke Wanamaker has assumed the managership of the Garrick.

"Madam X" opened to capacity at the Walnut. Following "A Fool There Was," which did a tremendous week, "Madam X" started in a way which promised to hang up a record at popular prices. It looks as if the old Walnut has a new lease of life. The business so far is the talk of the town.

An effective dramatization of Blackmore's romance "Lorna Doone" adapted by Willard Holcomb had its presentation at the Chestnut by the Orpheum Players. It's a strong play and well presented.

"The Deep Purple" closed here Saturday night after two weeks of light business. The Lyric is dark this week. The show lays off a week and reopens at the Shubert, Boston, next Monday.

D. E. Davenport, a St. Louis newspaperman and dramatic critic is now publicity promoter for the Shubert houses, Lyric and Adelphi.

Lottie Uart, Barry Maxwell and several others of "The Purple Road" company, now playing at the Lyric, have been let out and their parts are to be taken by people of bigger reputations. Business here was poor and the management is determined to give the opera one more trial in Boston, with a strengthened cast.

"THE COURTIN'" SHOW.

Boston, Sept. 17.

"The Courtin'," a musical version of "Adams Quincy Sawyer," opened at the Boston theatre Monday. It is reviewed elsewhere in this issue.

1913 SHOWS' GETAWAY IS POOR; UNPARALLELED ALONG B'WAY

But One Capacity Hit in Fall's New Play Crop. Two Hold-Overs Among the Few Favorites. Musical and Dramatic Pieces Treated Without Partiality. Managers Hoping Settled Conditions Will Improve Attendance.

Score to 1913 the very worst theatrical getaway for a new theatrical season in the history of the theatres of Manhattan's showdom, but one is full blast, every theatre in town being open save two (one of which is on the outskirts), the returns that re tumbling in to the two big clearing houses of the business, as well as the figures of the few unattached theatres, consummate a story of public disinterest without parallel in the box office records of any fortnight following Labor Day in the annals of Broadway.

This, too, despite the concession that brilliant spots here and there, and an average run of normal successes, besides two big hold-over hits, dot the lists of the town's new play bills.

The managers are unable to explain the condition. They admit the weather has been ideal for indoor shows; that practically everybody is back in town; that the hotels are filled with out-of-town folk, buyers and home-going vacationists, and general trading brisk. Yet, despite these auspices, general public apathy toward the theatres prevails. Of 28 attractions bidding for the patronage that supports the bulk of Manhattan's showdom, but one is approximating capacity. One of the big musical productions of the past ten days, headed by a popular lyric star, can already be seen at less than box-office rates via seats being sold by speculators. Another musical attraction of imported origin, heralded as a phenomenal hit, attracts capacity houses Saturdays only, catching a good downstairs attendance generally during the week, but playing to light balconies.

One of the biggest musical hits of Broadway's last season, headed by twin stars, leaves town after this week, following a vain attempt to recapture its former measure of patronage. Another new important Broadway musical piece headed by a male star of undeniable draft, hailed as a success, is barely struggling along in hope that time may mend its fortunes. The shift of another musical play from an expensive theatre to a less costly play-house simultaneous with a cut in its prices of admission, is another straw showing the direction of the wind. Further conspicuously illustrating the early season's theatregoing indifference is the experience of a twain of musical comedy stars at the head of a big musical production critically acclaimed a success, at one of the most popular of Broadway's playhouses, for which performance the best downstairs seats may be bought at the box office a half hour before show time, even on Saturday night. But for the money paid into the box offices of the

theatres in bulk by the hotel theatre seat agencies (some of the hotel ticket investors advancing as much as \$10,000 weekly for the first four weeks of shows), several of the new musical pieces now hanging on would be openly heading for the road.

And no less unhappy are conditions in the ranks of plays not musical. Charles Frohman's sudden withdrawal of the elaborate production of "Much Ado About Nothing," with which he signaled the return of John Drew to the Empire theatre, is another link in the general chain of concession. A few French farce brought to town Monday night will probably find eight performances sufficient for its stay in New York. Another foreign farce, recently premiered, and counted upon for a run until Christmas, packed up and stole away last Saturday.

And so the records go, all along the line, with but slight variation from the general experience, and with managers hoping for new conditions when the vacation spirit is entirely out of the air and Manhattan's five million people have really settled down to business for the fall and winter.

GONE WITH "TIK TOK."

Cincinnati, Sept. 17. Charlotte Greenwood and Sydney Grand are here rehearsing with Moroso's "Tik Tok Man of Oz." They will replace Josie Intropdi and Charles Purcell. Miss Intropdi gave the show two weeks' notice. She has been engaged for a New York production.

Miss Greenwood and Mr. Grant left "The Passing Show of 1913" at the Winter Garden, New York, Saturday. Monday their substitutes in that company made their debut.

MAXIM'S TO COVENT GARDEN.

Margaret Mudge, the former soloist at Maxim's, who went abroad and carved out a name and salary for herself, is going back to London in December to sing at Covent Garden at a salary said to be \$1,400 weekly.

A manager formerly connected with the Metropolitan Grand Opera House here swung the contract for Miss Mudge and the London theatre management.

"OH, I SAY" IN CASINO.

The Shubert production of "Oh, I Say" will open at New Haven Sept. 24, for its first time out, remaining on the road two weeks or more, when it will probably enter New York at the Casino, replacing there "Lieber Augustin," recently opened.

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

BROADHURST'S "TODAY."

"Today," adapted by George Broadhurst from "Style," a "Yiddish" play written by one Sohmer, will be the next attraction at the 48th Street, following "Kiss Me Quick," which leaves there Sept. 20 to take to the one-nighters for a week or so before landing at the Cort, Chicago.

"Today" is financed by Harry Von Tilzer and Minnie Seligman. As gone over by Mr. Broadhurst it is said to be a very strong piece, with the kick in the final act.

The Broadhurst drama is pretty certain of a showing in the William A. Brady theatre.

EARLY RETURNS DISAPPOINT.

Emma Trentini in "The Firefly" is said to have done something like \$9,000 last week at the Royal, the new Bronx theatre, far less than was expected.

The "Rebecca of Sunnybrook Farm" show at the Prospect (Bronx) last week did not do as well as expected either, the hot weather and Trentini hurting. The week end business was up to expectations.

BELASCO SHOW REHEARSING.

Five David Belasco productions are to go into rehearsal between now and spring, says report. Of these the new play for Frances Starr will be the last instead of the first, as originally planned by the producer. Miss Starr's piece is slated for March.

"A Good Little Devil" commenced rehearsing Monday, having been delayed through the illness of Mary Pickford. David Warfield and "The Auctioneer" are on the verge of readiness.

Sept. 29 "The Temperamental Journey" will move from the Belasco to the Republic. Warfield in "The Auctioneer" will open at the Belasco that day.

DANCREY NEXT WEEK.

The debut of Anne Dancrey in "The Passing Show of 1913" at the Winter Garden has been postponed until next Monday. The French girl was to have appeared last Monday.

During the week she has been giving her full performance before the Shuberts, who have selected the portions they think suitable for New York. Chorus rehearsals for numbers Dancrey will sing have also been held.

PRINCE IN ROSS ROLE.

Milwaukee, Sept. 17. At the close of the week's engagement of "The Passing Show of 1912" at the Davidson, Charles J. Ross left the company to go into vaudeville with his wife, Mabel Fenton, in burlesque or classic plays.

Ross is succeeded by Charles Prince, who joined the organization here.

"INNOCENT SINNER" ACCEPTED

The F. C. Whitney producing company has accepted a new musical piece entitled "The Innocent Sinner," which will be placed into rehearsal at once.

POP STOCK.

The Amphion, Brooklyn, now under the direction of Steve King, and at present playing pictures, will shortly install a stock company at 10-15-25.

EMPIRE, NEW YORK, DARK.

The Empire is dark next week. Sept. 29 John Drew will appear in two plays, "The Will," C. Haddon Chambers' comedy, and "The Tyranny of Tears." Business fell away off on the "Much Ado About Nothing" and even a generous distribution of paper isn't helping this week's padding of the house. Next week will be spent in rehearsing of the new pieces.

"PARLOR MATCH" AGAIN.

Charles E. Evans is going back to his big musical comedy success of another generation, Charles Hoyt's "A Parlor Match."

The tour is now being booked, and the business arrangements completed. The company is selected, save a player for the role of "Old Hosa," played originally by William Hoey.

The season opens Thanksgiving week.

ABARBANELL IN "RED CANARY."

"The Red Canary," which has Tom Barnes from vaudeville as principal comedian, will open at Ford's, Baltimore, Sept. 29, for a week, with Lina Abarbanell featured in the leading feminine role.

From Baltimore the show is reported due in Boston. The Mackie Amusement Co. is behind the production. It will carry a chorus of 18 girls.

"GIRLS" FAILS.

(Special Cable to VARIETY.)

London, Sept. 17.

At the Prince of Wales's the late Clyde Fitch's "Girls" is a dismal failure. It was put on hastily when Albert de Courville found he would have to postpone the opening of the Leoncavallo operette.

"SEALED ORDERS" LACKS CLIMAX

(Special Cable to VARIETY.)

London, Sept. 17.

"Sealed Orders," produced at the Drury Lane, is great for three acts, but the last has an airship scene which lets it down with a thud.

The papers are boosting the show, and business is certain to hold up for a time.

"THE PEARL" ABROAD, SEPT. 26.

(Special Cable to VARIETY.)

London, Sept. 17.

"The Pearl and the Girl" will be produced at the Shaftesbury Sept. 26.

"INTERLOPERS" GETS BY.

(Special Cable to VARIETY.)

London, Sept. 17.

"The Interlopers" at the Royalty has been very well received, but the newspapers are indifferent in their criticisms of the piece.

DE DEYN UPSTATE.

Schenectady, N. Y., Sept. 17.

Arrangements have been made for Severin De Deyn to head a new stock company here at the Mohawk. It will open about Oct. 1. De Deyn has been a leading man and stock manager for years.

ALICE HEGEMAN WALKS OUT.

Alice Hegeman, rehearsing with Klaw & Erlanger's "Little Cafe," left the company very suddenly last week.

WITH THE PRESS AGENTS

The press agent of the B. F. Keith New York theatres hasn't been putting over the proper work for his bosses, according to a story around. The press agent is Walter Kingsley. Last week when E. F. Albee, his nearest boss, gave him a statement signed by Percy G. Williams, Albee expected to see it spread all over the front pages of the dailies the next morning. But nearly a spread, almost without exception the papers threw the statement in the waste basket. The exception printed an excerpt, which said nothing, and a quasi-organ of the U. B. O. gave the text of the statement in full, but Albee wanted more. With the poor publicity showing made by the local Keith houses for the opening of the season, Albee is said to have gone gunning for Kingsley, after the Williams' statement incident. Albee is a great believer in running papers through advertising and can't understand how any dally could disregard his press stuff, when the Keith advertising patronage is given to the sheet. It never struck Albee that as long as Williams did not sign the statement he prepared for him, the papers might have considered Williams' own statement of no more value than probably Williams himself did, the latter having written it, and Albee knows what a Williams is. If he does know what a Williams is, given Williams \$5,000,000 for what has turned out to be the greatest lemon ever sold in show business, although Albee made a lemon of it. However, that doesn't help Kingsley any, and what is out is over is still the reigning query in the U. B. O.'s. It's pretty low appreciation for a young man who broke his neck to do the U. B. O.'s dirty work, when called upon, and the dirty work didn't come under the heat of publicity. The next time Kingsley lands a job he will probably attend strictly to his own business holding it down.

If George Mosser has time this week he will give a spaghetti dinner to all the John Cort stars in the road shows about leaving New York, at one of the big hotels here. A flashlight picture will be taken and used for press work, if the dinner comes off.

The Princess has selected three one-act plays for its opening Sept. 20. They are "The Eternal Mystery," by George Jean Nathan; "The Black Mask," by F. Tennyson Jesse and H. M. Harwood; "The Bride," by William Hurlburt.

The players to appear at the Princess this season are Heebrock Blinn, Edward Ellis, William J. O'Neill, Vaughan Trevor, Willette Kershaw, Emelie Polini.

H. H. Frazee has signed Josephine Whittell for a part in "The Madcap Duchess," the new Victor Herbert comic opera.

Marie O'Neill and W. P. Fay, members of the Irish Players, have been engaged by the Liebler Co. for parts in "General John Regan."

Anna Pavlova and her company will open at the Metropolitan, New York, Nov. 3.

B. W. Kincaid is doing the advance work for the "Butterfly on the Wheel" now playing southern dates. A. F. Haywood is managing the show. Al. T. Hays is ahead of the Eleanor Moniell "Butterfly" show, with George F. Hopper managing. Carl Zoellner is managing "What Happened to Mary?" that's filling one-night dates in the middle states, with Julia Arden in the primary role. All these are under Sydney R. Ellis' direction.

William Sterritt is at the Star, Buffalo.

John Cort spoiled what promised to be one of the best press stunts pulled off in New York for many a day. Miss Held came over with her own press representative, an Englishman evidently possessed of some ingenuity. Immediately on arrival he busied himself in various ways and no sooner had the new Cort star rid herself of her sea legs than the press man arranged for her to sit alongside one of the magistrates in the night court while he passed judgment on whether or not she should be committed to the workhouse. Everything was rehearsed for Miss Held to wren coyly in sympathy with the unfortunate woman and to pay a number of fines. On the day of the night the stunt was to be pulled, Cort heard of it at the rehearsal of the new piece in which Miss Held is to appear and in which she was woefully behind in the matter of committing her lines to memory. The manager promptly insisted that until such time as Miss Held was letter perfect that she give the memorizing her entire time.

The Irving Place theatre will reopen Sept. 25 with Rudolph Christians as the manager. The first attraction will be "Die Spanish Flieger."

Ten Teal will stage H. H. Frazee's production of "Iole," a musical comedy based on the story of the same name by Robert W. Chambers, music by William Frederick Peters. Frank Lalor will have the principal comedy role.

The Shuberts and William A. Brady announce the presentation at the Manhattan Opera House later in the season of the Drury Lane melodrama "Sealed Orders." Two of the import-

ant scenes are a battleship and a dirigible balloon.

John Coutts, far from being a well man, has joined his show, "The Girl of My Dreams."

The Anna Held show is starting something for having big representation on the road. John H. Rattery is some three weeks ahead as special writer. George H. Jordan will be business manager and attend to the first show arrangements ahead. Henry G. Smith will then be the third man in advance, with Richard Maney the last of the pathfinders to clean up everything for the show to do the rest.

Press agents who make Chicago this season are finding the no-pass rule a detriment to their work. Formerly the press agent who invaded the office of a Sunday editor was able to ask him over to see the show and this always facilitated the breaking into the Sunday sheets. But all this has been done away with, under the compact made between the Shuberts and K. & E. people. Now when the press agent goes in with a hat in his hand and his photographs under his arm, he has nothing to offer in return for favors asked, but a sad smile. There is no question but that the pass evil has been a serious one in Chicago for some time, and the newspapers have been among the worst offenders. Certain editors asked large numbers of passes. It is said one man, formerly on one of the big dailies, even got elected to a city office through the distribution of passes. This man had had grants from managers and advance men. City officials have also been offenders in this line, and the free lists at some of the houses have been enormous. Under the present system, only the dramatic editors of the accredited daily papers are allowed to pass, and without first planking down the cash. It is prophesied that there will be less theatrical news printed in Chicago this season concerning certain theatres than formerly, for not only have the pass perquisites been cut down, but advertising space has also been curtailed in certain quarters.

The new quarters of the San Francisco Press Club, Powell and Suite 17, were formally opened to the members and visiting public Sept. 6 with a stag affair. W. W. Naughton, sporting editor of the Examiner and president of the club, was master of ceremonies, and the newspapers were headed by a committee composed of Edward F. O'Day, William Jacobs and the Irrespressible Burr McIntosh. The dining room features were directed by Oscar Tolle, Selby Oppenheimer, Walter Doyl, Hotchkiss, Alexander Sutherland, Robert A. Roos and Harry Robertson. An informal entertainment program followed, and a feature was several vocal numbers by the newly organized Press Club Quartet, consisting of Harold Pracht, Frank Thompson, J. C. Flood and George J. Wallace.

The next contribution to the theatrical season from the Shubert establishment will be a musical comedy, "I Say to be seen shortly in a Shubert house. The music is by Jerome Kern and the piece had its premiere in London. The American company will include Walter Jones, Joseph Herbert, Joseph Phillips, Richard Temple, Alice Yorks, Clara Palmer, Helen Lee, Lucy Dodge.

Vivian Martin has been engaged for John Cort's "The Marriage Game," which is now in rehearsal under Hugh Ford's direction.

John J. Donnelly is managing the "Rob Roy" production at the Amsterdam which opened Monday night. Fred Schader is doing the advance work and is repeating the success that he made with "The Rose Maid" at the Globe last year. Mr. Schader now sports a cane, a wrist watch and a monocle.

Jos. M. Galtes has returned from his Canadian trip long enough to arrange for the John Hyams-Lella McIntyre show, "When Love is Young," to open at the Grand O. H. Wilkes-Barre, Pa., Sept. 29. In the support of the stars will be Edna Norton, Harry Hanlon, George Shields, Jack Winthrop, Billy Lynn, Frank Brownles, Jack Madden, Emay Alton, Helen Hanlon, and Sylvie DeFrankie, and a chorus of 30. The book of "When Love is Young" is by Rida Johnson Young, lyrics by William Cary Duncan and score by William Schoeder.

U. S. Scoville is managing the road tour in the west of "The Maid and the Minister."

"The Suffragettes," a two act musical comedy, now playing the middle west, is backed by Eugene H. Purkiss. The show started out the first of the month.

C. S. Primrose, who has the western rights to "The Spenndrith," has his production headed by Marlon Sherman. Other attractions which Primrose has under his wing are "Where the Trail Divides," "The Thief" and "The Great Divide." He has enough "divides" on his string to bring him some divisions worth while if the one night business pans out.

Charles J. Collins has been engaged to play Diamond Willie with "The Master Mind," in which Willis Granger is to be starred this fall.

A young advance agent went out the other

day on the road carrying a nifty little case for the first time in his life. His explanation was that the show owner told him to carry a nifty little case, and his work ahead and the case was the answer.

Royal C. Stout is personally managing the "A Slave Girl of New York," which has Nellie Kennedy featured in the title role. The company is now playing Indiana.

Wade Morton will travel ahead of the southern company of "A Girl of the Underworld" which opens Oct. 15 at Savannah Ga. Joe Wicks will manage the company. The show is backed by two New York managers.

The United Booking Association of Chicago has put out a road production of Lem Parker's dramatization of M. E. Braddon's "Married in Haate" which is playing the middle west.

Clay Lambert (Wee & Lambert) is taking a two weeks' vacation. He's up with the pigs in Sullivan County.

S. V. Campbell is ahead of "The Virginian" company which will play the south this year. Harry Haley is the manager.

W. H. Hoskins is doing the advance work for the Chas. H. Brooke production of "A Girl of the Underworld" which opened Monday at Oyster Bay.

Lem B. Parker, formerly a director with the Selig Co., has another picture proposition up his sleeve which he expects will keep him on the Pacific Coast all winter. Parker is now in Los Angeles. He is not turned out any new plays this summer but has devoted much time to scenario work.

William Kibbie, proprietor and manager of Stetson's "Uncle Tom's Cabin," was on Broadway Monday. He reports business upstate the best he's encountered in that neck o' woods since the show was first organized.

The Federated Churches of Cleveland sent a representative to New York a few days ago to witness a performance of "Damaged Goods" with instructions to report on the propriety of the piece. Rev. E. Wright was on the committee. He reported that the play could be given in Cleveland (where it it booked) without offense, provided tickets were not sold to persons less than 18 years old. Mayor Baker is also making a statement in which he indorses the uplift drama.

That American full page Sunday special of the Hofmann-Foliar-Constance Stewart-Richardson Co. continues to bob up away from New York. Last week it was in the Reading Telegram, occupying the page opposite to the advertised announcement that the organization would be in Reading next Wednesday.

There is more campaigning in San Francisco against the Barbary Coast. Several clergymen declared for its suppression from their pulpits Sunday. This is but part of the movement. San Franciscans fear that the Coast will work a damage upon the chances for success of the Panama-Pacific Exposition and want it closed. There is a law on the statute books providing for the closing of any resort on the ground of public nuisance, but it is held in abeyance under a referendum. The Coast habitues, however, have little hope of upsetting the law, owing to the influence of voting women in California.

At last! Allen Lowe's "Dream Maiden" will be given for the first time at the Empire, Syracuse, Sept. 20. Audrey Maple heads the cast. John M. Fodrie will manage the tour. Edwin T. Emery is handling the production.

"When Dreams Come True" moved to the 44th street from the Lyric Monday night. The admission scale was reduced to \$1.50 for the best seats at night and \$1 at matinees. This is the first time Broadway theatre prices have been reduced since Col. Savage tried the scheme at the Herald Square many years ago.

Walker Whiteside opens Sept. 20 at the Alvin, Pittsburgh, to play the middle west and the north with "The Typhoon." Then he will tour in the south and New England.

Speaking of eugenics—well, if you weren't, everybody else is—Aldie Costello night letters from Philadelphia that her illness, Trilby, delivered four lion cubs. Thus introducing the subject of eugenics continues to pay tolls on the statement that she is now carrying 12 lions in her act, with special scenery for use "in a theatre where it can be hung" and "there is no vaudeville act that can excel her as a headliner." On her new, the new cubs are chained up in one while she works seven of the others in a cage.

John Drew will play a double bill at the Empire beginning Sept. 20. J. M. Barrie's "The Will" will be the added starter, with a revival of the "Tyranny of Tears."

The H. H. Frazee press announcements are delivered in type in galley proof form. This week's budget of information sets forth the manager's plans. "The Madcap Duchess," with Ann Swinburne, is in preparation. It opens Oct. 26 at the Colonial, Boston. Others are Chamber's "Iole," which goes into rehearsal Oct. 6; "Babe in the Woods," drama by Catherine Chisholm Cushing; "The Soul of the Attic," by Frances Whitehead and Elizabeth Gould; "Behold Thy Wife," by William R. Briggs; "The Red Light of Mars," by George Bronson Howard, and "The Realist," by Eden Greville.

Klaw & Erlanger's production of "Bliss" will be put into rehearsal next week. It is by Frank Mandel and Irma Kratt.

William A. Brady has purchased for \$1,600 the production rights of "The Shepherd King," the property of the late Wright Lorimer.

William A. Brady takes issue with another manager who announced that he had engaged Forrest Winant, now with "The Family Cupboard." Mr. Winant has not been released from his contract, declares Mr. Brady.

Granville Barker's company, which will play "Fannie's First Play" over here, beginning at the Majestic, Sept. 29, is already on the water. The organization left London Saturday.

Alexandra Carlisle, the English actress, who has appeared over here only once, as leading woman in "The Mollusc," arrived in New York late last week. She is already in rehearsal for the principal part in "The Marriage Game," which will be seen in New York early in October. It is a John Cort property.

PRESS OPINIONS.

MADAM PRESIDENT. Judging from its reception it will have other audiences at the Garrick laughing for weeks to come.—Herald.

"Madam President" is as inexcusable as it is disgusting. It belongs to an era of the atrical nastiness that is at least a dozen years out of date.—World.

The entire affair, though designedly naughty, was more often positively stupid.—Times.

It is all cleverly manipulated, and the Sphinx would crack a smile at the friskiness of "Madam President."—American.

In the first place it was original, and in the second it had wit.—Evening Sun.

Just how much "Madam President" will add to the gayety of life here remains to be seen. Though not hilarious it is fairly lively.—Eve. World.

ROB ROY.

If the reception last night indicates anything it foreshadows a "fight" to obtain tickets, and the only "lure" will be Mr. Reginald de Koven's sparkling music and Mr. Harry B. Smith's witty book.—Herald.

Next to the agreeable quality of De Koven's music, the most observable thing about the performance was the splendid singing of the principal artists headed by Besnie Abbott.—Times.

There was a complete justification for the return of "Rob Roy" that took place last night at the Liberty.—American.

Pleasing and successful revival.—Sun.

RAIN DELAYS PRINCESS.

The opening of the Princess theatre on 39th street has been delayed by the huge rain storm of some days ago. The flood gave the Princess interior a wetting from which it has not yet recovered. Workmen are repairing the damage.

Instead of the house opening tomorrow (Saturday) night, it will probably be Sept. 27, when the F. Ray Comstock little theatre for sketches only will first show the five new playlets in this season's repertoire.

Two new ones were selected Monday and complete the list. They are "Russia" and "En Dishabile," from foreign lands. The American made skits are "The Bride" by William Hurlburt, "The Eternal Mystery" by George Jean Nathan, and "The Black Mask" by Tennyson Jesse and H. M. Harwood. "The Eternal Mystery" was published in the Smart Set.

Mr. Hurlburt has requested that the "J." as his middle initial be discarded hereafter.

The Princess will not produce "The Daughters of Joy," not just yet anyway. It was expected to prove a companion piece to "Any Night" (the shining light of the theatre's last season rep) in point of vivid interest.

The greatest of all comedy singing, dancing and talking acts is "breaking in" out of town for a few weeks. Watch out for the New York showing shortly.

THE HOUSE MANAGER

BY JOSEPH R. DORNEY.

The old saw about the poet applies with greater truth to the theatre manager, and if the latter has not an inborn gift for handling the thousand and one duties around a playhouse it is going to take him years of persistent effort to acquire it.

After fifteen years with traveling companies I have come to the conclusion that house management is the most important branch of show business, and one that is not always given the attention it deserves. Furthermore, I believe it is more profitable to have one's money invested in a theatre that is properly managed and has only a fair line of attractions, than one that is badly handled and has the best of offerings.

"The Play's the Thing" may be all right in its way, but not unless that same play is running in a house under the direction of a man who knows his business and gives all his time and attention to it. Fewer productions would reach the storehouse before their time, and fewer high class combination theatres would be presenting pictures if this fact were kept in mind. How frequently do we see productions that cost a small fortune sent on the road to appear in playhouses that are conducted with less business judgment than a shoe shining parlor!

The best house manager I ever met was the one who was hardly acquainted with a dozen persons in the city in which his theatre was located, but he made certain that everything was pleasant for his patrons from the time they reached the lobby until they left it. It became almost a second nature for them to attend weekly, even when the attraction was not up to the usual standard. His patrons knew they would be treated at the box office with as much courtesy as if they were stockholders in the house; that at the entrance the neat and gentlemanly door-tender would take tickets from them as though it were a real delight to see them there, and the ushers, program boys and other attaches they came in contact with were real Chesterfields.

Everything in connection with this theatre was conducted with the one aim of pleasing the playgoer. And the same situation could prevail in all houses if the managers had the necessary tact and talent, but, about all, if they were willing to give all their time and attention, as this man did, to see that things were running smoothly.

One great drawback against the success of a manager is that he frequently has other interests to attend to, or may have the active direction of two or more theatres.

I do not believe I exaggerate when I say that to properly oversee the management of one playhouse, nearly every minute of a man's waking time is required, and little, if any, leisure is left him for outside business or social engagements.

"THE LURE" REWRITTEN.

The agitation against "The Lure" will not result in any Grand Jury trials—the matter has been thrown out of court on Lee Shubert's promise to tone down

the play and produce it upon denatured plans.

A call was sent to the original "Lure" cast to report at the Maxine Elliott theatre at 11 o'clock Thursday morning for rehearsal, as the Shuberts had decided to resume the play Friday night.

Arthur Scarborough is not in town, having gone to Los Angeles to attend the opening there of the "No. 2" "Lure." This company is scheduled to play San Francisco next week.

"The Fight," the Henry B. Harris Estate production at the Hudson, is running uninterrupted, the management having made changes to remove the rawness. The new version without its objectionable second act has failed to draw business.

THAW PICTURES ON VIEW.

"Harry K. Thaw's Fight for Freedom," a moving picture, is being displayed and featured in all the big time vaudeville houses of the country this week. This is the film William Hammerstein was asked \$1,500 for the first New York exhibition rights for a week. Almost immediately the United Booking Offices secured it for its managers.

The film was heavily advertised. In some theatres it was the only week's attraction mentioned. The "Thaw" name was depended upon to draw, and from reports the picture has excited quite some interest among those curious to see the publicity-crazed former Matteawan inmate.

Hal Reid put the Thaw picture through.

CROOK SAYS HE'S AN ACTOR.

Philadelphia, Sept. 17.

Stewart Brooks, 20 years old, of Denver, was arrested Sunday night in the Hotel Walton. The police took 300 skeleton keys and a revolver from him. They say he confessed that he entered the hotel to rob. Brooks declared he was an actor and had been connected with a "Broadway Jones" company lately.

REBUILDING AUDITORIUM.

Portland, Sept. 17.

Calvin Heilig, president of the Northwestern Theatrical Managers' Association, returning from Spokane Monday, announced the renewal of the lease of the Auditorium in that city, and plans for the complete rebuilding of the structure.

The lease is for ten years to the Hypothek Bank of Spokane. The theatre will be remodelled and ready to open Jan. 1, with Anna Held as the initial attraction. The Auditorium was built in 1889 by Col. Wood. Seating capacity is about 1,000.

JOHN C. TRAUTH IN CHARGE.

John C. Trauth has been appointed manager of the theatrical circus and picture departments of the U. S. Printing Co., with E. J. Doolittle as assistant.

Newell's, White Plains, N. Y., a pop house last year, is offering a straight picture policy this season.

CORRESPONDENT MAY QUIT.

Catherine Calvert may not be seen in the principal feminine role of "The Escape," the new Paul Armstrong play, when it has its New York premiere. This is the report since Miss Calvert was named as correspondent in the Armstrong divorce case.

Miss Calvert is understood to have put her foot down, absenting herself from rehearsals and making it known that she will not appear, and thus prevent further embarrassment. The company now rehearsing, opens tomorrow night at the Lyric with Miss Calvert billed to appear.

"MADCAP DUCHESS" OCT. 13.

The first public performance of H. H. Frazee's Victor Herbert piece, "The Madcap Duchess," is now set for Rochester, N. Y., Oct. 13. It will then go to Syracuse, and afterward try for a run in Boston.

"EVANGELINE" CHANGES.

Arthur Hopkins' "Evangeline" will open Sept. 29 at the Park. Several important changes to be made before the premiere is held may possibly postpone it. The company is now rehearsing.

Among the acquisitions to the cast are John Booth and John Harrington (late of the Bertha Kalish vaudeville sketch).

NINE NEW GERMANS.

Milwaukee, Sept. 17.

The season of German drama in Milwaukee will be opened in the Pabst theatre Sept. 28.

30 members in the stock company, nine being new recruits engaged in Germany by Manager Ludwig Kreiss last spring. All are expected to reach America this week.

RUSHING HOWARD SHOW.

Chicago, Sept. 17.

The Joe Howard show at the Whitney is now fairly under way. Jack Mason got in Saturday and went right to work with the choristers.

Working with Mason will be Colin Davis, author of the book, and George Fox who will handle the principals.

Frances Kennedy and Billy Armstrong, Chicago favorites, and Carl Randall, a juvenile from whom much is expected, have been added to the cast.

The show will open in Chicago Oct. 3.

FIRM'S ELASTIC PROMISE.

Wagenhals & Kemper have promised themselves to make but one production this season, "After Five," merely as a plaything.

If anything extraordinary in the way of a manuscript presents itself, or is presented—well, that may alter things.

"GOODS" AT BLACKSTONE.

Chicago, Sept. 17.

It is now announced that "Damaged Goods" will be offered in Chicago at the Blackstone under the auspices of the Chicago branch of the American Vigilance Association. The piece opens Sept. 29 for three weeks.

TRYING TO STOP TALKER.

Wednesday the New York World put one over that will neither be noticed by William Jennings Bryan nor the Chatauquas where he is booked to speak.

The World in a front page announcement remarks that as Secretary Bill says he can't live on his salary, \$12,000 yearly, and needs \$20,000 to make good at the hearthstone, if he will promise to shut up and stick to business at Washington, the World will give him the other \$8,000 as long as he is running the State Department.

Bryan had not answered the offer up to Wednesday afternoon, but he may have been playing a split week with the grouse of acts a Chatauqua usually puts over.

STARRING JOSE COLLINS.

Klaw & Erlanger will star Jose Collins in a new musical comedy, to be produced by them about February. The English comedienne, who is with this year's "Follies," is under a K. & E. contract for one year with an option.

LOOKING FOR EASY MONEY.

Morris Gest is reported to be buying up the rights, with production, of a number of musical comedies that have not yielded their owners any profits, and framing them for tours of the one-night stands.

As reported recently in VARIETY, the small towns are suffering from a dearth of attractions. Gest figures that New York productions with good paper ought to get the money in bucolic regions.

TWO FAILURES AT CORT.

Chicago, Sept. 17.

The Cort theatre is out after a record. The season is only just started, and already the house has registered two failures. "The Elixir of Youth," a comedy, succumbed after two or three weeks' of miserable business. "The Double Cross," now playing at the house, holds out no more brilliant prospects. The piece received poor notices from the press and is receiving no notice from the public.

"AT BAY" GOING ON.

Rehearsals are being held of "At Bay," the Augustus Thomas piece Crystal Herne and Andrew Mack costarred in late last season. Miss Herne will be featured in the revival, with Mr. Mack replaced by someone yet unselected. Mack has a John Cort vaudeville tour to look after.

"At Bay" was to have gone into the Lyric, but Paul Armstrong's "The Escape" gets that house, opening there tomorrow (Saturday) night.

"FAIR PLAY" NEXT WEEK.

Atlantic City, Sept. 17.

Monday night next and week, Selwyn & Co. present a new romantic comedy, entitled "Fair Play," written by Christy Mathewson and Rita Johnson Young.

The cast is headed by William Courtney. Others are Frank Craven, Ione McGran, Ralph Stuart, Lola Fisher, Geo. Fawcett and Marion Ballou.

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

RELEASED NEXT WEEK (Sept. 22-27)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL F—Essany. S.A.
 Vitagraph V. EXCLUSIVE
 Biograph B. Gaumont G.
 Kalem K. G.N.S.F. G.N.
 Lubin L. Rano R.
 Pathe P. Thibault T.
 Selig S. Electric E.
 Edison E. F.R.A. F.

Lewis Pennants. L.P.
 Great Northern G.N.
 Dragon D.
 Itala I.
 G.N.X.X. G.N.X.X.
 UNIVERSAL U.
 Imp. I.
 Gem G.
 Bison B 101
 Chrysalis C.
 Nestor N.
 Powers P.
 Eclair Eclr.
 Rex R.
 Frontier Frt.
 Victor Vic.

SEPT. 22—MONDAY

GENERAL F—Law & His Son, drama, 900.
 B: Counterfeiters Confederate, drama, 1000.
 K: Poker Paid, comedy, 400. L: This Isn't John, comedy, 600. L. Pathe's Weekly No. 51, news, release in the West, 1000. Pathe: Pathe's Weekly No. 52, news, release date in the East, 1000. Pathe: Young Mrs. Fames, drama, part 1, 1000. S: Young Mrs. Fames, drama, part 2, 500. S: Sissybelle, comedy, 500. S: Daddy's Soldier Boy, drama, 1000. V: Honor of the Force, drama, 1000. E.
 EXCLUSIVE F—Rokers of Paris, 3000, Sol S.
 UNIVERSAL F—For the Peace of Bear Valley, drama, one reel. N: Ivanhoe, drama, 3 reels. I: To the Brave Belong the Guns, and—Sanitary Dairy Plant, split reel. G.
 MUTUAL F—Ghost of Hacienda, drama. A: When Dreams Come True, comedy, Key. Hardest Way, drama, Rel.

SEPT. 23—TUESDAY

GENERAL F—Stroke of the Phoenix Eight, drama, 1000. E: For Old Time's Sake, drama, 1000. S.A: For His Brother's Crime, drama, part 1, 1000. K: For His Brother's Crime, drama, part 2, 1000. K: Blind Alley, drama, 1000. Pathe: Bumps and Willie, comedy, 1000. S: Extremities, comedy, 700. V: Scenes in Singapore, travel, 300. V: Mexican Tragedy, drama, 1000. L.
 EXCLUSIVE F—Not Announced. G. N. Spl: Tim Tom Knaps a Baby, 1000, G.
 UNIVERSAL F—Struggle, drama, 2 reels. R 101 Pearl and the Post—and—Oh! What a Swim, comedy, split reel. C.
 MUTUAL F—Rasehall Umire—and—Aesthetic Match, split reel. Maj: Selected release: Unfair Exchange, T.

SEPT. 24—WEDNESDAY

GENERAL F—Embarrassment of Riches, comedy, 1000. E: Midnight Message, drama, part 1, 1000. K: Midnight Message, drama, part 2, 1000. K: Love Incognito, comedy, 1000. S.A: Secret Treasure, drama, 1000. Pathe: Other Woman, drama, 1000. V: Spell of the Primrose, drama, 1000. E.
 EXCLUSIVE F—Her Last Ride, 3000, D: Weekly No. 81, 1000, G. Quality of Mercy, 1000, Sol.
 UNIVERSAL F—Heart of Vaquero, drama, 1 reel. N: Middleburg, Inures his Life—and—Painter's Rage, split reel. P: Puritan Episode, drama, 2 reels. E.
 MUTUAL F—Silent Hero, drama, 2 reels, R.
 MUTUAL F—Weekly No. 30, M: Missing Ring, comedy, Rel.

SEPT. 25—THURSDAY

GENERAL F—Saturday Holiday, comedy, 550. D: End of the World, comedy, 450. B: Days of the Pony Express, drama, 1000. S.A: Self Convicted, drama, part 1, 1000. L: Self Convicted, drama, part 2, 1000. L: A Cambodian Idyll, drama, 1000. Maj: Inauguration of the World's Largest Ice Cream Parlor, scale, 500. Pathe: Sago Industry in Borneo, Industry, 500. Pathe: Capture of Bad Brown, drama, 1000. S: Race, drama, 1000. V: Pathe's Weekly No. 52, news, release date in the West, 1000. Pathe: Pathe's Weekly No. 53, news, release date in the East, 1000. Pathe.
 EXCLUSIVE F—Unmasked, 2700, T: Awful Release, 1000, G.
 UNIVERSAL F—Miser's Son, drama, 1 reel. I: Geneva IV, G. drama, 2 reels. R: Village Pest, comedy, 1 reel. Frnt.
 MUTUAL F—Mrs. Carter's Campaign, comedy. A: Highland Romance, comedy, Dom: Selected release.

SEPT. 26—FRIDAY

GENERAL F—Hard Cash, drama, part 1, 1000. E: Hard Cash, drama, part 2, 1000. E: In Convict Garb, drama, part 1, 1000. S & A: In Convict Garb, drama, part 2, 1000. S & A: Hoho and the Myth, comedy, 500. K: Largest Duck Farm in the World, zoology, 500 K: Birds of Prey, zoology, cel. 500. Pathe: Sicily, the Picturoso, travel, cel. 500. Pathe: Polesman and the Babe, comedy, 500. S: Taj Mahal, Agri., India, educational, 500. S: Bunny for the Cause, comedy, 1000. V: Winning his Wife, drama, 1000. L.
 EXCLUSIVE F—Missing Woman, 2700, F.R.A. Soul of Man, 1000, Sol. Job, comedy, 1 reel. N: Blood Red Tane of Charity, drama, 2 reels. P: For the Sins of Another, drama, 1 reel. Vic.
 MUTUAL F—Forsorn Home, drama, K.B: Official Goat Protector, comedy, T.

SEPT. 27—SATURDAY

GENERAL F—Proposal from the Sculptor, drama (2d story of "Who Will Marry Mary?"), 1000. E: Why Broncho Billy Left Bear County, drama, 1000. S & A: Great Discovery, drama, 1000. L: Fish with a Stomach Rattler in Its Brain, zoology, 350. Pathe: Pearl Battery in the Bosphorus—Constantinople, scenic, 300. Pathe: Promenade in Rome, travel, 350. Under the Daisies, drama, part 1, 1000. V: Under the Daisies, drama, part 2, 1000. V: Demand for Justice, drama, 1000. K: Influence

of the Unknown, drama, 1057, B.
 EXCLUSIVE F—Won by Waiting, 1000, G.N.
 UNIVERSAL F—Blinks and the Artist's Models—and—Jolly Jottings by Hy. Mayer, split reel. I: Moonshiner, drama, 1 reel. Frnt: Billy's Mate, drama, 2 reels, B 101.
 MUTUAL F—Master of Himself, drama, A: Not Announced. Maj: Original Will, drama, Rel.

TENNIS ON THE SCREEN.

San Francisco, Sept. 17.

Maurice E. McLoughlin, national tennis champion, and one of the American team that brought back the Davis challenge cup from Europe, played a set of tennis here for the movies Sept. 5 on the courts of the California Tennis Club.

SOCIETY FILMS RUBBERNECKS.

The sightseeing auto omnibuses that make 50 trips per day up Fifth avenue, equipped with lusty lunged announcers armed with megaphones, who point out the homes of the wealthy and shout out their personal histories, are to be restrained from making the residents of the avenue a human zoo for the entertainment of gaping pilgrims from the hinterland, if society can devise a way to do it.

Yesterday for two hours in the morning and four in the afternoon six men with cameras stood on the steps of as many homes along the famous way and photographed, or appeared to photograph, the ducking passengers on the rubberneck cars, as they came forward.

One of the camera men was stationed along the avenue in front of the Carnegie mansion at 90th street, another in front of the residence of Mrs. Madeline Force Astor at 65th street, and the others in front of other equally prominent residents along the two-mile row.

Further than to show their permits to inquisitive policemen, the camera men would vouchsafe no information of their object in aiming their instruments at the sightseers. The heads of all the big film concerns in town denied connection with the camera band.

At the offices of the rubberneck cars the home owners of Fifth avenue were blamed for the stunt, which it was claimed was designed to embarrass the rubberneck passengers so the auto 'bus managers would call off the megaphone men.

Among the last communications sent to Mayor Gaynor on the eve of the sea voyage that ended in his death, was a petition from more than a score of the avenue's wealthy residents requesting an abatement of a nuisance that prevented the colony from ever leaving their windows open unless they chose to be assailed all day long by the raucous voices of the sightseeing megaphone men detailing the real and fictitious social and business careers of residents of the homes the omnibuses passed.

FILM MAN'S LIFE ATTEMPTED.

Spokane, Sept. 17.

Martin Egan, manager of a Butte, Mont., moving picture theatre, is under arrest here, charged with attempting to kill J. C. Close, salesman for the Mutual Film Co.'s branch located in Spokane.

Egan has told the police he sought to kill Close because he had wronged his (Egan's) sister. Close denies this. Egan came here from Butte late last week. He bought a revolver and laid in wait for the salesman. Coming up with the man he sought, Egan fired five shots at him at short range, but none took effect.

OHIO CENSORSHIP TANGLE.

Columbus, O., Sept. 17.

The new censorship law that makes the presentation of an unlicensed film in Ohio after Nov. 4, next, punishable by a fine and imprisonment promises to work out with the noiseless facility of a bull in a china shop.

Careful estimates place the number of films the board of directors will have to review before the law goes into effect at 8,000. It takes a whole evening to review six or seven reels. Three subjects a day would be going some for the inspectors, and probably blind them in the bargain.

B'WAY STUDIO.

George W. Lederer expects to turn the

old roller skating rink at Broadway and 52d street into a movie studio for the integral of the Mutual Film service that the theatrical manager now represents as general producer. The property has been on the rental market since its abandonment as a rink last spring. N. S. Barnum of 13 South William street, New York, rental agent for the rink, expects to be able to close the deal with the owners of the property within a few days.

WILFRED NORTH'S INJURIES.

Reports from the Coney Island Hospital where Wilfred North was taken following the premature powder explosion that temporarily blinded the film player Sept. 16 (while posing for a Vitagraph picture at Sea Gate) declare the actor will carry the powder marks for life, though the injury to his eyes may leave no serious permanent effects.

Wallace Van Nostrand, injured at the same time, reported for rehearsal at the Vitagraph compound yesterday. John Bunny and Lillian Walker, Vitagraph players, assigned to roles in the picture that eventuated in North's accident, escaped without injury.

NOBLE FILM SCENARIST.

London, Sept. 17.

The Countess of Warwick, who last season paid a flying visit to America for the institution of plans for an American lecture tour, and who paid a flying visit right back to dear old London after a disastrous two-night try-out of her eloquence, is now among the new uplifters of high art in film-dom. The countess has just written a movie scenario, and included her own ancestral Warwick Castle in the stage settings.

M. P. E. L. CONVENTIONS.

President N. A. Neff of the M. P. E. L. of A. and his right hand man, Clem Kerr, announce a big prospective attendance at the Illinois convention of the league at the Jefferson Hotel, Peoria, Ill., Sept. 23-24, when Illinois Branch No. 2 will get together for reorganization and the election of new officers.

The Indiana convention of the association is to be held at Indianapolis, Ind., at the Severin Hotel, Sept. 30-Oct. 1.

The Florida affiliation will hold a convention next April in Sandford, Fla.

PLEASEING THE K. MS.

Chicago, Sept. 17.

A picture house is to be built in Wilmette, a fashionable suburb of Chicago. For a long time the city officials would not allow one of these places of amusement in the town, but housewives complained that they could not keep kitchen mechanics because there were no movies in town, so the city heads relented.

OPPOSE 8 FOR 5 SCALE.

Chicago, Sept. 17.

The Chicago movie fans of the South and North Sides, particularly in the congested Madison street sections and the North Clark street purlieus, have been writing letters of protest to the newspapers and aldermen against the "three reels for five cents and five reels for ten cents" policy instituted last Monday by picture house managers in the local managers' International Association.

Some of the writers, who claim to represent their neighborhoods, declare they will plan a boycott on certain of the movie theatres which adopted the new scale, unless the old full measure of film at the nickel price is restored.

BILL BRYAN OBJECTED.

One of the big film syndicates that prefers not to have its identity published in connection with the incident, attempted during the week to add to its features of a weekly picture news service W. J. Bryan in the act of addressing a Chatauqua audience in a program composed of the Swiss yodlers and other near-vaudeville attractions recently listed by the Chatauquas. It was met with the announcement that any attempt to photograph the Secretary of State during a lecture of the course would be followed by the arrest and prosecution of the photographer and his employers.

FILM HALL OF FAME.

When the next movie exposition is held, all the men who have helped make film history will be a motographic exhibit, at least all those who are alive. George W. Lederer of the Mutual combination is at work on a thousand feet galaxy of film celebrities, including the pioneers of the Vitagraph, Kinemacolor, Biograph, Universal and later combinations, the design of the reel to show compactly with its living exploiters the evolution of the art of motion pictures with character photographs of the men who figured actively in the art's development.

FILM FLASHES

The Solax releases "The Rogues of Paris," in three reels, Sept. 22.

Winifred Greenwood has joined the American Film Co. colony at Santa Barbara, Cal.

The Central will be the name of the new movie theatre which Frank Montgomery is promoting at Jacksonville, Fla.

Sixty-three new movie houses were added to the country's film theatres last week.

The Weber and Fields Kinemacolor film series will be photographed by Joseph De France, whose Egyptian sunsets first attracted attention to Kin.

Pearl White has turned over to the Chrysalis Film Co. "A Night on a Houseboat," a scenario inspired by her recent vacation abroad.

State rights are being offered for sale of "Sapho" in six reels.

The American agency for the London Turner films, and "David Copperfield," in six reels, are among the fruits of Albert Blinkhorn's recent trip abroad.

"In the Collis of the Python," a forthcoming Universal release, monkeys, a gorilla, a chimpanzee, an elephant and a herd of camels are shown, besides the cobra playing the star part.

F. J. Crolin and W. S. Milliken, of Manhattan, are the incorporators of a new \$1,000,000 Delaware moving picture corporation.

Edwin Holt will appear in the movies as the City Editor, his original role, when the Lieblers motograph "The Fourth Estate."

The Scovell's children's movie company, for juvenile films, now organizing in Los Angeles, will motograph the Hans Christian Anderson tales.

Seymour Rose has disposed of a comedy film playlet to the Pathé Freres which Donald MacKenzie will stage.

The Progressive M. P. Co. of San Francisco has two companies playing Les Miserables over the Cort time.

George Loan Tucker, Imp director, is at work on a New York half-week film. Jane Gail will have the important role in the production.

William Robert Daly, Victor producer, is back from Saratoga where he completed a new track and paddock film entitled, "The Winner." Fritzie Brunette, Glen White and Frank Smith are prominent supports in the Daly output.

The Imp players surprised Jack Cohn, film editor of the combination, with a birthday party Sept. 18. Arranged without the principal's knowledge, after the banquet, Cohn thanked everybody, and said he'd like another birthday party on the same date next month, his real natal day. The mistake was charged to Charley Greene, who got up the party.

Matthew Moore is the hero in a new 4-reel Imp feature that George Tucker is staging. Walter MacNamara, who has two tabs, "The Rose of the Harem" and "The Count of Stromberg," playing the big vaudeville time this season, wrote it.

It took a bathing scene at City Island last week, in which Charley Greene of the Imp was appearing, to reveal to his Imp associates that the former manager of Andrew Mack wears broad toed shoes because he has six toes on each foot.

Dorothy Davenport will hereafter play opposite roles to Wallace Reid for the Universal.

JAPAN

Thirteen thousand feet of the Mikado's country, varying in subject and territory until it would seem that no picturesque nook of the land of grasshoppers, bamboo and crickets escaped the camera explorer, are among the week's lists of Kinemacolor novelties, to be seen now at the Mecca studio of the color process preliminary to their gradual inclusion in the company's weekly travel symposium service.

One must be particularly immune, it would seem, against the enchantments of beautiful towers in sky views, flower gardens and the changing foliage of the seasons in the Occident to view the new Japan Kinemacolor movie views with aught but enthusiasm, so splendid in chromatics are the moving subjects for the most part, and so interesting humanly are they generally.

Scarcely a phase of Japanese life is omitted from the series, from the flirtatious geisha girls of the public tea gardens to the worshippers at the sacred shrines of Shinto and of Buddha.

Cort.

KINEMACOLOR'S COUP.

General Manager Arthur Sawyer of Kinemacolor yesterday announced what he deems the best Kinemacolor news since the Urban color process was adopted into the syndicate family of

the Motion Picture Patents and General Film Company.

With 62 contracts for a new special film service signed with out of town theatres whose playbills hitherto have been confined strictly to regular productions, and plans and options that insure a list of several hundred theatres before Thanksgiving, Mr. Sawyer felt safe in revealing the consummation of a Kinemacolor booking plan upon which he has quietly been at work for the past several months, and which will in no wise affect Kinemacolor's new arrangement with the big film corporations with which the process has recently become affiliated.

The Sawyer plan promises Kin, and black and white for a fine show.

"THE RIVALS."

The three-reel Kinemacolor film reproduction of "The Rivals," staged from the prompt book of the late Joseph Jefferson, is announced ready for immediate release.

William Winter Jefferson appears in the role of Bob Acres, made famous by his father. The play was staged upon the estate of E. N. Smathers on Long Island and at the home of Mrs. Jackson Giroux at Larchmont. A particular quality of the new film feature is its cast, comprised almost in its every member of prominent captures from recent Broadway regular productions, the list including besides Mr. Jefferson, George Staley (last season with "Broadway Jones"); Dallas Anderson (of the Marlowe-Sothorn forces); Samuel Hines (of "Arizona"); David Young (last season with "Little Miss Brown"); Lorraine Frost (recently of "Sunnybrook Farm") and Florence Stanley (of "The Witching Hour").

Gaston Bell, the Kinemacolor leading man, has a prominent role in the feature.

AUDIENCE DIDN'T KNOW.

Spokane, Sept. 17.

Al. G. Hayes, film operator at the Rex theatre, was seriously burned about the face and hands yesterday when a film exploded during a performance.

The fire was confined to the projecting room and the audience was not aware of the conflagration until it was all over.

FILM HUNTING PARTY.

The Baptist Missionary Society's representative at Spargo, northern Alaska, Aug. 25 showed a native Eskimaux bible class movies for the first time. The scene was Alaskan, taken on the spot, and showed a white polar bear coming over the ice from a distance. The bible class vanished as soon as the bear appeared, the men ducking for their guns, the women and children to join in the chase.

DOMINO FILMS.

The N. Y. Motion Picture Corporation's naval and Puritan productions, originally labeled the Empire Films, and later changed to the Peerless, have been again rechristened, this time the Domino. Copyright reasons caused the title changes.

AGENTS ASKING TOO MUCH.

The manufacturers of moving picture feature films are confronted with a heretofore unforeseen obstacle, in the person of the authors' agent, who stands between them and the playwright in the securing of an agreement to reproduce on the screen the successful plays which are now being demanded. The agents have tilted the price for such rights to what is regarded a prohibitive figure.

For the right to use a successful play in picture form the authors' agent now demands from \$500 to \$1,000 down on a contract calling for 25 per cent. of the profits, said profits to be not less than \$5,000 a year. The film manufacturer has been placed in the position of taking the gamble of making the picture production and guaranteeing its success. They have tried to argue that the using of a play in the pictures creates a healthy demand to see the piece in regular stage form, as novelizing a play is generally conceded to do. On occasion they have been able to convince the author that this is correct, but the agent stands between, always holding up the price.

A similar condition existed in Europe until recently. It prevailed until one firm, after a spirited competition, secured the rights to one of Ludwig Fulda's pieces. The pictures had an enormous sale, but Fulda secured all of the profits, leaving the picture concern nothing for its trouble. The film people thereupon got together and determined to make only pictures from their own scenarios and are continuing to do so until the authors, through their agents, become amenable to reason. It is understood that the American manufacturers will follow suit.

KINEMACOLOR'S "SHOWERS."

A forthcoming comic trick release announced by Kinemacolor shows a village of several thousand people at a Wyoming railway station to greet the arrival of Theodore Roosevelt. Everyone carries an umbrella because of impending rain. A terrific wind storm ensues and whips the umbrellas out of the hands of their holders; 2,000 open umbrellas are shown in the air.

STOCK BURLESQUE IN PHILLY.

Philadelphia, Sept. 17.

A policy of stock burlesque is announced for the Gayety, Philadelphia, which was eliminated from burlesque under the terms of the recent merger between the Columbia and Empire Circuits. It had been operated as a burlesque Wheel stand on the Eastern side.

Johnny Eckhardt, a veteran burlesque manager, backed by Philadelphia business men, secured the lease from John J. Jermon. The house is being renovated. When this work is completed it will start on its career as a stock establishment, featuring sports as added attractions to the shows. The people have not yet been engaged.

FIXING "VANITY FAIR."

The Biff Clark show, "Vanity Fair," on the Eastern Wheel, is reported to be undergoing revision.

COAST BURLESQUE COLD.

San Francisco, Sept. 17.

Izzie Weingarten of Chicago left here last week for the east. Weingarten was in the west trying to line up a burlesque wheel on the coast. Before leaving, Weingarten, who was associated with a Mr. Sargent in the real estate business, stated that the deal was cold. The jumps would be too long and there are practically only five towns on the coast that could be counted as live ones for the burlesque entertainment.

PROGRESSIVE CENSORS OUT.

Chicago, Sept. 17.

Hatch & Stair of the Progressive Burlesque Wheel are now on a tour of inspection over the circuit. Last week the censors were in Chicago and besides looking over the shows watched details around the houses.

One of the first moves made was to insist upon the theatres employing no less than nine men in the orchestras.

Mat Woodward is accompanying the committee.

AFTER THE ENGLEWOOD.

Chicago, Sept. 17.

The Columbia Amusement Co. is again endeavoring to get the new Englewood theatre, now playing the Progressive Wheel shows. The house is in the south end of the city at Halsted and 63d streets, and from all reports is doing a great business.

NEW PRIMA DONNA.

Chicago, Sept. 17.

Hilda Le Roy takes the place of Kitty Maher with the Jean Bedini "Mischief Makers" show on the Progressive Burlesque Wheel. Miss Le Roy will play the prima donna role.

DAN DODY HAS AN OFFICE.

Dan Dody, the stage producer, has taken an office in the Columbia Theatre Building. Business has been so plentiful with Dody he didn't have time to think of it before.

It's the first time Dan has ever had an office of his own, and he is decorating it himself.

TAKING "PANSIES" PLACE.

The Progressive Wheel has ordered another attraction to take the place of Max Armstrong's "Panama Pansies" on the circuit. Armstrong is said to have invested all of his money in the initial production of the show, and found himself unable to follow the instructions from the censors. Much regret is heard about that Armstrong was placed in this way.

Dave Kraus will have charge of the new Progressive company, which started rehearsal Thursday. It will be the Wheel's own company, according to report.

BEDINI BEATS HASTINGS.

Chicago, Sept. 17.

Jean Bedini and Harry Hastings were the rivals on Madison street last week. The Bedini show ("Mischief Makers") was at the Haymarket and Hastings's at the Star and Garter.

Bedini with the better show did a fair business, getting away to a poor Sunday opening, but picked up as the week went along. The Hastings show did not do business.

STOCK

NEW FRISCO STOCK HOUSE.

San Francisco, Sept. 17.

Thoroughly renovated and redeccrated, and somewhat remodeled inside, the Savoy is expected to reopen Sept. 29 with the name changed to Oriental. While former Manager A. W. McKenzie will retain the lease of the property, the amusement policy is to be dictated and directed by Leon A. Cutner and W. C. Graves, two San Franciscans, who are credited with having plenty of operating capital. The new form of entertainment will be dramatic stock of the highest class, it is said.

The company is to be pretty exclusively an Eastern importation.

HARTFORD STOCK CLOSES.

Hartford, Conn., Sept. 17.

This is the final week of stock at Poli's theatre. The Poli Players have enjoyed a season of 21 weeks of good business.

Edmund Elton remained throughout the season as leading man. Vaudeville opens next Monday.

BACK TO YONKERS.

William David, former leading man at the Warburton, Yonkers, N. Y., returned there Monday when he replaced Edward Arnold. David opened in a stock company production of "The Rejuvenation of Aunt Mary," in which Olive West is being featured.

READY AT AUDITORIUM.

Kansas City, Sept. 17.

The Auditorium is still in the hands of workmen, busy with renovation, but it will open with stock Sept. 29. Meta Miller, who will manage the place, is in New York arranging for the plays to be given in the house which is under the joint management of Herman Fehr, Mort Singer and Martin Beck.

SOUTH AMERICAN OO.

Franklyn Clifford has everything ready for his newly organized stock company to depart via the Van Dyke Oct. 4 for South America where it will play a six months' engagement.

The company, headed by Clifford and Mabel Montgomery, includes Joseph de Stefani, George Earle, Helen Keers, Milton Nobles, Jr., and Lynda Earle, opens at Montevideo for a three weeks' stay, then goes to Rosario for three weeks, thence to Buenos Ayres for five weeks, San Paolo three weeks, and three weeks in Rio Janeiro. The latest New York comedy successes will be played in the English tongue.

FIRST BATCH DIDN'T SUIT.

The fur is flying at the Metropolis where Walter Rosenberg installed a stock company Labor Day.

B. E. Franklin has been made the new manager and is reorganizing the company. The first batch of players failed to give satisfaction.

In another week the Metropolis regulars won't know the stock company, owing to the changes contemplated.

PUSHED OUT BY "WHIP."

Newark, Sept. 17.

Schlesinger's Shubert theatre stock closes a week from to-morrow night as "The Whip" is the first piece to reopen the legit season at that house. Schlesinger expects to keep the Stork-Brownell company intact for a winter season somewhere in this city.

"LORNA DOONE" IN STOCK.

Philadelphia, Sept. 17.

Willard Holcomb's dramatic version of Blackmore's novel, "Lorna Doone," was the attraction this week at the Orpheum. Mr. Holcomb placed the work with the stock organization on a flat price basis. The piece has been tried out on the Pacific coast in stock presentation but has never had a production of its own.

The local reviewers gave the effort an enthusiastic boost. Ethel Valentine played Lorna most satisfactorily, according to the newspaper reviews.

CRIMES IN CHICAGO.

Chicago, Sept. 17.

Persons who have been on the stage, or at least have been flirting around the edges of it, have been much in the police limelight in Chicago the past few weeks. Harold Schneider, formerly a member of a small musical comedy company, is accused of killing J. H. Logue, the jeweler, in McVicker's theatre building last December. The murder was most atrocious.

Mrs. Mary B. McKinney, who has been playing a piano in a nickel show, while her husband, J. Cecil McKinney, played the drum in the same place, has brought suit against her mother, Mrs. Ada E. Krowell, for \$25,000 for damages for alleged slanderous statements. This case recalls that Mrs. Krowell formerly conducted a dive in the red-light district, and educated her daughter in Europe and her son in Harvard, both unaware of the source of the money. When Mrs. Krowell was arrested last winter, the facts were brought out. The daughter then left her mother. The son is practicing law in Chicago.

Frank Schultz, a singer and a minor actor, was found guilty last Friday in the federal court on three counts, each charging him with violation of the Mann act. Emma Marr and Mrs. Anna Bair testified that he and another man, a bar tender, had brought them from Detroit to Chicago.

Sam Kramer and Morris Willard, who have been doing a double act in vaudeville, and Arthur Barrett, also a player, were held in \$1,000 bail for alleged participation in a confidence game. The case came up before Judge Mahoney, when Morris Fefferman, proprietor of the "Dizzy" saloon in Dearborn street near Monroe, complained the trio had taken \$2,200 from him in 25 minutes.

Marie Platt, formerly of the Mabel Taliaferro company, plans a dip into vaudeville as a "single."

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

NEW BUILDINGS.

A new movie theatre is being built by the B. F. Keith Realty Co. adjoining the Bushwick theatre, Broadway and Madison streets, Brooklyn. It will be known as the Madison, seating capacity 600.

A high-class moving picture house is being erected in Duffield street, Brooklyn, seating 900, modeled after and to be conducted along the lines of the Regent in Harlem.

The Montauk, a picture house seating 600, will open Sept. 20, under the direction of Arthur Klein. The theatre represents \$60,000. It is located at Bath avenue and 20th street (Bath Beach) Brooklyn.

A theatre, seating 2,000, is proposed at 207th street and Sherman avenue (Dyckman tract), New York. The Just Construction Co. has the contract. The theatre's capacity is slightly more than the total population of this particular section.

Aetna Amusement Corporation has begun work on the foundations for a theatre at 107th street and Broadway. The various construction contracts have been let for a brick, stone and terra cotta building. The cost will be \$160,000. The plans filed give no address for the Aetna Co., except that of the president, Leon Schlesinger, 409 Fifth avenue.

Plans are being prepared for the Booth Memorial theatre to be located in the vicinity of Columbus circle. No more definite site has been announced.

Mrs. Rose Fels, 507 Grand street, will build a \$20,000 picture theatre on Southern Boulevard, the Bronx, as an investment. Gronenberg & Leuchtag, architects, 303 Fifth avenue, are preparing plans.

John Gibbons is owner of a proposed house at Third place and Smith street, Brooklyn, and Schwartz & Co. are behind the establishment to be built at Morgan and Meeker avenues. Plans for these two were filed this week.

Plans have not yet been filed for the building at 616-620 Nostrand avenue, but the project has been announced. Shampian & Shampian are the architects. Brooklyn investors also propose a theatre at Bushwick and Flushing avenues, that borough.

A plot 100 feet square on the north side of the Boulevard, Rockaway Beach, has just changed hands. Kraemer & Klein are the new owners. They propose to improve the property with a theatre.

A new theatre has been built at Chatham, Ont., just across the river from Windsor. It's the first legitimate theatre Chatham has had in eight years.

Laurel, Miss., Sept. 3.

The new Laurel theatre, seating 1,000, costing \$50,000, will open shortly under B. J. Blethein's management. The booking of the legit shows is to be done by J. J. Coleman.

Philadelphia, Sept. 17.

B. F. Keith is to build a vaudeville house in West Philadelphia. A site has been secured on 52d street below Market, directly opposite the Nixon, owned by the Nixon-Nirdlinger interests.

A small picture theatre is on the property. No plans have as yet been announced.

FOR MEN ONLY.

Tomorrow (Saturday) at midnight the Comedy Club's Clown theatre will reopen for the season.

In consequence of the careful preparation for the entertainment the advance notices proclaim that the Comedy Club evening will be for men only.

The full programme is packed full care away in comfort, and some prepared to smile, snicker, laugh and scotch at the famous Poet Ehret's Schlitz said, "Laugh when you pay for your ticket, grumble when you come in on a pass."

The act you remember since your childhood days

COL. FINE COMB'S WILD ANIMALS
Every one a man eater.

In America for one week only
They never do less than ten shows a day
Tiny JOLO SISTERS Smally
Queens of insight and Vaudeville.
Direct from his own Private Kennel

HY-DRO-FOBIA
That Dog Gone Funny Dramatic Recler,
Featuring "The Likeness on Floor of the Cafe."

After being canceled in some of the best
Theatres in Hoboken

GAZOOBIB
Royal Oyster Tamer to His Highness, Baron
Island.

The Main Bout—The Big Event—The World's
Series of Show Business
Look—Look—Ditto

UNCLE THOMASHEFSKY'S CABIN
The Fleet of Green Hair
The Hebrew Picklins
Little Ewawitch Going to Averse
Simon Levy Beat Poor Old Uncle

Thomashefsky
Topsydally—Marstein the Lawyer
The Kosar Plot
Ice furnished by the Colonial Theatre
Audience

Note:—This is the only company carrying
2—Ohio Rivers—2
First Appearance since they left the Winter
Garden Flat

ROUGE PAW & CO.
In the Laughing Comedy Playlet—
"All Puffed Up"

Don't Fail to see the Great Lip Roughing
Scene

Too Big for the Small Time and too Small
for the Big Time

NETTY NIGHTMARE
The only Girl in Vaudeville who pays all Her
Ex-Husbands Alimony

The Only Live Show of September Morn
SEPTEMBER MORN
In His Yearly Operation entitled,
"Taking a Bath."

The Drama uplifted at last—A Playlet of the
Moment.

No Man, Woman, Lady or Gentleman can
afford to miss it.

THE CURE

The Whitest White Slave Drama ever Dram-
maed. The Burlesque on "The Lure."
Every Scene a Climax—A Well Chosen Cast
of Awful Characters—Everything about this
Production First Class No Damaged Goods.
Here's Cleverness in a Bunch

R-BANXANA BROS.—R
Famous Italian Fruitlits—The Act with Push
Behind It.

Just Cut Out for This Program
? APPENDIX ?

What Is It? Who Wrote It? Who Books It?
The Great French Dialect Juggler

TAB. L. DOTE
Assisted by Madam in the Great Talk-
ing Pantomime "Ham de la Mour."

A Swift Act.
And Our Own Problem Play
THE COP ON THE DOOR

of "Pay as You Enter"
Startling! Exciting! Sensational!
With an All Star Cast of Lay Offs
The Publishers Friend

4—BUNK CITY—4
Originators of "The Cows in the Meadows Go
Out to Lunch, Chick."

Direct from Sing Sing After a Sixty Year
Successful Run
STICK-EM-UP-JAKE

The Only First Class Shooter Whoever Esc-
apes Playing Hammerstein's

The Authors of These Clown Crimes
FRILIX ADLER AND TOMMY GRAY
Have Been Warned to Keep Their Names Off
These Posters

HEAR THE NEW SONG HITS
"Take Back Your Gas, You Broke My Heart,"
"When the Sunner Show Is Over, Jessie
Dear," "The Small Time Glide," "Your
Agent's Going to Miss You if You Slip Up
With a Show," and "You Can't Come in My
Dressing Room, Hee Hee Hee on the Bill."

CLOW-O-SCOPI
First Run Phony Plays. All Films Do 4 Shows
Don't Fail to attend—Warn your Wives and
Sweethearts now—So they can arrange to
amuse themselves while you are with us—
Like a Babe's Mother Needs It's Father.
That's How We Need You.

MOBILE PROVIDED FOR.

Mobile, Ala., Sept. 17.

Mobile is to have a stock company this winter, the Hartley-Barker Co. opening here the first week in October. The men behind the project are now in New York recruiting a company.

LONDON

VARIETY'S LONDON OFFICE

15 CHARING CROSS ROAD (CABLE "JESSEFREE, LONDON.")

JESSE FREEMAN, Representative.

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

London, Sept. 10.

Perhaps the most sensational thing just now is Gaby Deslys at the Palace. Some evenings a certain part of the audience at the Palace has taken offence at the apparent flash of rawness on the part of Gaby and Harry Pilcer, in dancing and actions. The piece played is much the same as the French artists appeared in at the Winter Garden, New York. Louis Sydney, a comedian, with the original "Follies," wanders through it in search of laughs and succeeds in a measure. The business at the Palace is tremendous and will in all probability remain so while Gaby is the star attraction.

This is the last week of "Hello Ragtime" at the Hippodrome. The show is going on tour without three of the original stars, Ethel Levey, Bonita and Lew Hearn.

H. B. Marinelli on his arrival this week from America told Joe Shoebridge, his London representative, that three hours was the most he could sleep in New York during his entire stay. Mr. Shoebridge, accompanied by his wife, will sail Sept. 21, to remain in New York for about eight months.

Sydney L. Cohen (an American, by the way), connected with the Gaumont Co., is going to make a trial of pictures on a White Star liner some time next month.

Walter C. Kelly is at Finsbury Park next week, sailing the following week for America.

The Empire revue, "All the Winners," comes off this week, followed by a short musical comedy called "The Gay Lothario." After its run a big revue is expected at the Empire. "All the Winners" did not prove much of a success. Seymour Hicks was a failure as a revue comedian, and almost everything was made to depend upon him. Barry Lupine and Vernon Watson were the real mainstays of the show, particularly Lupine.

Marie Lloyd this week is at the Tivoli, her last appearance in England prior to her start for America.

There will be no orchestra in the pit when "The Adored One" opens at the Duke of York's theatre. The musicians in London are beginning to get nervous, but there seems little probability that any of the other theatres will follow suit, at least for some time to come.

The Palace has declared its annual dividend of 20 per cent. Mr. Butt stated this week that, although he had a disastrous Reinhardt failure, he managed to clear a bigger profit for the theatre than ever before for the year.

Jimmy Learmouth is playing a sketch that was done at the Palace by Teddy Payne called "The Hairdresser."

Cyril Maude and his company in "The Headmaster" have been commanded to appear before the King at Balmoral Castle Sept. 13.

Maud Allan is again being given space in the dailies owing to some people in India objecting to her intended tour of that country to dance.

The Queen's theatre has been taken over by the same company that is running "Oh I Say" at the Criterion and will present a new play from the French called "This Way, Madam." The play is by the same authors. Date of production, Sept. 29.

BERLIN

Berlin, Sept. 9.

The success of Cines-Kino-Variete Zoo and the great applause for nearly every act proves again that Germany is not through for vaudeville. No doubt in a short time other companies or picture houses will adopt the Cines policy of vaudeville and pictures. Cines Apollo has so far had bad houses, which may find its explanation in the hot weather.

There will be hardly an Opera house in Germany not giving "Parsifal" in 1914, after the expiration of the restriction. Dresden Opera will play it before Easter.

The Neue Opera, Hamburg, opened successfully with "Figaro's Hochzeit."

Kleins-Theatre Berlin under the new management of George Altman at its opening night had three playlets: "Der Barbier von Berrice" by Maxwell, "Paul and Paula" by Herbert Eulenberg, and "In Ewigkeit Amen" by Anton Wildgans. None proved a substantial success.

The coming season will bring many films by well known authors, played by big actors. So far "Heimat and Fremde" with Emanuel Reicher, and "Der Student von Prag" by Hanns Heinz Ewers with Paul Wegener in the leading part, have met success, but, Henny Porten in "Feinde im Land," a film showing an incident of the war of 1870-71 did the best.

A new concert hall has been built in the Hotel Esplanade. The first concert will have as attractions, in Slezak, Bossatti, Burnmeester, and Backhus, all to appear in one concert.

Gustav Charle intends erecting a new theatre on Kurfürstendamm. Seating capacity, 600 only. The plans are ready, but the question is of money.

PARIS

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

Paris, Sept. 10.

Rudolph Aronson now in Paris, reports he has engaged Mlle. La Varena, who has all the qualifications of high class vaudeville, for New York.

The recent exploit of the daring aeroplane pilot Pegoud in flying upside down, has provoked much interest in the amusement world, and it is anticipated that special exhibitions of this kind will be a big feature next season.

"Cyrano de Bergerac" will again fill in a gap at the Porte St.-Martin for a month, prior to the production of a new play. Rostand's masterpiece is being revived here Sept. 12.

After "The Sharks" at the Gymnase, A. Franck will present a new play "La Defence" by Maurice Donney. This will be followed by a work by Henri Lavedan, first time he has been played at the Gymnase.

Cecil Storm, who has been dancing the Tango at the Jardin de Paris, has sailed for New York, to open in a dance for the Lieblers ("Joseph and His Brethren").

The police were called in last Sunday night to remove five lions, found on the street in a cage with the side open. They belonged to Mlle. Sonia, an Italian, who had come up from Marseilles to open at the Nouveau Cinqe at a salary of \$579 per month. The act was cancelled by Manager Debray, under the three days' clause, on the allegation the lions were not able to work. Mlle. Sonia stated she was stranded in a foreign country having spent all her money to reach Paris, and when she was put out of the Nouveau Cirque she did not know where she could leave the animals. While seeking for a home the police came on the scene, and removed the cage with its occupants, to the local pound. The lady intends to sue Nouveau Cirque for damages, her lions being all right; Debray says she can do so. He booked Mlle. Sonia at Marseilles, through an agent without knowing the act, and contends he is justified by his form of contract to cancel.

Mlle. Yvonne Coat, aged 19, a cafe concert singer, suffering from neurasthenia, jump from a sixth story window of a house in Paris, Sept. 7, and was removed to hospital with both legs broken. She will recover.

The owner of the building in which the little Comedie Royale is situated recently obtained a judgment expelling the lessee, Max Viterbo, for failure to comply with the terms of his lease. He had the tiny theatre for 18 years, with a yearly rental of \$7,720. Max subsequently obtained permission to re-enter the premises, alleging he had left documents behind, and once inside refused to budge. A new judgment will now be necessary to remove him.

Baron, performing with some bears in Bostock's managerie, at the Ghent Exposition (Belgium), was mauled by his animals during the show night Sept. 7, and it was necessary to remove the trainer to the local hospital. A girl assistant was also hurt as well as several people in the audience during the rush for the exits when it was seen Baron lost control over the animals.

SIGNS OF THE TIMES.

San Francisco, Sept. 17.

Half a dozen of the fashionable women members of the Century Club gathered a few days ago in the clubhouse for the purpose of indicating their disapproval of modern frankness in the open discussion of sex problems.

To give effect to their action they tore up and burned copies of three French plays treating on subjects which in their opinion should be taboo. The women then voted to exclude from the club library all works that had not passed a censor, appointed to pass upon new books, and plays before they are accepted in the club reading rooms.

HIGHEST NOTE YET.

Milwaukee, Sept. 17.

Singing high G, the highest note ever known to have been reached by any person, an 18-year old Milwaukee girl has caused a real sensation in local musical circles.

She is Lillian Bennett, 176 Twenty-second street, who never has had a musical education. Her voice was discovered by Director William Boeppler of the Wisconsin Conservatory of Music. Director Boeppler declared that if her voice is properly cultivated, nothing can prevent her from becoming the greatest opera star ever heard.

BAD IN THE BRONX.

There's a square mile of theatrical territory in the Bronx which New York showmen say has too many theatres. Anyway, the first big brush the houses have had with each other brings little profit to any.

The new Royal (John Cort's theatre) opened Sept. 8 with Emma Trentini in "The Firefly." On the opening night the show did \$1,100 and finished up around the \$9,000 mark on the week. This was below expectations, as something like \$15,000 to \$17,000 was anticipated. The show spent \$800 on extra advertising.

The new Bronx Opera House (Cohan & Harris) had "Robin Hood" last week, and up to Wednesday night did something like \$1,050, with the final count below par. The new Bronx and the Royal are about four blocks apart.

At the Prospect (Frank Gersten's house) "Rebecca of Sunny Brook Farm" played last week to poor business, the hand of the opposition being felt. The Prospect's about one-half a mile from the others.

The Bronx vaudeville house and Miner's burlesque theatre also suffered last week, although the Watson Sisters' show did better on the week than the vaudeville house.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (September 22)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

New York. HAMMERSTEIN'S (ubo) Evelyn Nesbit Thaw Frank Fogarty Courtney Sisters McMahon & Chappelle Hrice & Jones Morgan Bailey & M Alexander & Scott Fay 2 Coleys & Fay The Glocks Ryan & Martin The Wells 5TH AVE (ubo) "Bingville Cabaret" Edwin Stevens Co Lewis & Ryan Lynn Overman Co Stunau & Donohue Bigelow Campbell & R Kelly & Pollock Jean d'Esta Jugglers Burkes Hussac's Terriers PALACE (orph) David Bispham "Beauty Skin Deep" Henry E Dixey "Song Revue" Less Sisters & Co Stacia Stanley 3 Ward Bros John Geiger (One to fill) PROCTOR'S 125TH "Harnessed Horse" Fisher & Arden Co "Palace Arts" 5 Dunbars - Verdon & Dunbar Kline Baker Prey Seina Arden Co Cain Sisters Great Pool McAleavy Marvets (One to fill) Electrical Venus Bartell & Hanley Singing Miners Maxinoff Troupe Sally Stenback & Bro Calb & Newcomb 3 Polles Phil Barnard Unada & Irving PROCTOR'S 23D Rube Welch Co J & J Powers Arthur Forbes Co Zeno & Mandell Kaiser's Dogs Phil Barnard Laubert Bros 2d half "Harnessed Horse" Matthews Duo O'Brien & Cole Bings & Burt Bobby Leonard Co Grace Belmont Cain Sisters PROCTOR'S 58TH Kramer & Simpson Harry Hird & Lee Co Veroni Verdi & Bro O K Sato Grace Belmont 2d half Rube Welch Co Arthur Forbes Co Art Gibson Zeno & Mandell Klein Baker Prey 2 Lucifers UNION SQ (ubo) Toots Paka Alfred Brown Ed Howard Co Emmet Crane Co Dugan & Hayward Flo & Gille Waters Gordon's Dogs COLONIAL (ubo) Belle Baker Valerie Borgere Co "Neptune's Garden" Bowers & Ross Alexander Bros Wm A Weston Co Cooper & Robinson Canfield & Ashley "Just Half Way" ALAMIRA (ubo) The Uessens Willard Simms Co Jack Wilson Co Williams & Wolfus R L Goldberg Macart & Bradford Violinsky Nick's Skating Girls Bronx (ubo) Amelia Bingham Co Gco B Heno Co Eva Fay The Dooleys Howard & Ratlif Co Billy McDermott Robert E Keane French Girls Flying Russells (GREENE) (loew) Grace Dixon Schrode & Mulvey Godfrey & Henderson "Ev'body's Doing It" Billy K Wells Ben All's Arabs (Two to fill) Tyson & Brown Leno Roberty Viola Dural Grace Emmett Co Al Herman (Three to fill) YORKVILLE (loew) (One to fill) "Vintage Leontine" "Stage Johnnies" Edouard Jose Co Al Lawrence 3 Newmans (One to fill) Richards & Montrose Williams & Warner "Xmas Carol" Joe Kealey (Two to fill) LINDOLN (loew) Reta Redmond Coakley McBride & M Toomer & Hewins Enrie Aerial Ballet (One to fill) McGinnis Bros Godfrey & Henderson Rolt H Lodge Co Billy K Wells Lavine Clmeron 3 (One to fill) NATIONAL (loew) Harwood Sisters McGinnis Bros Jos R Kettler Co Harden Marie Fenton Linton & Lovera (One to fill) Girard & West Hardeen Demarest & Doll Toomer & Hewins Conkley McBride Gagnoux (One to fill) FLAZA (loew) Florenz Triton Harrison & Haight Doctor Brown Matson & Gordon Rogers' Mannikins (One to fill) Harry Cutler 4 Telegraph N Y Wilson & Washington (One to fill) SHIBRETT (loew) Bruce Morgan & B Aveling & Lloyd Ryan & Richfield (Three to fill) McCarrers Bush Bros Christensen Maurice Freeman Co Ryan & Richfield Arthur & Roy (Two to fill) DEPLANCEY (loew) Mack & Atkinson "Love Specities" Leno Roberty Edith Chifford Archie Goodall (Three to fill) FULTON (loew) Warren & Brockway Grace Dixon Co Al Lawrence 3 Amber Bros (Two to fill) FULTON (loew) Warren & Brockway Grace Emmett Co Al Herman

Brockton, Mass. CITY (loew) Williams & Hawley Jane Hope Co Knowles & White 2d half Mahoney & Tremont "Yip Yaps" (One to fill) Female SHAKA'S (ubo) Van & Beaumont Sla Willa Hoyt Wakefield James H Cullen C H O'Donnell Co Musical Jonstone (Four to fill) CINCINNATI. KEITH'S (ubo) Ceill Leach Co Francis McGinn Co Ball & West Morton & Elliott Lancton Lucier Co Selbit & Grovlin Henry & Francis 3 Hickey Bros Mykoff & Vanity EMPRESS (sc) (Open Sun Mat) "Night at Bath" Mary Dorr Arthur Geary The Morandinis (One to fill) CLEVELAND. KEITH'S (ubo) "Purple Lady" Homer Miles Co Diamond & Brennan Bern Fitzgibbons Ed & Fay Mermuda 2d half "Buster Brown" Chattanooga MAJESTIC (pbo) "The Jolly Mixup" Charleston. VICTORIA (ubo) "She came from kokomo" Chicago PALACE (orph) George Damerel Co Galatier & Carlin Jack Gardner The Castilians Byron & Langdon Grace De Mar Corell & Gillette Cavana Lus MAJESTIC (orph) Maurice Levy Band "Pinafore Kiddies" Truy Shattuck Iona & Benton The Pounds Jack Hazard The Brads Five Sullys The Olympia 3 WILLARD (J-I-S) Bessie's Cockatoos Collins & Hart Kubelick Florence Troupe Wallace & Girls 2d half Mary Whitbeck Co Allegro Durnison & Taylor Alice Kocks Bros Jimmy Britt EMPRESS (sc) Haisted St (Open Sun Mat) Lew Wells Katie Sandwine D'Arcy & Williams Willich (One to fill) LADIE WILSON (J-I-S) Adele Oswald Mary Whitbeck Co 4 DeKocks Bros Col Nedd Seymour Burnison & Taylor 2d half Hesse's Cockatoos Collins & Hart Wallace & Girls Alice Oswald Florence Troupe CROWN (J-I-S) Chester's Dogs Weston Raymond Co Durand & O'Leary Namba Japs Reine Jimmy Britt Alpha Troupe "A Night in Park" Hager & Goodwin Horst Bules Co George Hyland (One to fill) POLYNIA (J-I-S) Alpha Troupe The Almonds Dawson Lanigan & C Felix Terry & Fiji Girls Canon & Ward M Horst Bules Co 2d half Elizabeth, N. J. PROCTOR'S "Don" Easton & Woods Wilson & Conroy Billy Leonard Co Bins & Burr Lew Bowman Annie Morris 2d half State Fair Girls Josephine Claimont McCormick Co Chester B Johnson Co Veroni Verdi & Bro John West & Wolf Evansville, Ind. NEW GRAND (ubo) Berry & Berry Alexander Girls Bell Boys Trio Roehms Girls (One to fill) Bombay Deefoot Creighton Sisters Burns & Fulton Danny Simmons Boganny Troupe "New GRAND" Berry & Berry Alexander Girls Bell Boy 3 Roehms Girls (One to fill) Bombay Deefoot Creighton Sisters Burns & Fulton Danny Simons Boganny Troupe Erie, Pa. COLONY (ubo) Jack & Nellie Gibson Shewbrook & Daly Tom & Lew Cooper Percy Waram Co Gormley & Caffery Fall River, Mass. ACADEMY (loew) "Girl in Moon" Grant Gardner The Cleveland Lavine Clmeron 3 2d half Williams & Hawley Wm Lampe Co De'forest (One to fill) Ft. Wayne, Ind. EMPRESS (sc) (Open Sun Mat) "Night in Station" John Healy Aldro & Mitchell Bernard & Lloyd Merlano's Dogs Lary, Ind. ORPHEUM (wva) "Hunny Moon" 2d half "Girl Question" Green Bay, Wis. ORPHEUM (wva) McConnell & Austin Redwood & Gordon Hicknell & Gibney Duncan & Holt Princess Bonita Hamilton, Can. TEMPLE (ubo) Josie Heather Kramer & Kennedy Foster & Lovett Claude Ranf Wood & Wyde Dare Austin Co Harrisburg ORPHEUM "Spring Girl" Eurlay & Burley Cole & Denahy Al Carlton Winsch & Poor Zelya Hartford, Conn. KPT'S (ubo) Ben Deeler Co Lorraine & Dudley McMahon Diamond & C Irwin & Herzog Cummings & Gladings Nip & Luck Hoboken, N. J. LYRIC (loew) Wilkins & Wilkins Ann Walters Co Telegraph 4 2d half Dotson & Gordon Thornton & Corlew Chas Bachman Co Indianapolis KEITH'S (ubo) Robt T Haines Co Sophie Tucker Lawson Spencer & Williams Old Soldier Fiddlers Steiner Three Jacksonville. ORPHEUM (inter) (Open Sun Mat) Big City Four Mme Beeson Co Herbert's Dogs Muller Sisters Vincent & Graham De Leon & E The Prince Chap Little Boy Blue Kansas City. ORPHEUM Rooney & Bent Richards & Kyle Hazel Weston De Leon & Davis Romano Brof "Love in Suburbs" EMPRESS (sc) (Open Sun Mat) "Passenger Wreck" Bennett Sisters Palace 4 Joe Birnes Georgia 3 Luc Cavaliers Knoxville, Tenn. GRAND (ubo) "Passing Parade" Lenoville, Ohio M Taylor Holmes Co Phina & Picks Devine & Williams Lambert Nany Gloria Sevin Estman 3 Rezal & Atema Los Angeles. ORPHEUM Mayhew & Taylor Kenny Nobody & P Fanagan & Edwards D Great Welland The Vaniers EMPRESS (sc) (Open Sun Mat) Mae Francis Walker & Hill Evans & Vidocq The Leands "Girls & Jockey" FANIAS (m) Wm Shilling Co Sorority Days Marshall & Irribble Thos H Dalton Nany Gloria Caruen & Clifton Louisville. KEITH'S (ubo) Will Oakland Co Felix & Barry Girls Stepp Goodrich & K Lane & Nelson Hanlon Dean & H El Roy Sisters Lowell, Mass. KEITH'S (ubo) "School Playgrounds" McCree & Burns Bonnie Albert Clarice Vane LeRoy & Harvey Hufford & Chasin Sylvester Memphis. ORPHEUM Lydia Harry Doris Wilson Co Welch Mealy & D Louise Galloway Co Boudini Bros Carl & Lotty Aerial Buds Miles City. EMPRESS (sc) (22-23) Maglin Eddy & Roy Campbell & Campbell Lewis & Norton Lester Trio "Court by Girls" Milwaukee. MAJESTIC (orph) Mile Dazle Svengali Moore & Elliott L Grough Hines & Fox Nevins & Erwood Watson & Santos Pope & Uno EMPRESS (sc) (Open Sun Mat) "Tower of Melody" Brooks & Harris Mayo & Allman Bruce Duffett Co 3 Lubingtons Minneapolis. ORPHEUM "Blackbirds" McFarland & Mme ? Lewis & McCarthy Bert & Albert Helen Trux Walsh & Bentley Arenera & Victor "Luna Xmas" (ENIQUE) (sc) Martini & Maximilian Louise Mayo Halle Bros 3 Rmersons

Medina, Ill.
FAMILY (m)
 Mabel McKinley
 Grimm & Elliott
 Ernest Carr Co
 Martini & Troise
 Lester Bros
 2d half
 Mabel McKinley
 Lore Trio
 Lionel Paris
 Hughes & Mastie
 Martinez & Jefferson

Montreal, Can.
 ORPHEUM
 "Arcadia"
 Dainty Marie
 Golden & De Winters
 Mang & Snyder
 Helen Page Co
 Cadets De Gascoyne
 Ben Beyer Bros
 FRANCAIS (loew)
 "Big Jim"
 George Wichman,
 Harry Gilbert
 Bell Boy & Belle
 June LeVay
 Arthur Rigby
 Mack & Main
 Daily Bros

Nashville.
 PRINCESSES (ubo)
 Johnnie Reilly
 Wilton Sisters
 Lee Manikens
 Allman & Nevins
 4 Solis Bros

Newark, N. J.
 PROCTOR'S (ubo)
 James J. Corbett
 Walter Van Brunt
 Walter Beatie
 "Work & Play"
 Murphy & Francis
 Mac West
 Minnie Palmer Co
 Bient More
 Hunter's Dogs
 (One to fill)
 LYRIC (pr)
 "Macey's Models"
 Chester Johnson Co
 Josephine Callmont
 O'Brien & Cole
 Beyon & Julian
 John West & Wolf
 Virginia
 2d half
 Baker Lynn Co
 Kramer & Ross
 Wilson & Conroy
 Fiske McDonough Co
 Annie Morris
 Flying Horse

Newburgh, N. Y.
 COHEN O H (loew)
 O'Boyle
 Mr & Mrs Reynolds
 "Lunch Room Cabaret"

Hill & Francis
 3 Falcon
 2d half
 Reta Remond
 Lawrence & Edwards
 "Love Specialties"
 The Earls
 Nator & Cornelis

New Orleans.
 ORPHEUM
 Thos Wise Co
 Nina Morris Co
 Ota Gyl
 Cecile Berenford
 Quinn & Mitchell
 General Plesano
 Woodward's Dogs

PANTAGES
 Six Herberts
 John Ellis Co
 Labelle Clarke
 Great Merello
 (Three to fill)
HIPODROME
 Bird & Co
 Jack Neville
 Galloway
 L A Temple Co
 Kuester
 The Earls
 Martinier Sis

New Rochelle, N. Y.
 LOEW
 Warren & Blanchard
 Ellis Nowlan Troupe
 (One to fill)
 2d half
 "When Women Rule"
 (Two to fill)

Oakland, Cal.
 ORPHEUM
 Jack Kennedy Co
 Elsa Ruegger
 Ethel McDonough
 Hoey & Lee
 Sanders & Milliss
 Olympia Girls
 Buckley's Animals
 Juggling Millers

PANTAGES (m)
 (Open Sun Mat)
 Milton Lassles
 Tilford
 Verga & Dorothy
 Rondas Trio
 Becker & Adams
 4 Victors

Ogden, Utah
 PANTAGES (m)
 (Open Thurs Mat)
 Victoria 4
 8 English Roses
 Hill Cherry & Hill
 Maide DeLong

Chas Lindholm Co
 Ditta & Templeton

Omaha.
 ORPHEUM
 "Trailed Nones"
 Lida McMillan Co
 3 Bohemians
 2 Caritons
 Moran & Wise
 H & M Robiner

Ontario, Can.
 DOMINION (ubo)
 Robt Dalley Co
 Jimmy Lucas
 Thos Jackson Co
 Arlon Four
 Anita Bartling
 (Two to fill)
Ferth Amboy, N. J.
 PROCTOR'S
 "Suppressing Press"
 Copeland & Payton
 McCormick Co
 Art Adair
 Albert Donnelly
 2d half
 Walter Law Co
 Curks Mario & W
 Helen Linder
 Lambert Bros
 M A Valli

Philadelphia.
 KEITH'S (ubo)
 Eddie Foy family
 "Beautiful Types"
 Ismed
 Josephine Dunfee
 Cameron & O'Connor
 Chas & Fannie Van
 The Barcos
 Britt Wood
 Dakota Trio
 WM PENN (ubo)
 "House Jack Built"
 MacLean & Clegg
 Versatile 3
 Three Alex
 (Two to fill)
 BIJOU (ubo)
 Harline O'Brien & C
 Vida & Hawley
 M Braham Co
 (Three to fill)
 OPERA HOUSE
 Scott & Wilson
 Jenkins & Covert
 Viola Duval
 Pauline
 Joe K Watson
 3 Amber Bros
 (One to fill)
 2d half
 Grapho
 "Everybody's Doing It"
 Warren & Blanchard
 Pauline
 Edith Clifford
 3 Falcons
 (One to fill)
Plainfield, N. J.
 PROCTOR'S
 Walter Law Co
 Gladiator & Nymph
 Morrow & Harris
 M & A
 Sally Stambler & Bro
 2d half
 "Macey's Models"
 Saanader & Cameron
 Weston & Fields
 Copeland & Payton
 "Suppressing Press"
Portland, Ore.
 ORPHEUM
 Charlotte Perry Co
 Lambert & Bal
 Elaine & Burke
 Belleciatore & Herman
 Ed Wynne Co
 Robbie Gordone
EMPRESS (sc)
 "When Women Rule"
 Lee Bros
 Pringle & Allen
 Medlin Felber & T
 Byal & Early
 Karno Co
PANTAGES (m)
 "Throbs of a City"
 Riley's Girls
 Connolly Sis
 Rapoll
 Irving Roth
 Allen & Lewis

Providence, R. I.
 KEITH'S (ubo)
 "Mastersingers"
 6 American Dancers
 Muriel & Francis
 Smith Cook & B
 I & C Farjeon
 Meredith & Sponzer
 Sprague & McNeese

Pueblo, Colo.
 EMPRESS (sc)
 (22-23)
 Walter Daniels Co
 "Ae Mancy"
 Golden West
 Sampson & Douglas
 The Savoy
 "Girl In Vase"

Regina, Can.
 ORPHEUM
 Kathryn Klidder Co
 Chung Hwa 4
 Jas J Morton
 Rice Sully & Scott
 Ross & Marcella
 Three Ellisons

Richmond, Va.
 LYRIC (ubo)
 Lillian Shaw
 Bert Leslie Co

Martin & Fabbri
 Wentworth Vesta & T
 Russell's Minstrel
COLONIAL (ubo)
 Saona Co
 Marston & Melville
 Bloomquest Players
 Brown & Bumall
 The Littlejohns

Rocheater
 TEMPLE (ubo)
 Wilfred Clarke Co
 Julius Tannen
 "Mecedes"
 Empire Comedy 4
 Moore & Young
 The Randalls
 The Hennings
 Seldom's Venus

Rockford, Ill.
 ORPHEUM (wva)
 Link & Robinson
 The Nobles
 Parillo & Fabrito
 De Onzo Bros
 2d half
 "I Should Worry"
 Sacramento, Cal.
 1st half
ORPHEUM
 Charlotte Ravenscroft
 Blanche Walsh Co
 Kirk & Fogarty
 Moore & Lear
 Clayton & Drew
 Clarence Oliver
 "Mission Garden"
PANTAGES (m)
 Maurice Samus Co
 Boris Fridkin Troupe
 Tom Kelly
 Connors & Edna
 Albro Bros

St. Louis, Mo.
ORPHEUM
 Taylor Granville Co
 Norton & Nicholson
 Lyons & Yosco
 Chief Capoulcain
 Melody Maugh & Man
 O'Brien & Dupree

South Bend, Ind.
 ORPHEUM (wva)
 "I Should Worry"
 Whitesides & Picks
 2d half
 Ross & Sherman
 Roadell Singers
 Great Howard
 Lydell Conley & L
 (One to fill)
Spokane.
 ORPHEUM
 (Open Sun Mat)
 "Dance Dream"
 Nellie Nichols
 Mack & Orth
 Rosalind Coghlan
 4 Athletes
 Brown & Newman
 Heuman 3

EMPRESS (sc)
 "Spirit Paintings"
 Belmont & Harl
 "In 1900"
 Wm Cahill
 "Cupid's Syndicate"
PANTAGES (m)
 (Open Sun Mat)
 Bothwell Browne Co
 Santucci
 Ed Armstrong Co
 Gene & Arthur
 Two Loves

Springfield, Ill.
 MAJESTIC (wva)
 "Buster Brown"
 2d half
 Caron & Farnum
 Mayor & Manicure
 6 Musical Cuttys
 (One to fill)

Stockton, Cal.
 2d half
 (Same bill as at Sacramento in this issue)

Tacoma.
 EMPRESS (sc)
 Dingie & Corcoran
 George Hall
 Florence & Lovett
 Brierre & King
 The Naglys
 Ahern Troupe

PANTAGES (m)
 Green's Reception
 4 Marx Bros Co
 Greard & Green
 Heward
 Harris Bros

Terre Haute, Ind.
 VARIETIES (ubo)
 Bombay Neerfoot
 Burns & Fulton
 (Eight to fill)
 Sisters
 (Two to fill)
 Berry & Berry
 El Gordo
 Alexander Girls
 "The Trio"
 Roelms Girls

Toledo
 KEITH'S (ubo)
 Dr Herman
 John & Mae Burke
 Roy Conlin
 Soace Family
 Australian Scouts

Toronto
 Horace Goldin
 Bert Levy
 Stuart Bern
 Gould & Ashlyn
 Tierney & Sabbott
 Betts & Childrow
 Rolandow Bros

Troy, N. Y.
 PROCTOR'S
 Burke Harrison & W
 Baker Lynn Co
 Webb & Burns
 Farquet & Reva
 Gaspar & Clayton
 "Night on White Way"
 "Don"
 Isaac Allen
 Hamp Co
 Johnson & Walls
 Ralph Cox
Utica
 SHUBERT (ubo)
 Owen McInveny
 Sam Mann Co
 Freeman & Dunham
 Grand Hoag
 Kay & Hillary
 Jordan Thros

Vancouver, B. C.
 BARBERS (sc)
 "Concealed Bed"
 Norton & Earl
 Hastings & Wilson
 Jupp Countess
 Gerard

PANTAGES (m)
 About Hamud Troupe
 Johnson & Goines
 Jose Melano Co
 Alison & Trusoo
 Moore & Davey
 DeVole Trio

Victoria, B. C.
 BARBERS (sc)
 Nina Hayes Co
 Norta Hayes Co
 Dooly & Sayles
 Mrs Gene Hughes Co
 LeRoy Wilson & Tom
 Leo Carrillo
 Paulie Kerit

Wastonsia, Ia.
 MAJESTIC (wva)
 Woodward Dogs
 Leonard & Dempsey
 Baseball Four
 Hoxy La Rocca
 (One to fill)
 2d half
 Pisano & Bingham
 Frank Bush
 3 Loretas
 Inruction & Yale
 Nikko Japs
W. Sauken, N.J.
 NEW AMSTERDAM
 (loew)
 Thornton & Corlew
 Wilson & Washington
 Gagnoux
 (Two to fill)
 2d half
 Florence Timpont
 Harrison & Haight
 Doc Brown
 Hall & Francis
 Kariton & Killford

Winnipeg, Can.
 ORPHEUM
 S Miller Kent Co
 Joe Welch
 Warren & Conley
 Mile Tina
 3 Collegians
 Arco Bros
EMPRESS (sc)
 Ross & Ashton
 Keiso & Leighton
 Orville & Frank
 Dunedin Troupe
 Franconia Opera Co

Paris
MARIGNY
 (Sept)
 Robbedillo
 Grace Hodgkins
 Irene Hammond
 White & Peary
 5 American Belles
OLYMPIA
 (Sept)
 Pad-lock & Key
 Best
 Abilns Duo
 Robert & Robert
 3 Nighting

Little Sousa
 3 Alvertas
 Betty Bruce
 Jackson Girls
 O'Kabe Troupe
 Mr & Mrs V Castle
 Solbriga Co
ALCAZAR
 (Sept)
 Phillip Sis
 Kirkemith Sis
 Rosa de Andaluocia
 Bresina
 Sydney Terry
 Bonell
 Victoria Troupe
 Footli's Sons
 Les Mitchels
 Blon-Duin
 Galla
 Mile Arlatine
FOLIES BERGERE
 (Sept)
 The Rose-Buds
 Air
 Gus Fowler
 4 Hockneys
 Personor Troupe
 Boucot
 Monte-Bumpati
 Rallia-Wilson Trio
 Ballet, with
 Delmaris, Clairville
 Quinault, Darling,
 Moore, Mopp, Teria
ALHAMBRA
 (Sept 18 to 30)
 Cragg
 Christy & Willis
 Jean Clemont
 Max Linder
 Leo Yost
 4 Anaranths
 Bell Hattons
 Camel Boy
 Perry Corwey
 Maxim & Bobby
Hamburg
HANSA
 (Sept)
 Mile de Serries
 Tommy Dancers
 Adelman Family
 Kaar
 Milo Mourillo
 Gena Varady Troupe
 Torcila Valencia
 Briff Bruff & Broff
 Clown Zerto
 Ivinnek
 Chantreur De Bretagne
 4 Holways
 Herman King
Vienna
APOLLO
 (Sept)
 Mme Polaire
 Carlotta Bert
 Willie Panzer Co
 Paul Beckers
 Barnes & King
 Lina Lano
 Edward La Vine
 Milda Breitan
 Toulouse Albert
 The Grasers
RONACHERS
 Fernando Diamant
 "60 Miles in 60 Min"
 Santay Bros
 Gambino Co
 Bunt & Bunt
 Imperial Girls
 Gusti Elder
 Allison Troupe

WINTERGARTEN
 (Sept)
 Maxwell & Jarrot
 Brazilian Dancers
 Flying Martins
 Opium Plends
 8 Carils Bros & Seal
 Rose & Ellis
 Muriel Hudson
Warberg
APOLLO
 (Sept)
 Aubin Lionel
 Minnie Marlow
 Carl Wenhardt
 Anana Students
 Taglio 3
 Robert & Robert
 3 Nighting

"THE FIGHT"—Hudson (6th week).
 "THE MARRIAGE MARKET" (Donald Brien)—Knickerbocker (Sept. 23).
 "THE PASSING SHOW OF 1913"—Winter Garden (10th week).
 "THE TEMPERAMENTAL JOURNEY"—Belasco (4th week).
 "WHAT HAPPENED TO MARY"—Grand O. H.
 "WHEN DREAMS COME TRUE" (Joseph Santley)—44th Street (6th week).
 "WITHIN THE LAW"—Eitingue (66th week).
 "WHICH HO?" (William Collier)—Criterion—(3d week).

Philadelphia.
 ZIEGFELD'S "FOLLIES"—Forrest.
 "THE MASTER MIND"—Garrick.
 "THE SMOULDERING FLAME"—Adephi.
 "THE HONEYMOON EXPRESS"—Lyric.
 "OFFICER 468"—Walnut.
 "MRS. WARREN'S PROFESSION"—Chestnut St. Stock.
 "THE BRUTE"—American (stock).

London.
 "I LOVE YOU"—Ambassadors.
 "THE EVER OPEN DOOR"—Aldwych.
 "HONEY SAID"—Apollo.
 "THE SCARLE BAND"—Comedy.
 "OH I SAY"—Criterion.
 "SEALED ORDERS"—Drury Lane.
 "THE MARRIAGE MARKET"—Daily's.
 "THE ALIBI ONE"—Duke of York's.
 "THE GIRL ON THE FIRM"—Gaiety.
 "YEARS OF DISCRETION"—Globe.
 "THE REAL THING"—Garrick.
 "WITHIN THE LAW"—Haymarket.
 "JOSEPH AND HIS BROTHERN"—His Majesty's.
 "THE GREAT ADVENTURE"—Kingsway.
 "LOVE AND LAUGHTER"—Lyric.
 "THE BEGGAR GIRL'S WEDDING"—Lyceum.
 "BY MOON" (from Globe)—New Theatre.
 "MARY GOES FIRST"—Playhouse (Sept. 18).
 "GIRLS"—Prince of Wales.
 "INTERLOPERS"—Royalty.
 "THE HARRIER"—Strand.
 "PROLOGUE AND THE LION"—St. James's.
 "THE PICTURE OF DORIAN GRAY"—Vaudeville.
 "DIPLOMACY"—Wyndham's.

Paris.
 (For September.)
 "BOURGEON"—Athene.
 "MERRY WIDOW"—Apollo.
 "LYONS MAIL"—Ambigu.
 "MARTHE LTD MARIE"—Antoine.
 "MICHEL STROGOFF"—Chatelet.
 REVUE—Comedie Champs Elysees.
 "VIGES DE PARIS"—Folies Dramatique.
 "MEMORIELE DE MAGASIN"—Gymnase.
 "MAMZELLE MATOULE"—Gaitte.
 "CAGNOTTE"—Palais Royal.
 "CYRANO DE BERGERAC"—Porte St. Martin.

Chicago, Sept. 17.
 Aaron Jones, head of the Jones, Link & Schaeffer concern, is emphatic in his denial of the reports which stated that the Colonial was to return to the legitimate and that it was losing money. Mr. Jones stated his firm held a ten years' lease on the house. "There are no strings attached to that lease," he said, "and we are in a position to run the house to suit ourselves. We opened the house in the summer and went through the warmest run of weather Chicago has had in some time, and it doesn't seem logical that we would close our doors now with the cool weather ahead." Regarding the business, Mr. Jones said the Colonial up to date has shown good profit, so good he would like to have five more just like it. At McVickers, which everyone takes for granted as a big winner, Mr. Jones stated the business is about 20 per cent better than at the Colonial. The Crown, the third of the houses sent into pop this season by J. L. & S., Mr. Jones stated is losing money. The policy will not be changed, but the house will be built up, if possible.

SHOWS NEXT WEEK.

New York.
 "ADELE"—Longacre (6th week).
 "BELIEVE ME XANTIPPE"—39 Street (6th week).
 "BRADWAY JONES"—Bronx O. H.
 GRAND OPERA—(entury (2d week).
 "HER OWN MONEY"—(comedy (4th week).
 HIPODROME—America (4th week).
 "KISS ME QUICK"—48th Street (5th week).
 "LITTLE ABINGDON"—(comedy (4th week).
 "MADAM PRESIDENT" (Fanny Ward)—Garrick (2d week).
 "NEARLY MARRIED"—Gaiety (3d week).
 "MUCH ADO ABOUT NOTHING" (John Drew)—Empire (4th week).
 "PEG O' MY HEART"—(art (4th week).
 "TOTASH & PEILMUTTER"—Cohan (7th week).
 REPERTOIRE (Sothern & Marlowe)—Manhattan.
 "ROB ROY" (Bessie Abbott) (revival). LIHRTY (2d week).
 "SHADOWS"—Fulton (Sept. 24).
 "SWEETHEARTS" (2d week).
 "THE DOLL GIRL"—Globe (5th week).
 "THE FAMILY COUNCIL"—Playhouse (6th week).

Detroit, Sept. 17.
 The new Raymond Hitchcock show will give its first public performance in this city Sept. 29.

HITCHCOCK SHOW OPENING.

NEW ACTS NEXT WEEK

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

Gus Edwards' "Bingville Cabaret," Fifth Ave.

Tom Lewis and Sam Ryan (Reappearance), Fifth Ave.

Lynn Overman and Co., Fifth Ave.

Bigelow, Campbell and Rauden, Fifth Ave.

Jean d'Esta, Fifth Ave.

David Bispham, Palace.

Alfred Brown, Union Square.

Emmett, Crane and Co., Union Square.

W. Uessem's Third Generation (6).

Acrobatic.

30 Mins.; Full Stage (Palace).

Palace.

The Uessem's are a foreign act. Six people are in the turn—four actual workers, the other two being attendants. There is one girl in the act. The Uessem's do a combination of several kinds of variety turns, from club juggling to perch work, that equals that by the Willi Bros. In between they show hand-to-hand and head-to-head balancing, doing this also on a balancing ladder. The feature of the act is a young man who does not look over 20, medium sized. He is the understander, carrying the tallest of the group, who is considerably larger than himself, over the stage in balancing positions. A little boy is greatly liked on his appearance. This kid also does a head balance with the girl, who at all other times does only toe dancing. While most of the acrobatics as performed are familiar in one sense or another (excepting the balancing ladder portion), the Uessem's do it more cleanly and better than the most, besides having that finish of style that the continent only seems able to supply, and they have improved upon the others, not forgetting that they do in one turn (including some altogether new tricks) what vaudeville has been accustomed to see in several different acts. As a foreign acrobatic combination The Uessem's are somewhat remarkable and unquestionably an excellent turn of their kind, but the act runs altogether too long, and is totally devoid of comedy. It is well dressed and makes up a "sight turn" through the various sizes of the people in it, but could be worked faster, and where the full time is not required to fill out a bill, the act should be asked to cut down for speed by the elimination of the club and hoop matter, the club stuff especially not being worth while in comparison with the remainder. Nor is the ballet stepping by the girl important. On the small big time The Uessem's could be used for a headline, when the act could be made to draw.

Stmc.

Three English Girls. Dancing.

6 Mins.; Full Stage.

Union Square.

Three unmistakably British females performing the steps, acrobatic and otherwise, from the old-fashioned English "girl acts." Cartwheels, leap-frogs, high kicking with tambourines, splits, etc. The poor girls worked strenuously for half a dozen minutes to no effect.

Jolo.

Florence Tempest.

Sings and Dances.

28 Mins.; Full Stage (Special Drop).

Union Square.

Considerable time and care must have been exercised on the present vaudeville offering of Miss Tempest. There is a special pianist and a man to do a bit of a recitative duolog with a little stepping. Then there is wardrobe and a unique drop. All of which surrounds several songs by the miniature male impersonator. Miss Tempest first appears in dress suit and sings "Chase Me, Girls, I'm Single," and "Don't Blame It All on Broadway"; changes to heliotrope sack suit, rendering "I'd Make Some Hubby for You"; next change is to evening gown with opera wrap, to sing "Go Get That Guy"; wrap doffed and "There's Something About You" is first done alone, then skirt is lifted, displaying flimsy lingerie through which may be seen a girl's underpinnings. Enter man (Herbert Hofmann) for duolog and some neat soft-shoe dancing, during which the back drop is slowly lowered and the other side of it is shown, panorama fashion, which changes the scene to a moonlight on the water. The little woman's familiar eye-rolling and other mannerisms designed to depict rhapsody are employed throughout. All five songs were rendered in precisely the same way, whether in male or female garb. And the "rhapsodizing" was lacking in virility. It is no easy task to sustain a "cutey-cutey" personality through five songs.

Jolo.

Julie Ring and Co. (2).

"The Man She Met" (Farce).

23 Mins.; Full Stage (Opening in One). Fifth Avenue.

"The Man She Met," "An amusing playlet of contemporary conditions" (this is the program's allegation of material fact), is a very labored and unconvincing effort. Miss Ring plays with a certain grace and some humor, but the sketch is a bungling piece of construction. The fun is all forced and obvious, although there are a few bright lines. James Norval and Cort Karpe, as a clubman and waiter respectively, work hard, but win small reward. The sketch swings on the point that the Clubman has invited the Girl, informally met on the street, to dinner in a lobster palace and finds that he has left all his money in his other clothes. When the time can be spared from enriching this situation, the Girl takes the waiter into her confidence and explains that she suspects the Clubman is the person who stole her purse yesterday on the street. She maneuvered him into the rendezvous to find out. It then becomes plain that the Clubman, indeed, has the purse, but he found it and is quite blameless. When the purse is found in his possession, of course there is a fine misunderstanding, but he discloses the fact that he is a college chum of the Girl's brother. Then the waiter brings the Clubman the wrong coat, in the pocket of which is a fat roll of money, and the difficulty over the dinner check is smoothed out. The opening scene in "one" is given over to the casual meeting of the Girl and the Man before a street drop into which is worked five minutes of give and take conversation. Monday night the Fifth Avenue audience did not laugh wholeheartedly.

Rusk.

Ed. Miller and Helen Vincent.

Songs.

16 Mins.; One.

Fifth Avenue.

Ed. Miller has a big, rich baritone voice that is all to the cream for coon shouting. Wherefore he goes in for ballads. Miss Vincent is tall, willowy and pretty and has a high, rather nasal soprano, which, however, works into acceptable harmony with that of her partner. In a pretty pink frock she was a pleasing picture. If the pair could dance a bit they would enhance their offering. However they do not talk, for which thanks is due them. Their singing is easy to listen to and they look well in evening dress, and they very wisely confine their efforts to the department in which they excel. Altogether they offer a pleasing light number.

Rusk.

Fredrika Slemmons and Co. (3).

"Liz" (Comedy-Drama).

19 Mins.; Interior.

Union Square.

"Liz" is a good girl, and no raving beauty. She and a younger sister, who is pretty, work in a department store while father, a "Tad," spends most of his time getting soused. "Liz" has worked hard to let little sister get an education. Sister comes home and says she's to dine out with the boss's son. "Liz" fears the worst. Enter boss's son, saying his auto is "without," they'll go to the Island, have a "swell dinner" and some "fizz water." Little sister goes into other room to get dressed. "Liz" confronts the dress-suited temp, tells him she knows the character of the place, etc. He asks her how she knows. Then you think you are going to hear how "Liz" once fell for the auto thing, but no. She tells him it all happened to a friend of hers who went wrong and committed suicide. Boss's son declares he's on the level and wants to marry little sister. Re-enter sister. "Liz" shouts: "Mame, he's all right!" First rate big small time sketch.

Jolo.

Nevins and Gordon.

Talk and Songs.

16 Mins.; One (Special Drop.)

Columbia (Sept. 14).

Gordon and Nevins played their new act Sunday at the Columbia. It is in "one" before a special drop representing the interior of a hotel office. The couple are drummer and typiste. He dictates a letter to his firm, with dialog and "gags" sandwiched in, also songs, their final number going over strongly. Each time the typewriter puts one over conversationally on the drummer, he acknowledges by giving her a card of a friend of his, another drummer, until she has a selection that runs from shirtwaists to shoes, each card being good for a gift. This grows funny as it is repeated, and there are laughs in the cross fire. The act could stand two or three minutes out, to be obtained by speeding it up. The drop, while well painted, is very barren. Nothing is shown excepting the bare hotel lobby. This makes their background cold. The man does nicely in his flip light comedian way, and the young woman has some personality. She makes a change in costume. The act looks all right.

Stmc.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate

Attractions in New York

Theatres

"The Marriage Market" (Donald Brian)—Knickerbocker (Sept. 22).

"Shadowed"—Fulton (Sept. 24).

Nance O'Neil and Co. (3).

"The Second Ash Tray" (Dramatic).

19 Mins.; Full Stage (Library).

Palace.

Nance O'Neill gave a shrill moaning scream when she thought her lover was lying dead in the conservatory leading off the library at the Palace Tuesday evening and that stamped success on this morbidly dramatic playlet written by Gaston Mervale. It is called either "The Second Ash Tray" or "In Self Defense." The program prints both titles and you can make your own choice. After letting loose the agonizing yell, Miss O'Neil went temporarily insane in her character of the wife of a drunken naturalist, who made snakes his regular business whether working at his trade or fighting booze. After his wife and Harry Trefusis, her lover, got through talking about the old man, he had nothing left. But he was a wise little fellow, and as played by Alfred Hickman, really real. This Hickman is going to show up a whole lot of legitimates who have acted in vaudeville. He's some regular acting person, and as for Miss O'Neill, that is conceded, though she did overplay vocally her insanity. Miss Nance with her staring eyes and rich, deep voice well simulated a crazed person, but the masculinity of her voice while speaking didn't seem possible. This playlet will get over, but it needs an O'Neil and a Hickman to send it across. The locale is India, where reptiles form the greater portion of the fauna. James Darragh is a bug about them. Mrs. Darragh (Miss O'Neil) is a bug over Trefusis (Hugh Dillman). Trefusis comes around when the husband is away. He had left that same afternoon for a snake he had heard about in the wilds. But Darragh met the man down the street who owned it and he had it with him. So the husband came back, saw the remains of a gay life on the library table, and wanted to know who poured the smoke in the second ash tray. Some sleuthing. Mrs. Darragh said it wasn't Trefusis, swore it on the cross, then asked her husband not to throw the snake in the conservatory, but wouldn't tell him why. Darragh, after some heavy repression, concluded the snake would have to live somewhere over night, and cast it into the flower garden, box and all. The box hit Trefusis, knocking him unconscious. The husband commenced to have trouble with his heart about this time, and drowsed off while his wife looked out to see who was left, the snake or Trefusis. She saw her lover's body and started screaming, but recovered when her husband conveniently died in the next room a few moments after. Among dramatic pieces "The Second Ash Tray," with its present cast, will rank with the best.

Stmc.

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

Arion Quartet.
Songs.
12 Mins.; One.
Columbia (Sept. 14).

The Arion Quartet holds nothing to recommend it for big time, unless it could be said the evening clothes bore jet buttons. Jet is growing de trop among our vaudevillians. Some of the best dancers are no longer wearing them, using plain black cloth covered buttons instead. When some of the other dancers wear out their present suits, they will probably do away with the jet thing, too. The Arion boys don't dance, just sing, all together excepting once, when a ballad is given as a single number. The Arions are short on volume and harmony. Their closing medley, mostly rags, lacked rehearsal or something else. It sounded very badly. This quartet can not hope to reach with their present personnel. The Arions will do for the small time. They have been west, playing the Orpheum Circuit.

Bankoff and Girlie.
Dances.
7 Mins.; Full Stage.
Columbia (Sept. 13.)

Bankoff reverses the rule of class, which says in vaudeville that if you are wearing evening clothes you can fool 'em. Bankoff, however, is such a good dancer he doesn't seem fitted in the bare front suit. He does an eccentric dance that should get him with a production. If continuing in vaudeville Bankoff might take to tight fitting clothes, almost of any description excepting full dress. In the opening dance, a sort of ballet step thing on the flat feet, where the man is called upon to handle the woman for poses, the couple got over and closed well with a Tommy dance, the man concluding this by wildly whirling around with the girl. The latter is neat in appearance and has two nice costumes to complete her wardrobe. In seven minutes the couple did enough dancing to clean up on the Columbia Sunday bill. A musical comedy stage director could do wonders with the Bankoff boy, who has a shiftless style of working that takes away from his appearance and grows irritating to those who may see his possibilities as an eccentric dancer of the kind that are now getting lots of work and money in productions.

Sime.

Brown and Hodges.
8 Mins.; One (Exterior Drop).
Hammerstein's.

Brown and Hodges have a drawing act, something that has been worked overtime at the Corner. This couple appeal for novelty through Indian make-up. They look like Indians and they sing like Indians, the pair warbling as they use the colored crayons on separate easels. They sketch various heads and end with picturing the Rock of Ages and a Madonna head, with the chorus of the "Rock of Ages" as side trimmings. Brown and Hodges can obtain more satisfying results in the pop houses.

Mark.

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

Harry Stone and Co. (2).
Comedy-Drama.
18 Mins.; Interior.
Grand O. H. (Sept. 14).

Two actors out of work, one walking about in dressing robe because his trousers are in pawn. Other gets letter telling him to report for rehearsal Monday. It's the opportunity of his life-time. Usual fear of landlady, etc. Now they are independent. Girl enters. She had "thrown down" chap who has just got the job. Tells him if he does not take job her husband, who won her away, will get the position. "No, why should I?" Then it comes—(slow music)—"for the sake of me child, who is ill." Of course she takes home the job to hubby and the two men keep right on existing on cheese and crackers stolen from free lunch counters. These sketches are still effective in the three-a-day houses, and this one is pretty well played by the men, with the woman a little behind in the running.

Jolo.

Westerman and Hopkins.
Indian Songs.
10 Mins.; Full Stage (Special; Western Exterior.)
Murray Hill (Sept. 14).

A western mountain scene is shown where an Indian camp is disclosed at nightfall in the half-light of the campfire. A man and woman in Indian garb sing several songs. The numbers are rendered as though the singers were of Indian extraction or knew the redman's language. The act is unusual but not of sufficient strength to assail the big time. For the pop houses it's a novelty not to be turned aside. The woman has a nice voice and the man does splendid work with a plaintive lament at the finish when he is shot down at the side of the tepec.

Mark.

Joe Daniels.
Monologist.
12 Mins.; One.
Bronx O. H.

Daniels has a pleasant personality, a good Scotch dialect and a nifty appearance. His present routine embraces imitations of James Thornton, Harry Lauder et al. Daniels is good enough to get some exclusive material. If he attends to this he might classify for a regular route. Otherwise he's for the three-a-days.

Wynn.

Reynolds and Drake.
Singing, Talk.
14 Mins.; One.
Grand O. H. (Sept. 14).

Straight man and monocled English lord in dress clothes. Table and two chairs set up against the olio drop. They enter in conversation, sit, smoke and drink. Straight attempts the elucidation of American jokes to Englishman who doesn't "get" them. The idea is old, but ingeniously worked out and the types are exaggerated only enough to project the humor across the footlights. Song by straight, burlesque dramatic recitation by comedian. Excellent for the big small time but still a trifle thin for the two-a-day, with every reason to predict they will reach the top when the act has been properly strengthened.

Jolo.

Hayeo.
Handcuffs.
30 Mins.; Full Stage.
Murray Hill (Sept. 14.)

If Hayeo is just breaking into vaudeville in the American houses he has done some poor work on the bases. Since others have beaten him to all the glory there is hereabouts with the handcuff thing, Hayeo must rest contented with whatever time he can land in the small times. He shows bad showmanship. Hayeo, first of all, must have his stage assistant in uniform or at least have his suit pressed. His stage speech needs polishing up as he repeats in several instances at the expense of crispness. He works slowly and should remain on the stage when inviting a "committee" of ten or twelve. When being strait-jacketed for his closing trick (removing himself from a sixstrapped straight-jacket) he does too much stalling. Much time is wasted in announcing, before getting down to business.

Mark.

"Cafe Cabaret Girls" (9).
Singing, Dancing, Talk.
24 Mins.; Full Stage.
Grand O. H. (Sept. 14).

Stranded troupe at work in restaurant. Girls in knee length dresses, comedian cutting up didoes, soubret and chappie, all cavoring about the place in musical comedy fashion. Besides the five girls and three principals, Armada, violinist, plays a couple of selections. The comedy is made up of ordering from bill of fare with its attendant "oakum," such "original" dialog as "You have a nasty look, but I didn't give it to you." "Your kisses are intoxicating—let's get soused." "How do you like my execution?" In the end the chappie promises to back the troupe once more and the drop descends amid a "riot of revelry," even Armada clambering painfully to stand on a chair to fiddle for the finale.

Jolo.

Markey and Love.
Sidewalk Conversation.
11 Mins.; One.
Grand O. H. (Sept. 14).

Straight and "Tad," impersonating theatrical billposters, in "give and take" talk. Straight sings a coon song and "Tad" changes to Scotch make-up for Scotch song and monolog, but adheres strictly to his Irish dialect. Straight changes to burlesque ballet dancer and "Tad" plays bagpipes. Best part of act is its opening. From then on it sags.

Jolo.

Faber and Claire.
Sister Act.
12 Mins.; One.
Grand O. H. (Sept. 14).

Good lookers, rich wardrobe, good songs, classy appearance, but little intrinsic merit. Acceptable three-a-day act.

Jolo.

John Morris.
Comedy Magician.
14 Mins.; Full Stage.
Bronx O. H.

Morris has a routine of mechanical tricks, featuring the late Albin's egg and bag trick, crediting the originator in his announcement. For small time, Morris should do.

Wynn.

Goldie, Fields and Glyde.
Songs and Talk.
16 Mins.; One.
Bronx O. H.

Goldie, Fields and Glyde, a trio of character men, one doing blackface, one Hebrew and the third a "hick," make a pretty uneven combination, the Jew comedian being the only one with ability. The burnt cork comic, without dialect, could consistently look for another character to handle. The "hick" sings well, but the trio doesn't quite measure up.

Wynn.

Jeck Jordan.
Physical Culturist.
10 Mins.; Full Stage.
Murray Hill (Sept. 14.)

Jack Jordan shows various gymnasium appliances and home exercisers and winds up with a neat little exhibition of bag punching. Nothing especially novel but the men showed much interest. Jordan does not speak loud enough to be heard all through the house.

Mark.

Musical Wolfes.
Musical.
14 Mins.; Full Stage.
Bronx O. H.

Two men, one woman, offering a repertoire of classics on zylphones. A dance by one of the men interrupts the routine. It earned enough applause to cover the turn. Otherwise it's the stereotyped musical offering, hardly strong enough to graduate from small time.

Wynn.

Hill and Hill.
11 Mins.; One.
Songs and Dances.
Grand O. H. (Sept. 14).

Boy and girl, "bench act." Sing a bit and then some stepping. The girl's rendition of "Curse of an Aching Heart" was in approved illustrated song fashion. "Rube" song and dance at finish was just another excuse for doing the "scarecrow" number so much in vogue at present. Small timers.

Jolo.

Delmonico and Seaman.
Crossfire and Singing.
17 Mins.; One.
Grand O. H. (Sept. 14).

Two men, straight and chin-piece Dutchman, the latter using "tangle-talk" and the straight in ultra dress suit and silk hat tilted over one ear. He removes the top-piece and holds it gracefully while rendering regulation ballad. Bad English much in evidence. Parody duologs and straight does a cornet imitation with facial contortions. Small times.

Jolo.

Arto and Henry.
Singing and Talk.
18 Mins.; One.
Grand O. H. (Sept. 14).

Two men, straight and comic, travesty acts in vaudeville, with bright crossfire talk, about half new. Burlesque melodrama and a comic song as finish employing ancient jokes. With the editing of such phrases as "them cigars" the young men should be able to hold down next to closing on the best of the three-a-day bills.

Jolo.

Lockett and Waldron.

Dances.

9 Mins.; One.

Columbia (Sept. 14).

Lockett and Waldron are from the west. Two dancing boys, it was said at the Columbia Sunday they were showing there for a Broadway producer's benefit. Barring an acrobatic dance by one of the young men, the turn frames up much as others who dance in pairs and wear evening clothes while doing it. The acrobatic single was very good and held up the turn for attention. *Sims.*

Edith and Ada Billsbury.

Songs and Dances.

11 Mins.; One.

Princess, San Francisco.

An attractive new turn, with kid character changes. Wardrobe is good, vocal numbers bright, catchy and appropriate, and dancing satisfactory. The success of the girls here on their "break in" week strongly suggested they should be "cleaning up" shortly when the team work reaches a point of smoothness. *Bont.*

Emmett Bros.

Banjoists.

13 Mins.; One.

Murray Hill (Sept. 14).

These young chaps with the banjos should not mind a seasoning such as the pop houses can give them as they have youth and ability. At the M. H. they were a big hit. Their music will hit any big small time bill and get away with honor. *Mark.*

Moses and Landau.

Piano and Song.

12 Mins.; One.

Bronx O. H.

Two men and an upright piano. Have kept away from the usual monotonous routine of popular songs, but even at that, they fall considerably short. As parlor entertainers they rank well enough, but for vaudeville, scarcely. *Wynn.*

Onerita.

Dances.

7 Mins.; One.

Murray Hill (Sept. 14).

Onerita worked hard to please but the Murray Hill didn't think much of her stepping. She is a fair little hard shoe dancer, but not strong enough in that department to travel as a single. *Mark.*

Twisto.

Contortions.

5 Mins.; Full Stage.

Hammerstein's.

A long-legged, long-armed, double-jointed man is Twisto. With a shape like a buggy whip Twisto lives well up to his name. He closed the Hammerstein show and did unusually well in holding the crowd, considering the style of turn on a 12-act bill. For those who delight in seeing the human form bent into ungodly shapes, Twisto is there forty ways. *Mark.*

ROB ROY

"The Bonnie Comic Opera," so the program has it. Bonnie is right.

This eminently satisfactory revival is sponsored by the De Koven Opera Company. It was offered Monday night at the Liberty with Bessie Abott at the head of the splendid company and James Stevens in the role of Rob Roy, created at the Herald Square theatre 19 years ago by William Pruett. Jefferson DeAngelis is the comedian, a part for which his rather obvious methods are perfectly fitted.

If musical comedy standards and forms have changed in the score of years since "Rob Roy's" premiere, at least the everlasting relations between book and score remain a fixed quantity. One would venture without much daring to affirm that the New York reviewer on that Tuesday morning, 19 years ago, announced to his public that "The Harry B. Smith book was vastly inferior to the DeKoven music," using the same rubber stamp for the purpose that reposes in his desk today, for the current musical comedies.

Nothing remains to be said of the score. The "Rob Roy" music has lived through its current popularity and survived into a permanency in the parlor music rack. Half a dozen of the ballads have even won place in the school repertoire, such as "The Merry Miller" and "My Home is Where the Heather Blooms." But there are other compositions of less widespread familiarity, the revival of which is a work of highest interest. The splendid, swelling notes of the finale to the first act, and the march number which opened the third act, both big impressive works, holding withal a sure appeal to popular tastes.

Miss Abott is a finished artist and a delightfully personable young woman playing with an easy grace that adds a vast amount of effect to her exquisite singing. As the demure lassie she was a picture that invited approval; also when she was disclosed later as a kilted laddie. Henriette Wakefield, as Flora, was a picture not less pleasing to look at, with a voice of splendid richness to match her buxom charm. Mr. Stevens made a capital Rob, fitting acceptably into a cast of uniform excellence. Ralph Brainard sang his way to favor, but when the book gave him lines to deliver he displayed an unfortunate stiffness, not to say woodenness in his reading.

Daniel V. Arthur, who directs the enterprise, has done his full duty in providing the production. The three scenes are of extraordinary beauty. With a fine background to work upon the stage manager has composed a succession of colorful pictures in the handling of his forces. The big massed effects of the finales were splendidly arranged. A pretty incident of the second act was a dance by a dozen lightfooted girls dressed in Scotch kilts of pure white.

The "Rob Roy" revival in short is a highly praiseworthy and successful effort to give sterling entertainment, carried out on sound lines. *Rush.*

MADAM PRESIDENT

A continental theatrical manager attended the metropolitan premiere of "Madam President" at the Garrick Monday evening and declared the American adaptation of the French farce had been considerably toned down. What it must have been in the original is pretty hard to imagine. VARIETY's Paris correspondent has a favorite phrase for describing such things as "close to the knuckle." That wouldn't suffice in this instance without specifically indicating which knuckle.

Fannie Ward has the leading role in "Madam President"—that of an actress with an overweening desire to display her physical pulchritude to the male populace at very close range, one victim at a time. This she persists in, whether the poor dupe is willing or not, until he indicates absolute capitulation.

The ingenuity brought to bear in the creation of farcical complications bordering on—and overstepping—the risqué, kept the audience convulsed with laughter. Candor compels this admission. It would seem that such things are not only acceptable, but very much to be desired. The plot on the whole is a sort of transposition of "The Girl from Rector's" and there were those present who declared that it was as good a farce as "The Blue Mouse."

But as an interpreter of the French soubret type Miss Ward suffers by comparison with the late Mabel Barrison. She lacks the sprightliness and lightness of touch and her figure, when partially revealed, bordered somewhat on the matronly.

Far and away the artistic hit of the evening was the characterization of the chief usher of the Ministry, admirably played by W. J. Ferguson. Evidently much was expected of him for he received the greatest reception. And he lived up to his reputation as a most capable character artist.

Excellent work was contributed by George Giddens, Minna Gomel, Pattie Browne, John W. Dean, Jack Devereaux and Jack J. Horwitz. In fact the entire cast contributed in no small measure to the general effect designed—that of exciting the risibilities of playgoers.

If the authorities do not see to it to censor the "close to the knuckle" lines and situations of "Madam President," the French farce should enjoy a profitable run at the Garrick. *Jolo.*

WHO'S WHO?

Seated in the last row of the Criterion at the premiere of "Who's Who?" (Sept. 11.) was a normally proportioned man with an unusually stout woman. Immediately on the rise of the curtain, long before the star made his appearance, the woman exclaimed rapturously: "I love Collier; he's so funny!" Gazing affectionately into the eyes of the buxom woman, he replied tenderly: "He's funny because you know it."

Reams of criticism or review of William Collier in Charles Frohman's "Who's Who?" could not have more thoroughly summed up the three-act piece by Richard Harding Davis offered for metropolitan approval. Even the

large delegation of Collier's friends from the Lamb's Club, present at the premiere, hadn't the heart to offer any vigorous applause. At the final curtain the audience filed out solemnly.

True there was humorous character drawing, western and bucolic types and the usual Collier bright come-backs in dialog; also the Collier "gulp" and other mannerisms. But "Who's Who?" isn't an up-to-date entertainment, merely an unsuccessful effort to duplicate the former success of Collier's "The Dictator" by the same author. The situations are so few that for the most part it is merely a series of duolog between the star and other members of the cast.

One of the cleverest characterizations was that of "Sarah Cooper," owner of an Arizona dance hall who wants the star to marry her, telling him she'll only ask him six times. This situation occurs in the first act. With the fall of the first curtain, travesty melodrama, the entertainment was virtually concluded. The remaining two acts consisted merely of long drawn out unraveling of the situation. That it didn't hold was not due to the cast, which was wholly competent but minus proper material with which to operate.

"Who's Who?" can't get over in New York. *Jolo.*

"THE COURTIN'."

Boston, Sept. 17.

The first performance on any stage of "The Courtin'," which is "Quincy Adams Sawyer" set to music, occurred at the Boston theatre Monday night.

It revealed a production which will never set the world afire and which, unless the first act is changed, will find itself an expensive frost.

The courting of Ezekiel and Huldry on which the theme of the production is based, proved to be merely episodic in the operetta, coming in the second act amid a maze of interpolations.

The ensembles lack in spontaneity. The music has a refreshing swing at times but these occasions are so scattered as to make the dreary oases which intervene seem almost interminable.

The first act is out of the question as it stands and the only alternative seems to be to either eliminate the interpolations or else feature them.

There are but two scenes. The curtain ascends on the village singing school during final instructions before the arrival of the school committee for the examination. The second scene is the living room of the Barker home and the song "Home, Sweet Home," won the biggest applause of the evening.

This act, however, with its innumerable interpolations is a thing of pleasure and the rural dances in which the small singing chorus seems to have made remarkable progress since the rehearsals started does much toward reversing the entire production.

The speaking parts are carried by Ernest Armour, George Ridgwell, Isadore Marcell, Walter Paschal, Paul Irving, Grace Freeman, Hester La Valle, Edna Nickerson, Hadie Massey.

The Atkinson-Brown Company, which is presenting "The Courtin'"

might remember that George Lowell Tracy, who is responsible for the unpretentious music, is a local composer and that he is faring more cordially here than he probably will out in the cold world two weeks from now. The libretto is by Charles Felton Pidgin (who also wrote the lyrics) and Justin Adams.

Even when perfected "The Courtin'" will never be a record breaker nor will it even attain the box office harvest that "Quincy Adams Sawyer" did. The chorus will eat up too much of the gross. *Gools.*

THE HONEY GIRLS

Boston, Sept. 17.

Patsy Barrett will bring all the "honey" that Bernard and Zeisler will find in the box office, and if it were not for Barrett there would be a few cries from those who came to admire the sweetness of "The Honey Girls." (Progressive Wheel.)

A wholesale order for symmetricals and conformitables should be obtained for some of the chorus who when they dance seem to creak a bit in the joints. They also need a wholesale injection of "pep" or else a slave driver to make them work harder.

The numbers are good and some possess exceptional virtue.

One set of costumes with bright orange as the color scheme was refreshing after the pinks, blues and reds which seem to be so much in favor by those who have been costuming the burlesque shows this season. Hughie Bernard, who very wisely does not do much during the progress of the production, should be tipped that when he tried to sing "Normandy" he was in wrong. Patsy Barrett is better in comedy than he has been for years and Bernard has done good work in the lyrics and music.

Jack Freed as a Hebrew comedian is not funny. Another Hebrew comedian should either be found or the role changed to fit Freed, who has a fair voice and is a willing worker.

The closing of the first part with the dancing legs was unique, Barrett's feet adding much legitimate comedy of a welcome type far from the slap-stick which preceded it. Every laugh that Barrett gets is a hearty one and Charley Dunn as his foil, while not strong in comedy, plays well to the Irish comedy of the star. Tom Barrett as the husky voiced cattle king had a difficult part which will flatten his vocal cords if he continues his enthusiasm, but he livens up the action and is welcome for that reason. Flossie McCloud has personality and a rather catchy manner of walking won her generous hands. The role of Barrett's Irish daughter was in the hands of May Belle, who is healthy, good looking and an especially hard worker. If the chorus would catch a little of this, the show would pick up fifty per cent. Marie Revere had two main assets in silk stockings and these alone carry her successfully through the role of the French maid.

The olio specialty carried by the show is Ah-Ling-Foo, a rather discouraged and poorly costumed imitation of Ching Ling Foo, but playing single.

"The Honey Girls" will meet with

favor along the circuit, but any show where they permit that time-worn bromide of "Love is an itching sensation around the heart that cannot be scratched" usually has many other failings. *Gools.*

MOLLIE WILLIAMS' SHOW

The Mollie Williams Show at the Columbia, New York, this week is little changed, in principals or matter, from the Max Spiegel production of last season, according to those around the theatre who recalled the piece from the year before. It is entitled "The Queen of Bohemia." Some current popular numbers have replaced others which faded during the interval between seasons, and one or two of the principals may be new in the cast.

The show is an average burlesque entertainment. Harry Sheppell and George F. Hayes, the comedians, the former a German and the latter a rube, secure laughs with ease. They have more old than new business, and resort to some light slapstick here and there, but either of these funny men can draw down a giggle without trouble apparently. That's worth a great deal. Mr. Sheppell's "Dutchman" does nicely, his make up is good and he has an easy way of working that helps the grand total. Hayes as a rube is there. After seeing some of the others, there is plenty in Hayes' work that is genuinely good. E. A. Turner gives an even performance as the straight, and Cliff Worman does very well as a gawky boy, who adds a touch of "cissy stuff" at times to slightly vary the comedy routine.

Three of the men have a singing trio, but whether they intend it seriously or for fun only is difficult to determine. They go after "harmony," seem to strive for that, and then kid it. Of course the kidding is the best part of the trio's singing, but the three principals evidently believe they can put it over. And they do, so there you are.

Miss Williams is the big card, retains her pleasant personality, forgets her French accent often, and wears lots of clothes. Miss Mollie sings, too, many songs, mostly popular, some doing better than others. The audience liked Mollie most when she wasn't so deadly earnest. "There's Something Strange About My Eyes" was a number from which Miss Williams got nothing Monday evening. It surprised her, perhaps. She was entitled to something on her delivery of the number, but a rag that might have been content with one encore brought Mollie three, so here you are again.

Burlesque is about on a par in its judgment with the fortune telling business. Mollie Williams is a pleasing girl on the stage, and is big enough in a show way to head a company named after her.

Belle Dixon has a light part and does that much with it. Belle sings, and gives her specialty, meaning more songs. Miss Dixon can get a line on her voice by listening to herself when singing "Come and Kiss Your Little Baby." There's a "divinity" on the end of a line who says come up and reach me if you can. Belle almost makes it.

She did her best with the Snyder medley, and that's going some, for few of the others have put it over.

Stout and heavy, Madge Darrell did a few things allotted to her role, and Mae Meek was programmed in a very minor part. The chorus girls number 24, with one held on the job through her size, used for laughter, while another, Dot Earle, in long dress, is given a number. The choristers are of the conventional sort, nothing startling in looks, figure or work. The settings run with the remainder of the show, average, and that appears to be the fault with "The Queen of Bohemia," it just misses passing the mark in all respects, even to the inevitable table scene, and including the dressing, excepting that of Miss Williams', though Belle Dixon costumed herself neatly, and received flowers Monday evening as did Miss Earle. In fact Miss Williams was the only one the florist overlooked so it could not have been the management. When two girls in one burlesque show (or any other) receive flowers apart from an opening, it looks as though one got them on the level, with the other tipped off the roses were in front, when a hurry call was sent out for a second bunch.

Next season Mr. Spiegel might hold nearly all the present company, and go after a big thing under the Mollie Williams banner. He should commence with the book. This going from the cobblestones to the asphalt in two scenes is so common. But the censors won't find anything to do with "The Queen of Bohemia," unless they try to locate "Bohemia" in this production. *Sims.*

AMERICAN.

The show fell down a peg or two below some shown the previous weeks but everything considered the audience Tuesday night felt pretty well entertained after Fields and Lewis, the big timers, had things their own way for more than 15 minutes.

Ringling, the aerialist with the circus name, opened. Tuesday night he needed a shave and worked as though he was tired. Ringling might work faster anyway. He has some good tricks but works them up after the fashion of the old one ring circus performers. Gerard and West didn't create much stir until they hit up a fast dancing "bit" at the close. This put them in big favor. The act is not arranged right for the best results.

"The Love Specialist," typically farcical in construction and played by three people, caused considerable laughter. One woman outclassed the rest, but none of the acting was par excellence. Al Lawrence rounded out some merry minutes with his versatility. The Ben Ali acrobats ended the first part with a loud hurrah.

Harry Waiman fiddled entertainingly. Harry's stage outfit is against him. He's been playing long enough hereabouts to show a little more class. Godfrey and Henderson, with their rapid "fly" patter, were enjoyed.

Keit and Kerna provided real novelty with their salt making pictures. The man sang as though he had a cold. If he had it will prove a good alibi for some of his notes. *Mark.*

PALACE.

(Estimated Cost of Show, \$6,825.)

The Palace had capacity downstairs Tuesday evening. The house filled slowly. It seems as though an overflow from somewhere had helped the attendance.

A poor start was given the bill by a dumb act and a single male singer, but with The Uessesms (New Acts) third and the comedy after that getting into action, with the first section held up by the strong dramatics of Nance O'Neill (New Acts), the Palace show this week gets credit for a good dollar bill. At that though the Palace needs a longer, faster program.

The headline, Nora Bayes, appeared next to closing, although the Thaw pictures were considered an act this week, with Hal Reid (who is as important as Thaw in them), appearing as the lecturer. Harry K. posed around his cell like an actor in a meller. Most of the audience waited to see the heralded pictures, but expressed little sentiment either way. Reid emphasized several incidents in the film, particularly where Hal Reid was concerned. This Mr. Reid is some guy to have put this over and then get paid for it.

The Nora Bayes act must have been changed about greatly. Miss Bayes is now standing at the concert grand (over which August Kleincke presides) when the curtain goes up. She starts singing and never stops, excepting for one number Hal Clarke does by himself. Even that was not necessary for Miss Bayes did not use the time to change her dress, which looks as though it might have cost what Keith paid Williams. A Bernie Quatrochi mentioned on the program did not appear. The audience asked for many songs and Miss Bayes obliged, also singing without request Irving Berlin's latest, which Belle Baker is likewise using this week in New York. The Bayes act ran 24 minutes, and was a hit. Bayes can put over anything that has a lyric attached. She's getting Clarke over, and this Clarke boy is not so bad if you can forget the imitation he is trying to do with the aid of a mustache.

For good enjoyment Merrill and Otto did as much as anyone, and scored, appearing just before Miss Bayes. Nothing is wrong about the turn excepting the funny excuse Miss Merrill gives for changing her gown. Hale and Patterson in velvet clothes started the second part with "society dances" the "Tommy" getting them all they received. The "Texas Tommy" is small time now. The man wore a flowing tie with his velveteens. It's 50-50 between this dress combination and evening clothes.

Hathaway's Monks opened. Arthur Aldridge, an English tenor William Morris imported some seasons ago was second. Since then he has been in opera and is now back to vaudeville, doing well too. Howard and Ratliff were "No. 4" going very big in the Palace.

If the Palace theatre hasn't two palace sets it should secure a second. A couple of the acts had to use the same stage dressing. And if the Palace owns the interior set used for the Nance O'Neil sketch, it might purchase a ceiling to make it complete. *Sims.*

COLUMBIA

The first "Sunday Show" of the season at the Columbia Sunday drew a very light house for the matinee. The nine acts formed a fairly good bill that ran through before 4.30, having started after 2.30. This made the program fast. The longer one watches vaudeville, the more one is impressed that vaudeville's other name should be speed.

Feiber & Shea have the operation of the Sunday bill at the Columbia again this winter, with Jack Shea as the master of ceremonies. Jack has a new hat and perhaps some acts, but none showed on the first program, not even English and Redding. Can it be that Jack's brother, Marty, turned him on this show? A good deal of the audience was composed of Sheas. Besides Jack was Joe, the Newport manager, and Harry Shea, the agent. Then there were Joe Wood, living a whole day without his swagger stick for companionship, and a couple of stenographers from the Putnam Building angling around for a supper date. The show was opened by Dalbeane and Co. in perch and wheel work. The finish was a stair climb, with the straight rider jumping off to a table and then to the floor, reminding of a Ralph Johnstone trick. The act could stand more comedy, but does well enough as a small time opener. Comedy was short in Rice, Elmer and Tom, on the bounding mat. They closed the performance. There are a clown, a rube and a chinaman in the bar turn, but the fun making is light. The bar and mat performances pass, and if the trio could work into some strong rough comedy they would make themselves a desirable big time number. Closing a small time program isn't hard for them though, but the act's finish is light after some of the work preceding it.

Jan Weir and Co. presented their "crook" sketch, which hasn't a great deal of weight. A dual character is played by the principal male support. He is quite stagey, and fails to convince as the "crook." His best may be said to be the changes, and the best thing in the act is the setting. This is a parlor, and very elaborately done. It should be enough in itself to get the piece over on small time, for that is the act's limit. If the lights could be held low on the setting throughout it would be preferable.

Many "locals" were indulged in by Morrisey and Hackett, who had to talk in "one" while the pianos for the Melody Monarchs were being rolled across the stage behind them. It visibly annoyed Mr. Morrisey. They would have been much better received with quietness around them. Miss Hackett is a pretty girl. The act was formerly Morrisey and Hanlon. The Melody Monarchs and a Maid have gone back quite some since seen on the big time, but will do in the small division.

Different numbers with more life in either the singers or the selections might bring them back. The leader of this act appears to be aping Cecil Lean. It isn't getting him anything.

Lockett and Waldron, Nevins and Gordon, Bankoff and Girlie, Arion Quartet, New Acts. *Sime.*

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

FIFTH AVENUE.

(Estimated Cost of Show, \$2,625.)

This week's Fifth Avenue offering is a poor entertainment, both as to selection and arrangement. The show opened Monday night with two dumb acts, both men, there was not a gingery dancing woman in the show and the comedy was administered in homeopathic doses. The early proceedings needed a laugh badly, for it was not until the acrobatic antics of Bowers, Walters and Crooker ("No. 5") that the audience had a valid excuse for a single Ha Ha. Half a bill without a giggle! What wonder that the audience was frozen stiff.

Julie Ring and Co. were probably depended on to supply a lighter tone to the early half. If they were, they fell down lamentably with the new sketch, "The Man She Met" (New Acts). Digby Bell and Co. were next but one to closing with "It Happened in Topeka," which helped the comedy and Frank Fogarty had the following spot. Both turns did well, Fogarty especially so, but with no discredit to them, the comedy values of the whole show were extremely short measure. It was by no manner of means a big time entertainment. Downstairs the house was very light, probably about 60 per cent. of capacity.

Azard Bros. opened with a capital hand-to-hand routine. The boys look exceedingly well and get down to their feats without undue parade or stalling.

Louis Stone, "topsy turvy" dancer (meaning that he does it standing on his hands) had "No. 2." Doubtless this performance is vurry vurry difficult, but it is not especially graceful and a very little of it goes a long way. Following the Julie Ring flivver and the pretty singing turn of Ed. Miller and Helen Vincent (New Acts), Bowers, Walters and Crooker got a reception and enlivened the proceedings, which, heaven knows, needed enlivening badly. The rubes were a real hit and divided honors with Fogarty in the evenings running.

From this point on the entertainment was better. Billy Rogers won attention and a fair measure of approval for his really striking vocal imitations of musical instruments and familiar street sounds. Rogers is a nice looking young man and handles his little incidental talk effectively. Hunting and Francis "A Love Lozenge" won a small laugh or two, mainly because the audience was seeking an excuse for anything to laugh at. Corrine Francis was the only woman in the show who essayed a dance and she confined her efforts in this direction to a rather casual bit of stepping.

Carlos Caesare, heavy weight juggling is not particularly impressive and most of the turn was given with the audience in retreat. *Kush.*

May Robson is rehearsing her own company at the Bijou preparatory to starting her annual road tour. Miss Robson has accepted the manuscript of James Forbes' Comedy, "A Rich Man's Son" renamed for Miss Robson's purpose. This play had its New York premiere at the Harris theatre Nov. 4, 1912.

HAMMERSTEIN'S.

(Estimated Cost of Show \$4,775.)

No more night shows on the Roof. If there is one regret that hundreds of variety turns feel it is that they had to play Hammerstein's Roof. Many an act has gone bravely to its "stage bier" atop the Victoria.

Business Monday night was not a sell-out. It's apparent the drawing powers of Evelyn Nesbit Thaw in her seventh week are waning. The management has no kick. The ex-wife of the Matteawan cut-up exceeded the fondest dreams of the Hammerstein family as a money-getter, and if this week and next (her last at the Corner) do not measure up to fulness no tears will be shed.

One would think to look at Miss Nesbit and Jack Clifford dancing that the former would have her hair done up on the top of her head rather than have it flying loose over her shoulders. Evelyn's hair is entirely too short for this kind of a display, and the public knows she's older than she tries to look. Miss Nesbit will do well to keep practising. She shows unmistakable signs of leg stiffness which many dancers overcome by constant rehearsal and exercise.

The show was no laughing riot. Neither did it turn loose any great applause; moreover, the greater part of the bill went off without a ripple.

Brown and Hodges (New Acts) opened. Carson and Brown showed improvement over recent appearances hereabouts, but they were barely noticed. Loughlin's Dogs brought the first big laugh when they tore around and over one another on the revolving table. Benn Linn was fourth and withdrew with little applause.

The Arnet Brothers swung the show into favor with musical acrobatics and a whistling encore in "one." Miss Leitzel, assisted by Jeanette, pleasing turn.

The Cabaret Trio did better than on a previous visit. The "Lucia" selection by the blind pianist was the most enjoyed. After Mrs. Thaw and Jack Clifford came intermission.

George McKay and Ottie Ardine worked in "one," full stage and "one." It's Mr. and Mrs. McKay, keeping the money in the family now. Miss Ardine's forte is ballet and her stepping will improve after she has worked awhile. McKay dances with his old vigor. The Berrens were on late for their style of act, but once the boy removed his female wig the house was all attention. Work and Play should have closed the show, although many remained to see Twisto (New Acts). *Mark.*

K. C. STRAIGHTENED OUT.

Chicago, Sept. 17.

Kansas City has been straightened out as to pop vaudeville. The Lyric, turned over to Jim Matthews to book for Jim Butler, will go into pictures at once. The acts contracted by Matthews for the house will be taken up by Dave Russell, who is booking the Talbot Hippodrome (Garden) there.

The Krug, Omaha, also goes into pictures and leaves the Pantages Circuit books.

UNION SQUARE

(Estimated Cost of Show, \$2,000.)

If Harry K. Thaw isn't paying handsomely for the privilege of having his side of his legal entanglements placed favorably before the American public through the medium of the moving pictures now being exhibited in the Keith theatres, it will be at least one instance where he got something without paying for it. Placed in the center of the program at the Union Square, interspersed with pictures of the various jails, court-houses, judges, lawyers, etc., Thaw is shown in his cell being interviewed by Hal Reid, "the eminent playwright." Throughout, Thaw, with the assistance of cut-in captions, is placing himself favorably before the public, showing emotion at the mention of his mother, and at the finish his bust picture in moving film is shown, concluding with "All I ask is fair play." This was received Tuesday evening by a commingling of applause and hisses.

The show at "The Square" this week is mostly of big time calibre. Three English Girls (New Acts) opened, with Porter and Sullivan second. In a later spot than second, the singing, talking and dancing turn would have fared better, but still they have no serious complaint to make. The management had to separate them as far as possible from Mack and Walker. Porter and Sullivan have a sustained story for a "kidding act" in "one," with a finish somewhat similar to Mack and Walker's. Their dialog is bright and there are a couple of original conversational lyrics. The girl is pretty and both dance neatly.

Lorraine and Dudley, with one assistant, scored a big hit with their farcical protean sketch "The Finish." The surprise denouement seemed to be totally unexpected to the audience. Florence Tempest (New Acts). Mack and Walker have a couple of new songs which freshen up the turn a bit. "Liz," a comedy-dramatic playlet, featuring Fredrika Slemmons in the title role. (New Acts.)

Barry and Wolford, with their patter songs and crossfire, next to closing; LaToy Brothers nicely concluding the performance. *Julio.*

REPEATS GROWING STALE.

Chicago, Sept. 17.

Every time the Jones, Linick & Schaeffer people throw a fright into the camp of the W. M. V. A., announcement is made that "The Association" will build new houses in different parts of the city. It has been announced almost a dozen times of late that the association would build a house in the vicinity of the Wilson Avenue theatre to combat that play-house. This time someone dug up a picture which was printed in one of the Sunday papers. It is announced that the house will seat 2,000, but with the ways the streets and alleys are laid out in the vicinity of Wilson avenue it is impossible to build a house that will seat more than 1,500.

Another thing, the location, as given, is too near the lake, and is not nearly so well situated as the Wilson Avenue, for the North Side patronage.

NEWS OF THE CABARETS

The final contest for the amateur turkey dancing championship took place Sept. 10 at Holly Arms, Long Island. It was won by Louise Alexander, and the prize a silver cup appropriately engraved, handed her on the floor. Miss Alexander when called upon for a speech, said "I'm a dancer, not a talker," but she executed a Tango by request with one Jay Brady, who is some little non-professional dancer himself. Molly Glass won the second prize. Among the contestants in the finals were Lillian Lorraine and Mrs. Al Reeves. Five judges awarded the cup. Jos. W. Stern, of the musical publishing firm, and William McBride, of the theatrical ticket agency, were two of them. The other referees were locals, from the Rockaways. Some discontent, mutterings only though, became manifest for a few moments after the judges announced their decision, which did not seem over popular. The Holly Arms was packed on a cold night, to witness the finish of what has been a weekly event there since June. The weekly affairs were "elimination contests." Since the first announcement it seemed as though the Holly Arms had dropped the "amateur" out of the title. Miss Alexander is of the stage. Seven couples competed for the prize. "Tommy dancing" was barred. The straight trot left no pronounced choice among the competitors. For business though the "Championship" thing seems to be there. Holly Arms has no complaint.

Coney Island Cabaret people are not bragging over their business the season past, which ended Sunday night. Mardi Gras week brought many visitors to their places, but with several all-night licenses out, it brought no single Cabaret anything unusual in receipts. One Cabaret manager said he just about broke even, and that only because the remarkable weather of this summer held for the week ends. But one bad Saturday and Sunday were recorded against the Island since May. Next season if an all-night license can not be secured, the Cabaret man said, he would not open. To make money at the Island, a place must remain open after one. It is too much risk for the short season to try it otherwise. Mardi Gras was a good time for the Cabarets. The big crowds thronged them, and entertained themselves by singing choruses of popular songs. The professional entertainers could not make themselves heard half the time.

The Cafe Boulevard sign on the old Albany Hotel building at Broadway and 40th street has had its date rubbed off. Now the opening appears to be indefinite.

Tom Shanley, Jr. has 14 acts in the Shanley restaurant-Cabaret at 43rd street. Mr. Shanley said that although he spent nine weeks traveling over Europe, and saw a great deal, there was nothing he wanted for his father's food-entertainment.

Mike Fertig billed a "Variety Night" at the Harlem Casino (116th Street) last Thursday. Whether Mike did it for "Variety" or to let the people

know there would be a diversified entertainment the bill didn't mention.

Maurice and Miss Walton sailed from the other side Sept. 11. They are due in New York early this week. Wilmington, Del., is awaiting Florence Walton's return. It's her home town.

The Danse d'Hiver is the title conferred upon the dancing place in the Audubon theatre building at Broadway and 165th street. The hall is conducted by William Fox, who operates the theatre. A dancing floor, 325x100, will accommodate 650 couples. No admission is charged and only soft drinks are sold. Ten cents is demanded from each visitor for a hat check, and five cents is collected from all couples who dance. The five cents charge is payable each dance. About 22 dances are given during the evening. Saturday night it is said the gross from the dancing couples amounted to more than if an admission of 75 cents had been charged at the door from every patron. The crowd attending the Danse d'Hiver is claimed to be a very nice and orderly one. The Audubon is located in a quiet section of the upper West Side. Similar places exist in some middle western cities, and have been reported in New York as big money makers. At the Audubon space for the dancers between dances is found in side reception rooms, also a ten-foot strip around the hall, with tables and chairs, accommodates them when resting.

Herman Robinson, Commissioner of Licenses in New York, in a communication this week, calls attention of theatrical agents to a method for investigating the character of establishments to which they send women performers. Such an investigation, he declares is required under section 190 of the Employment Agency Law. The advice of the Commissioner is that agents invite the counsel of police chiefs in cities away from New York when they are called upon to send performers to doubtful resorts. He quotes the experience of a New York agent, who received a request for performers from the Villa Cafe, New Orleans. He knew nothing of the place and wrote to James W. Reynolds, superintendent of police, that city, receiving a prompt reply in which the official said: "The Villa Cafe is in what is known as our 'restricted district' and is not a fit place to send any lady singer to. I firmly believe that if all managers who 'sign up' actresses for other cities would first investigate through the police departments it would mean the saving of many innocent girls."

The minstrels put on by Guy Morville of the Boston Oyster House, Chicago, and which was looked upon as a feature which would be sent intact

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over the restaurant circuit has fallen by the wayside. The show was too interesting, according to the producer. The patrons became so interested in the performance they forgot what a restaurant is for primarily and the orders were too small in comparison with the entertainment given.

The Hunt's Point Palace, at Southern Boulevard and 163d street, is playing five acts as a Cabaret show, and permits dancing.

Billy Williams, in Detroit, says someone has been traducing that city. He claims Detroit has Cabarets where women appear and that the town also holds dancing Cabarets where drinks may be had when the couples are not ragging. Bill wants Detroit put back on the map as a regular place. He says there is such a thing as judging a city by "the serve-self cafe route," which probably means that you must pay for your own drink, buying only for yourself.

Chicago, Sept. 17.
Maurice Levi and his band will open Oct. 4 at the Bismarck Hotel for an indefinite engagement.

SHUBERT'S VAUDEVILLE IDEA.
(Continued from page 3.)
seems little question but that Mr. Fields has some well laid out plan for vaudeville. He is non-committal on the subject. It is not known whether the Shuberts are interested with him nor exactly who the principals when disclosed will be, but the Shubert houses and Fields' close association naturally lead to the supposition the Shuberts and Fields are working together on the proposition.

The 44th Street theatre has at present "When Dreams Come True," moved there from the Lyric last Monday. At the American Music Hall, Chicago, commencing Sept. 28, Fields' "All Aboard" will open, booked in for four weeks. With its present attraction the 44th Street is playing at the \$1.50 scale.

Chicago, Sept. 17.
The American Music Hall is undergoing a complete transformation. When reopening it will be unique among playhouses in Chicago, if not in America. The interior has been so arranged that the seating capacity has not been materially lessened, but a large area has been left for tables, where food will be served during the progress of the shows. The stalls along both sides have been removed, and this enlarges the seating space. The tables are in the rear of the main floor and the balcony. An independent electric lighting plant has been installed and huge posts crowned with clusters of lights have been placed about the house. The new decorative scheme is in wisteria blossoms and vines, and the rustic effect is retained. Frank Buck, will be the manager.

OBITUARY

Springfield, Mass., Sept. 17.
Howard P. Merrill, dramatic editor of the Springfield Union for many years, died at his home here Sept. 13, after a protracted illness.

New Orleans, Sept. 17.
Joseph Maloney, with John Drew and Richard Mansfield for several seasons, died at Biloxi, Miss., Saturday. His last engagement was with Dustin Farnum in "The Littlest Rebel." Mr. Maloney was 44 years of age.

Charles Lyman Marsh, father of Charles Leland Marsh, died at his home in Milwaukee, 80 years. The son received the news just as he was going on the stage at Vien's theatre, New Bedford, Mass.

The father of Alice Dudley and Rose Ford died late last week in Champaign, Ill.

Mrs. Daniel L. Picaro, mother of Luigi Picaro, died in Brooklyn. Her four sons are known on the stage as the Picaro troupe.

San Francisco, Sept. 17.
E. J. McCullough, a veteran California actor, died Sept. 9 in a suburb of Pittsburgh, according to advices received by his widow, who lives at 5033 Grove street, Oakland.

The mother of Charles Potsdam, manager of the American Music Hall, New York, died Sept. 14, her demise being caused by the infirmities of old age.

Mme. Pierre de Corvin Kroukowskoy, born Stella Colas, an actress died in Paris Aug. 27 at 75.

Paris, Sept. 17.
Lawson, the American cyclist, died at Cologne, Sept. 8, from the effects of a fall while riding Sunday Sept. 7 at the local velodrome, caused by the bursting of a tire. Sheurmann also fell over Lawson's machine, and died the same day. Meinhold, another cyclist hurt in the accident, is not expected to live.

Earl Jones, 35 years old, composer died late last week in Grace Hospital, Detroit, of pneumonia. He wrote several other songs in collaboration with Egbert Van Alstyne but none attained the popularity of "That Old Girl of Mine." Jones leaves a widow and one child.

Mrs. Bessie Simons Evans, oldest member of a family that has for generations been associated with the stage, died in Baltimore last week. Mrs. George Clarkson and Bijou Evans, her daughters, were on the stage until the death of Mrs. Clarkson. Mrs. Evans married Harry Evans, while he was with a Philadelphia stock company. He died 14 years ago.

Sebastian, with a Mons. only for a prefix, is dancing with Joan Sawyer on the New York Roof. Wallace McCutcheon, formerly her waltzing partner, has joined a production.

EVA TANGUAY

Says

If by singing my "I DON'T CARE" song, Gaby Deslys acknowledges she

LEARNED SOMETHING

in America, then

I AM SATISFIED

CORRESPONDENCE

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

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(DASH) MAJESTIC THEATRE BUILDING
In Charge

McVICKER'S (J. C. Burch, mgr.; agent, J. L. S.)—It's a pretty poor vaudeville entertainment at McVickers' this week. Just a look at the bill will be convincing enough. Cheater's Dogs, Namba Japs, De Kock Bros., Sweeney and Rooney, J. Albert Hall and Co. and Jimmie Britt. There is a bill of six acts with the Namba Japs and De Kock Bros. acrobatic turns, following each other. Sweeney and Rooney, hard shoe dancers, and J. Albert Hall and Co. the only act with women in it. Jimmie Britt, the headliner, easily the hit and class of bill. When a fighter comes under the head of class it is going some. James is there. In immaculate evening dress, he tells his few stories of the ring in a sincere and convincing manner and his voice carried all over the large house without any trouble. McVicker's is a hard house to talk in and is a severe test on a story teller. The stories went very well and the recitation in fighting toga brought the champ back for a neat speech. Jimmie has improved greatly in his stage deportment. He tells his stories better, is more at home on the stage and has developed a bunk smile that gets over. It's just a question of stories with him now. He qualifies as a monologist aside from the name. The name carries weight for his reputation from a capacity house at 8 o'clock in the evening was very big. Cheater's Dogs is a pretty slight act, but it is quiet, and one which should be on a bill with plenty of life and not two or three dumb acts. Namba Japs is good enough for any of the big time houses. The ground work and pedal juggling fine and the kimonos and drops of the elaborate Japanese sort. It's a dumb act, however, and one on a bill is quite enough. De Kock Bros., four in number, are not so

good, although strong enough for the average small time show. It's also a dumb act without comedy. Some of the tricks are good and pass muster easily, but all have been seen before and following the Jap act it looked pretty tame. The costuming needs brightening up. Sweeney and Rooney are also dumb. It is a conventional hard shoe dancing act with pedestals and stairs to relieve the monotony a bit. There is little novelty, however, and the boys are but ordinary dancers. J. Albert Hall and Co. gave a travesty on "Hamlet," which is very good. The act is funny and the travesty is handled in a highly satisfactory manner. There have been few of these acts that gained any more laughs, and for the pop time it could easily be featured. Where "Hamlet" was more thoroughly understood the act would be even more laughable. For big time it would need a little speed and a few more bright intervals. The bill needed the laughs supplied by Britt and the travesty badly. DASH.

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—The Palace has class this week, but aside from this there is little to recommend the bill. It needs comedy badly. It could also stand novelty and variety. The shows at the big houses all look too much alike. Saharet is headlining principally because she married a Chicago millionaire a few weeks ago. Her act is little different from that which she showed over here for William Morris a few years ago. If anything, it is not as pretty. The best of the dances is a Spanish Tango done with J. Florido. This will excite interest because everyone at present is doing the tango and all are on the lookout for a new twist or turn to pull on

the bunch at the next gathering. They will be busy doing the Saharet stuff. Kathleen Clifford changed places on the bill with Saharet, going on six instead of five. Miss Clifford is doing her same act. She held interest until her third change, and then the act was practically over. From that time until the finish she worked in silence. The changing behind the screen is of no interest now, and aside from the boy's clothes, there is nothing to the turn. An entirely new routine of material is needed from "Apple Blossom Time" to the finish. Walter Lawrence and Frances Cameron bring along more class. They were down next to closing and the audience was highly interested in the musical comedy couple. Frances Cameron is an unusual looking girl for vaudeville and her corksop soprano voice is a delight, while her simple though graceful dancing came as a surprise. A good personality and a charm of manner aid greatly. Ralph Lynn gets the billing over the piece in B. A. Rolfe's new one, "The Purple Lady," and this is as it should be, for Lynn is the whole show. The production is not there, nor are the numbers or anything else about the piece. There are three principals besides Lynn, and six chorus girls. It starts and ends with Lynn. Someone has been kidding Charles Olcott. In order to be classy someone told Charles to buy a dress suit and one of those hats and he did. Now if he wants to become human again and help his specialty he will dig up the sack suit and sell the dress outfit to a growing hard shoe dancer. Olcott did well. Surprisingly so, considering the familiar stuff that he is doing. Homer Miles played a sketch on the top of a New York tenement house. It is the purest sort of rot, involving four people. A kind-hearted janitor saves two families from going to smash with a bunch of cheap heroes and sloppy sentiment. Borden and Shannon tried hard. "No. 2" and just about missed going over right. The act seems to lack that essential something which is always eluding the trying vaudevillians. Edie wears a high hat and a dress suit, so does Kathleen Clifford and so does Charles Olcott and so do the chorus girls in "The Purple Lady." Big time vaudeville will soon be called slick but vaudeville. Romaine and De Lano opened with some head balancing and athletics. Monday afternoon the house was filled on the two lower floors. Saharet and Thaw pictures doing the trick probably. The Thaw pictures are a scream. "No matter

what he is doing he always thinks of his mother," is the line thrown on the sheet. Then Harry is shown eating an ear of corn, and some of that audience applauded. It must have been some dyspeptics who think that eating corn is impossible. DASH.

MAJESTIC (Lyman F. Glover, mgr.; agents, Orpheum).—Thaw pictures appeared to be the real headliner this week, although Henry Woodruff topped the bill. The audience in this home of "refined" vaudeville applauded Thaw and blessed Jerome, in the most approved style, and took the mind back to the good old days of the Bijou, on the west side. These pictures closed the bill. Taken as a whole, the show was some better than any that has been seen in the house in some time, and even at that, was rather quiet, and a little tame in spots. As to the headliner, well, he was seen in this sketch "A Regular Business Man," at the Princess last season, so he had nothing new to offer. It was briskly played, however, and gained considerable applause. This act was sandwiched in between Edna Showalter, a grand opera prima donna, and Joe Whitehead, a "nut" comedian. Both did very well, and Whitehead really put it over, in a nice little way, considering his place in the bill. Mme. Showalter has a good voice, and it is well trained. She sang two grand opera arias, then tried a ballad and closed with the everlasting and inevitable "Last Rose of Summer." She received an ovation. Svengali was on in "F" place and he excited much curiosity with his mysterious musical act. Elsie Terry, his confederate at the piano, sang nearly a hundred songs on whispered suggestions from the audience, and gave a very satisfactory performance. Martin E. Johnson, who went around the world with Jack London in the "Snark," showed a lot of pictures of people he encountered on the trip. Mr. Johnson lectures in a high voice with a nasal twang, and some of his pictures are a bit disgusting, but on the whole his talk and his pictures were worth while. Delmore and Lee, neat and intelligent, received a great deal of applause with their athletic act next to the Thaw pictures. Eva Taylor and her company were on in "D" place with the old sketch, "After the Wedding." The absurdities of the little play caused some little laughter during the run of the act, but did not reap any harvest of applause at the close. Erdman and Rubens, in comic songs, and piano numbers,

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worked very hard and were received with quite some favor. Bollinger and Reynolds made some fun on the wire to open the show. The audience Monday afternoon filled the lower floor comfortably, and also made a good showing in the balcony. The mezzanine floor, however, looked quite deserted.
REED.

HALSTED EMPRESS (Harry Mitchell, mgr.; agents, S.C.).—Neat and nifty is the bill this week, without offering any stunning headline attraction. But the show goes along at a nice snappy clip from soup to nuts and gets over with the clientele of the house which has been packing the auditorium at every performance since the opening Sunday afternoon. The closing act called "The Bower of Melody," is an elaborate act in which ten people take part. The scene is a country estate where the musicians move about naturally and play and sing in good taste. Bert Sheridan, musical director, caused quite a sensation when he faced the audience from the music desk and sang a solo. The act is neatly dressed, and the ensemble numbers of brass and a harp are effective. Harry Mayo and Jack Allman, who were on next to the headline place, made a fine hit with their songs. They have pleasing voices, and they came very near to stopping the show. Montie Brooks and Bert Harris were on in "E" place. They are clever entertainers, and they passed. Mlle. LeClair, near the opening, was not such an awful hit. She did, however, sing several songs in a fair voice, and was active and full of life and ginger, to say the least. The Livingston Trio had the opening spot and they went over big. They perform some neat feats in the air and make a lot of fun as they do them. "Over the Transom," a rough farce, had a spot in the middle of the bill. Dan Bruce and Margo Duffet are the chief entertainers. The act caused many a gasp Monday night, but it is not an unqualified success in a house of the Empress type. It ought to make a great big fat hit in small towns. It was not any worse, however, than some of the things that have been seen in the big loop houses. Business has been keeping up remarkably well here.
REED.

GT. NORTHERN HIP (Fred Eberts, mgr.; agent, E. J. Cox).—Any one who can make the audience laugh or applaud at the first show in this house on Monday morning must be almost superhuman. The general attitude appears: "Now, then, amuse us." Last Monday, the weather, or something, appeared to make the patrons unusually apathetic and while the bill was not the greatest in the world, it did contain a number of things that should have excited interest and caused any but a marble audience to arouse. The bill led off with the Bucher Brothers who perform antics on a brass ladder suspended in the middle of the stage. They do these antics very well and exhibit some feats of daring which cause gasps. The Wilton Sisters were next. They are young, but they

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are brisk, bright and clever, and there is no doubt at all, but they will soon be heard from in much more important bills than this one. They sing, dance, talk, play piano and violin and entertaining at all times. Monday morning they were recalled several times, and put over a nice little hit in a very hard spot on a very hard morning. Swain's Cockatoos in third place gave satisfaction. One bird that tells the time of day by a watch, and counts, adds and subtracts, received as much applause as any of the human beings on the program. Petrie & Bodd, who sing and dance and do a little rough tumbling, got by very nicely. Budd has some good falls which he puts over and the act really carried off the laughing and applause honors of the bill. The Four Maxwells, with a neatly dressed musical act came near the closing. Three play violins and one a harp. The act is high class and would go well on big time, and in fact would go better on big time than where it now is. Keiso & Bolling were on next to last with high class singing and fooling. This act is stunningly dressed, and Miss Bolling's "Lady of the Slipper," excellent business at \$2.50 top price.

LA SALLE (Harry Askin, mgr.).—"A Trip to Washington," fair house.

OLYMPIC (George C. Warren, mgr.).—Margaret Huntington, playing to phenomenal business in "Within the Law."

POWERS (Harry J. Powers, mgr.).—"The Governor's Lady," opened Sunday to big house. Top price, \$1.50.

PRINCESS (Frank Phelps, mgr.). Scott pictures opened Monday.

IMPERIAL (Kilmit & Gazzolo, mgrs.).—"Illness of Virtue."

NATIONAL (John B. Barrett, mgr.).—"The Spendthrift."

VICTORIA (Alfred Spink, mgr.).—"The Cost of Living."

ORCHESTRA HALL (Wessien & Vogell, mgrs.).—"Les Micaëbles" in motion pictures.

WHITE CITY.—Mardi Gras carnival.

Riverview Park closed Sunday after a fairly successful season.

Marie Salisbury, at Sans Souci Gardens for sometime will leave for New York.

Al Lydell is recovering from an injured arm sustained two weeks ago.

Donald Robertson is planning to tour the east with his Drama Players.

Maude Lillian Herri is to return to vaudeville. Harry Spingold is her agent.

Louis MacLoon, who has been doing press agent work in the east, has returned.

Santamarie, who has been doing barefoot dancing at White City is about to break into vaudeville.

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Bob Ferrin has a new act called "An Arizona Romance." Helen LaFleur and Dan Ford are in it.

The grand opera season at the Auditorium trosserettes caused quite a sensation. The Nikko Japs closed and they offered some novel stunts, which went fairly well. One of the men walked up a stairway on his head, and the woman in the act juggled a parasol while lying on her back on a slack wire. The house was well filled by noon. REED.

AUDITORIUM (Bernard Ulrich, mgr.)—"The Whip," doing in neighborhood of \$25,000 weekly.

BLACKSTONE (Augustus Pitou, mgr.)—Rose Stahl opened Monday in "Maggie Pepper."

COHAN'S G. O. H. (Harry Ridings, mgr.)—"Stop Thief," big houses, holding up well.

CORT (U. J. Hermann, mgr.)—"The Double Cross," not creating any stir.

GARRICK (John J. Garrity, mgr.)—William Hodge in "The Road to Happiness." Receipts only fair.

ILLINOIS (Will J. Davis, mgr.)—"The will open Nov. 21 and last for ten weeks, closing Jan. 31.

The International Refrigerating Congress opened Wednesday at the Union Stock Yards amphitheatre.

Burton Holmes has returned from his annual travels and is now preparing his travelogues for the season.

It is announced "A Broadway Honeymoon" is to open at Howard's, Oct. 1. Rehearsals are now in progress.

Merle H. Norton is preparing to send out a show called "The Place of Honeymoons." He announces that it is to play the best houses.

The Warrington, at Oak Park, is playing vaudeville this season instead of stock. It opened Sept. 15. George Gatta is the manager.

Con Hecker, who last season was in the box office at the American Music Hall, has gone to Omaha as treasurer at the American theatre.

J. P. Kirk, manager of the May Howard Haymarket theatre, ran into appendicitis last week and was removed to the hospital, where a successful operation was performed.

William Anthony McGuire is working over the last act of his new play, "The Cost of Living," and is trying to give it a happy ending. The piece was at the Victoria this week.

Fred Steward, brother of Earl Steward, the theatre manager of Kansas City, has been selected as treasurer for the rehabilitated American Music Hall. Mr. Steward was treasurer at the Princess in Chicago for one season.

Numerous changes are being made in "A Trip to Washington" at the La Salle. Henry M. Blossom has been at work on a new scene, and new songs have been provided for Adele Rowland, who has taken the part formerly played by Ada Meade.

Schindler's theatre is once more in the running. The house has been completely renovated and made a ground floor establishment. It will play three acts during the week and five Saturday and Sunday, with pictures. Frank Doyle of the J. L. & S. office, will book it.

The presence of Jimmy Britt in Chicago (at McVicker's this week) brings to light that Dr. John G. Messing has films of a fight between Britt and Sumner, which took place in England some years ago. The films, which cost the sporting promoter something like \$1,500, have never been shown in America.

Reports coming into Chicago from the surrounding country are to the effect that business is not good. The season opened fairly well, but managers are now blaming the heat for a falling off of receipts. The outskirting houses in Chicago are also complaining. Business did not open up nearly so well this season as last.

Max Hanisch, who with others, has for the past two years conducted German companies at the Criterion and the Hush Temple, has abandoned this field, and will go to San Francisco, where he will establish a company to act in German. Last Saturday and Sunday, performances were given at the Globe theatre to enable Mr. Hanisch to obtain money to extricate himself from local difficulties. He has written some musical comedies, and is

recognized as an authority on the drama of German origin.

It is reported the Shuberts are desirous of disposing of the theatre that bears their name in Milwaukee. This house was obtained by the firm during the time that war was being waged against the so-called Syndicate. It was erected many years ago and called the Academy, and at one time was the best known and most fashionable house in the Wisconsin metropolis. The city grew to the westward, however, and left the house in the lurch. It has not been accounted a big success since the days when Edwin Thanouser, who is now engaged in the film business, conducted the stock company there that was one of the biggest money makers in the west.

When William Hodge opened at the Garrick, Chicago, in "The Road to Happiness," it was necessary to have a skinny nag for one of the big scenes in the piece. Sam Friedman, advance man for the show, made a search of the city and finally found a perfect skeleton of a horse at a rendering works. The animal was about to be killed. It was purchased for \$25 and was used in the show. The firm sent in a bill, but for several days no attention was paid to it. The firm finally grew insistent. Mr. Friedman went to Manager John J. Garrity and asked for a check. It was forthcoming and was sent to the rendering firm Wednesday morning at 10 o'clock. At 10.30 the nag died. The press agent and the manager think the horse was in cahoots with the rendering works.

The boys were all barred. It was a great day for the girls, and they all got together in the booking room and just had a fine little time all by themselves. Some of the boys endeavored to break in and get a free feed, but the girls wouldn't have it. It was Gladys Pettibone's last day single and all felt glad or sad, whichever way those things happen to strike. At any rate, Gladys is Charlie Kohn's stenographer and Saturday, the 18th, she married Raymond Bell, born Aug. 18th. Gladys was born May 13th. All the girls of "The Association" now working under number 13 got together and gave the farewell lunch from headquarters. The girls wanted to give it on the 13th floor, but it couldn't be arranged. The booking room answered the pur-

pose just as well, even though it is on the tenth. The girls insist their names be mentioned. Esther Myquist, Mae O'Connor, Cathryn Courts, Sarah Brinn, Eisle Baum, Rose Cohen, Marie Wyman, Tillie Rosenweig, Mabel Swanson, Mae Casey, Marie Schaeffer, Glenna Stanchfield, Grace Courts, Kate Arkin, Sue Skolnik, Rose Lubersky.

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EMPRESS.—Good show. The Dancing Kennedys made their debut here with gratifying results. Their act proved too short for the Empress regulars. Klein Brothers were good. "His Nerve," a snappy sketch, given fairly good interpretation. Clark and McCullough, big laughing hit. May Ward offered an entertaining and diverting turn. Pattee's Mermaid closed, expertly artistic. Nainoa, Hawaiian guitarist, opened, but proved of light weight. The Manning Sisters Four were added, with their looks and harmony up to snuff, but the act shy of singer.

FANTAGS.—Show of color and maintained no balance. Too much singing. The Five Bonnie Lassies earned encores. Vera and Dorothy were liked. The Rondas Trio did excellent work. Alf. Gouiding and Co. were in closing position with "In Mexico." The condensed musical comedy compares favorably with the average pop burlesque tableaux. Tifford put on a neat and pleasing ventriloquial turn, hurt by much of his best routine being eliminated. "The Point of View," Walter Montague's piece dealing with the sex problem, floundered on its first show and was closed. Azevedo, a lightweight of local prominence, filed. His act didn't fit.

ORFÈUM.—Fairly good bill. "The Little Parisienne" gave fair satisfaction. Hoey and Lee, big hit. Delmore and Light scored nicely. Ethel McDonough, pleasing. The Juggling Millers, cleverly held down closing position. Of the holdovers, Buckley's Animals assigned the opening position. Elsa Ruegger repeated her first week's encore, while the Jack Kennedy piece again went over with laughing results.

COLUMBIA (Gottlieb & Marx, mgrs.; K. & E.)—"Mistler Flax" (fourth and final week). Next, Margaret Anglin.

CORT (Homer F. Curran, mgr.; Shuberts).—Scott pictures (one week only). Next, "The Enchantress" (Kitty Gordon).

ALCAZAR (Belasco & Mayer, mgrs.)—Ralph Herz, "Miss Nobody from Starland" (Ralph Herz stock; third week).



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TIVOLI O. H. (W. H. Leahy, mgr.).—Mrs. A. (W. Scott, Jr., and Co. local charity benefit; Sept. 21, return of Tivoli Stock Co. ("Maritans").

The Keating & Flood Musical Comedy Co. in Portland has been reinforced lately by Gus Leonard.

James M. Harris, the veteran ex-actor and self-confessed burglar, was sentenced Sept. 12 for ten years.

Mrs. Jennie Bartlett, said to have been one of the first circus riders, is now a ranchwoman in this State.

Jack McClellan is in Sacramento filling a month's special engagement as orchestra leader and pianist at Pantages'.

Arthur Don has been engaged to head the No. 2 musical comedy tabloid Ed Armstrong is sending over the Bert Levey circuit.

Ned Childs, former Orpheum manager here and more recently in Salt Lake City, has left for New York City in company with his wife.

Harry Lancaster, "Coast defender" thespian, is reported to have lately been left a legacy of \$20,000 by his father, an Oakland business man.

Sam Loverich, former lessee and manager of the Princess, has lately joined the executive forces of the J. Charles Green Co. of outdoor advertisers.

Bobbie Jones, a vaudevillean working with Peggy Moran, is in an Everett, Wash., hospital with serious injuries resulting from a fall from a moving train.

Ethel Davis, wife of Ed Armstrong, has rejoined her husband here after an extended stay in Southern California, where she was convalescing after an illness.

An added link is to be forged Oct. 4 in the chain of the Rickard Antipodean circuit when the new Tivoli, Adelaide, South Australia, will be formally opened to the public.

Mrs. Raymond Teal, known professionally as Corinne Carkeek, is in the support of Alf Goulding's musical comedy tab, which opened recently on the Bert Levey circuit.

At the conclusion of a rest, Dillon and King, former pop musical comedy stars at the Columbia in Oakland, are expected to open for a season at the Lyceum, Los Angeles.

Raymond Whittaker and his dramatic rep company are on the second of a three week's stock engagement at the Yosemite theatre in Stockton. A Coast tour is scheduled to immediately follow.

Herbert Meyerfeld, well known here for his former prominent connection with the management of the Portola-Louvre, is credited with collaborating with one Fred Hoff in the construction of a light opera. The premiere is awaited with keen general interest.

A howling team has been recently organized by the business staff of the Cort theatre in this city. Assistant House Manager Charles Newman is hurling the challenges. The team is comprised of Newman and Messrs. Reimer, Fitzgerald, Bonderson and Klem.

A "split" week link has recently dropped out of the Western States Vaudeville Association chain, the Victoria, this city, abandoning vaudeville and going to a straight movie policy. The increased support of the new Wigwam is probably the direct cause of the change.

Contrary to previous plans and announcements, the management of the Alcazar is holding "Madame Sherry" over for a third week. It is claimed that this is the first time in the history of the present Alcazar that a fortnight run of any one vehicle has ever been exceeded.

Gilbert M. Anderson, known as "Broncho Billy," is reported to have been granted the concession to construct and operate the "Teahuentepec Village" here at the Panama-Pacific Exposition in conjunction with Captain A. Lewis, who handled the Boer War Spectacle at the St. Louis Exposition.

It is believed that upon the expected return here ten days hence of Governing Director Hugh D. McIntosh, arrangements will be made for the Rickard Australian Vaudeville Circuit to have headquarters in one of the centrally located office buildings under the resident management of American Representative Jules Simpson.

Charles De Lea and Grace Orma returned to these shores Sept. 11 after an absence of nine months, during which time they made a successful tour of the Brennan-Fuller Vaudeville Circuit in Australia. The team opened here at the Republic theatre and have contracts for a complete tour of the Western States Vaudeville Association circuit.

When the Matson liner Lurline arrived Sept. 10 from Honolulu, there was on board the first all-Hawaiian dramatic company ever known to cross the Pacific Ocean. Six members in the troupe, piloted by James T. Carey, a Honolulu newspaper man. The company is en route to Chicago where special native Hawaiian scenery is said to be in course of preparation for their act. The leading woman is Louise Rose.

A season of old-fashioned German opera is to be inaugurated Oct. 4 at the German House in this city. The singing stars to appear include Emilie Schoenfeld, leading soprano; Carl Boettger and Milly Mayerhofer, soubrettes; Paul Nelva, first tenor; Angelo Lippich, buff tenor; Remy Marciano, baritone; Robert Sonnenberg, basso; and Paul Fasoli, buff tenor. The chorus is to be augmented from the membership of local singing societies. The orchestra will be purely San Franciscan.

Concert Impresario William L. Greenbaum of this city announces some pretty big doings for the coming season. The singing and dancing stars that he will present include Anna Pavlova, danseuse, assisted by a symphony orchestra under the direction of Theodore Steir; Emilio de Gogorza, Spanish baritone, with the French pianist, Henry Gilles, as associate artist; Frances Alda, soprano, wife of the Impresario, Gatti-Casazza; Gutia Casini, Russian cellist, with Frank La Forge as accompanist; Madame Schuman-Hink, soprano; Nellie Melba, soprano; Kubelik, violinist; Edmund Burke, Canadian baritone; Clara Butt, Kennerly Rumford and John McCormack, returning from Australia; Harold Scheraga, Joseph Hoffman, Faderewski, Wilhelm Bachhaus and Misha Elma, pianists; Madame Teresa Carreno, Fanny Bloomfield Zeisler and Kathleen Parlow, pianists; Jean Gerardy, cellist, and the Flonzaly Quartet. Quite a scintillating array of talent.

For the second time in his life, James M. Harris, an actor whose name and face are familiar to many of San Francisco's theatregoers, is destined for a second term in the California State prison at San Quentin. He pleaded guilty Sept. 10 to two charges of burglary alleged to have been committed recently in Oakland. The fall of the white-haired thespian is an echo of the memorable earthquake and fire in 1906. Previous to that time, Harris and his wife were the principal stockholders in the old Lyceum, where they both played leading parts. The conflagration destroyed their playhouse and swept away their worldly possessions completely. Being aged, Harris found it impossible to reestablish himself in business, and then, to make matters worse, Mrs. Harris was stricken with cancer and had to undergo treatment in a Southern California hospital. This was expensive, and contributing all the more he could raise to pay the hospital bills, Harris, in a few months, went completely broke. The first deed of burglary was the next succeeding event, followed by a term in prison. Harris' condition has not improved since, and his wife's condition still worse than ever. In desperation he resorted to the same means to raise money for his wife, and as before, he fell into the clutches of the law. When arraigned before Judge Murphy the other day, Harris is said to have appeared a perfect specimen of a completely broken-down man. The second term is expected to be sufficiently long to pretty well be the concluding chapter in this particular life's drama.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.), agent, U. B.

O.)—There was a drag all the way through this week's show. The Thaw picture in the middle of the bill was responsible for considerable of a halt, but it could not have affected the early portion, which never seemed to hit up any speed. Tom Nawn and Co. might be blamed for some of it. Nawn's new sketch, "The College Coach," is almost enough to stop anything. It's a silly thing and misses by a mile. Imhoff, Conn and Coeene followed the Thaw "film" with the "Surgeon Louder" sketch, and after taking some time to get things started, put over a laughing hit. Roger Imhoff was always accepted as burlesque's best Irishman because he made his character true to life. He is the same in vaudeville and the sketch is a good bit of entertainment. Clifford Crawford next to closing and carried away the honors in his usual style. Crawford has shifted his sneezing number a little, giving it a new twist, and it is still very funny. He also scored with one of Service's poems, rendered in Crawford's best style, which brought him liberal reward. The Wirth Family's riding act fitted in nicely and held up the early half of the bill. The War Brothers did very nicely in their talking and dancing act, Ressler and Gores had snappy patter and singing. Karl Grees, a painter, opened the show and the Three Alex with their showy strength and balancing tricks, added a splendid closing number.

METROPOLITAN (Eugene Myers, mgr.; Loew Agency).—One of the best running bills yet offered in the big opera house met with warm favor on Monday afternoon to a well-filled house, despite the opposition of a big parade, which caused lines to form all round the theatre and gave some of the opposition house managers heart failure thinking what a great business the Metropolitan was doing with Montgomery and Moore as the feature. The former "Hanky Panky" pair had it rather rough going, giving the first show without a rehearsal, due to a late arrival, but the act went over like a riot. Florence Mook worked overtime, going into the audience for part of the initials, and the act hung up a record for applause in this house. When an act can keep the applause going until the picture sheet is dropped here they are doing well. Herion and Gidd had the opening spot for their sketching and did well enough in a quiet way. There is some novelty to the act, which helps. Richards and Monroe jumped the speed up a notch with some clever arabesque stepping. The blonde girl quite handied with her feet and by a nimble stepper. Menio Moore's "Stage Door Johnnies" is a skit built around a quartet, a blackface boy who sings a song and does some dancing and a girl who sings and plays the violin. The latter also employed part of it is rather crude and some time is wasted trying to work in a table scene for comedy which is not there. The singing holds up the act. There is a suggestion for a neat little singing skit, but the one girl among five men will never get it over. Robert Henry Hodge and Co. in the "Bill Hithers, Bachelor" sketch, was a well deserved hit. This is a real comedy sketch and very well handled. Howland makes a character bit worth while. The big woman is still in the sketch and doing fine work. Enrico, a young fellow with a pleasing voice and some ability as a violinist, sang and played well. Enrico is not a bad little singer at that. Archie Goodall put a corking good finish to the bill with his gymnastic stunt. No act called to mind at present is anything like this one and it's worth a feature spot on any bill, big or small time, for Goodall does some real stunts. The walking round the big hoop is a feat in itself, and he and one of the women do some very showy tricks. This is one of the best acts of this class seen in a long time. There was not much wanting after this show and if there was the pictures filled the gap.

WILLIAM PENN. (W. W. Miller, mgr.; agent, U. B. O.)—The fourth anniversary has been celebrated this week and Manager Miller has furnished a splendid bill for the occasion. Monday night the house held capacity through both shows. Gus Edwards' "Blinkville Cabaret" had the important position. It's a

sketch following closely on the lines of Bart McHugh's "Lawn Party" skit, though it is framed up differently. A comedy sheriff, played by Silvers Singer, tries for the principal comedy with much result. Gene Ford and Kitty Henry have the principal girl roles and do well with their numbers. Percy Chapman has a breezy "straitjacket" role. Specialties are introduced by these principals, the Three Brownies, who do a dance on skates; the McCarthy Sisters, who pull their usual "barber shop harmony" stuff and a young brother of Vic Hyde, who can play a violin. The specialists pull the act through. The rest of it needs a lot of attention. The opening drag and could be cut several minutes. The act ran 40 minutes Monday night. Guerro and Cigala, a classy musical team, pulled down big hit, as did Baby Helen, with her stories and songs. Morris and Allen scored solidly with their singing, wisely cutting down the talk. The Steiner Trio gave the bill a good start and Seymour's Happy Family, a dog act, was a good closer.

FAIRMOUNT (M. W. Taylor, mgr.; agent, U. B. O.).—This house opened last Thursday, the opening being postponed from Monday. It is the third built by J. Fred Zimmerman, who built the Liberty and Keystone, other "pop" vaudeville houses here. The new one is a pretty little theatre, not so elaborate as the others and cost about \$125,000. It holds 1,700, plays three shows daily with the usual 10-20 scale. Colonel M. Dawson is house manager. Dave Kaplin directs the five-piece orchestra. The house is well suited for talking acts or sketches, being wide instead of long, a fault of nearly all the "pop" houses in town. The house is located outside the "war-zone" of "pop" vaudeville and really has no opposition. The opening bill hit the right mark of favor and business was big for the three days of last week. Monday evening of this week there was a "K-house" down-stairs and capacity upstairs at 8 o'clock. The show was well balanced and hit a good pace from the start. The Ioleen Sisters started things nicely with their wire-walking and shooting. Roach and McCurdy got their share of the laughing honors with their "Pumpkin Center" sketch. Kelly and LaFerty danced themselves into favor. The act did not work smoothly with the orchestra and seemed as if they had gone on without a rehearsal. Pietro pulled the big hit of the show. This "pop" vaudeville thing was just made for Pietro and he ought never stop playing it. Ingila and Redding got over strong with their "nut" stuff and the showy act of the Mori Brothers put a nice finish to the show. The Fairmount looks like another winner for the Zimmerman-Taylor combination.

BOSTON

By J. GOOLTZ.

LOEW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville and pictures. **LOEW'S ST. JAMES (H. Frank, res. mgr.; agent, Loew).**—Vaudeville and pictures. **TREMONT (John H. Schofield, res. mgr.).**—Mizzi Hajos in "Her Little Highness." **COLONIAL (Charles J. Rich, res. mgr.).**—Macklyn Arbuckle in "The Merry Martyr." **PARK (Charles J. Rich, res. mgr.).**—"The Conspiracy." **BOSTON (Al Levering, res. mgr.).**—"The Courtin'." **PLYMOUTH (Fred Wright, res. mgr.).**—May Erwin in "A Widow by Proxy." **SHERBURN (E. J. Smith, res. mgr.).**—Sam Bernard in "All for the Ladies." **MAJESTIC (E. D. Smith, res. mgr.).**—McIntyre and Heath in "The Ham Tree." **NATIONAL (George Haley, res. mgr.).**—Vaudeville and pictures. **CASTLE SQUARE (John Craik, mgr.; stock).**—"Bachelors and Benedicts." **GAIBTY (George T. Hacheller, res. mgr.).**—"Koskie Poole Girls." **CASINO (Charles Waldron, res. mgr.).**—Watson's Big Show. **GRAND OPERA HOUSE (George E. Lothrop, res. mgr.).**—"Honey Girls." **OLD HOWARD (George E. Lothrop, res. mgr.).**—"The Sunshine Girls."

The two Loew houses in Boston, the St. James and the Orpheum, are both doing a capacity business under the increased bill policy, the latter half of last week packing them in four and five rows deep standing every night and turning round-down. The

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could wing another house here easily and is cutting into the National house deeply, the location of the latter (a Keith project) hurting it.

There will be two openings next week, "The Purple Road" coming to the Shubert to succeed "All for the Ladies" and the long deferred opening of the Hollis Street coming with "The Sunbline Girl." The Hollis should do a good business as Manager Rich has adopted a policy of musical productions after last season's unfortunate box office totals, dark periods and early closing.

The following week "Joseph and His Brethren" comes into the Boston where they should do a big business at a \$1 scale and the unexplained announcement of George Coban himself in "Broadway Jones" is made for the Colonial.

The Bowdoin Square is reaping a harvest under Manager Lathrop's innovation of two weeks ago giving a bill of a dozen acts and practically every night a "special" either for amateurs, contests, piano playing and other features.

John Craig, of the Castle Square stock who offers a \$500 prize and royalties every year for a first play from the pen of a Harvard man or Radcliffe woman, has closed this year's contest and the suited plays are in the hands of the judges for consideration. It will be produced in mid-winter. Craig's previous winners have been "The End of the Bridge," "The Product of the Mill" and "Believe Me, Xantippe." He has never picked a loser and reaps a fat profit for himself after all expenses have been cleared. Next week he will offer "The Ninety and Nine."

Doris Olson, John Craig's leading lady, pending the return of Mary Young (Mrs. Craig) from the "Believe Me, Xantippe" engagement, is winning much favor. Although a Brooklyn girl she was known here last season as the leading woman in "Officer 666" at the Park.

ATLANTIC CITY

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Bernard Granville, hit; Amella Stone and Armand Kalitz, in "Mon D'oeil," a musical romance along the lines of their "Mon Amour." Several pretty numbers and both principals were fine, but the support was unimportant. Grace Wilson, very big; Cooper & Robinson, good; 3 Escardos, corking; Bryan, Sumner & Co., amused; P. O'Malley, Jennings & Edna Dorman, slow through lack of material; Claude Hanf, very clever.

NIXON (Harry Brown, mgr.; agent, Niblinger).—Robert Hill, hit; Bert Wilcox & Co., laughs; Metier & Rowe, neat stoppers; Lewis & Rhodes, scored; Flying Stan-lyk, very good; Chester & Kay, fair; Demora Duo (second half); Visions de Plume; Miller & Tempest; Matthews Trio; Holmes & Kelly; Romane;

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MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Crockett, bus. mgr.).—Pictures.
APOLLO (Fred E. Moore, mgr.; K. & E.).—Robert Hilliard in "The Argyle Case," 15-17; "The Honeymoon Express," with Al Johnson, 18-20.

STEEPLECHASE PIER (W. H. Fennan, mgr.).—Pavilion of Fun; pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels.

CRITERION (I. Notes, mgr.).—Pictures.

BIJOU DREAM (H. J. Elliott, mgr.).—Pictures; Kinemacolor.

WINDSOR AIRDOME (Hoffman & Moore, mgrs.).—Pictures.

CITY SQUARE (E. O'Keefe, mgr.).—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

PARK (W. T. Jones, mgr.).—Pictures.

LIBERTY.—Pictures.

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

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

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

Although there is said to be a large force of men working in the theatre on the new Garden Pier it doesn't seem as if the house will be ready for a month, perhaps longer.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Six Russian Dancers, Conventional; Billie Seaton, grew better with each song; Bison City Four, need new numbers; Catherine Countess in interesting sketch presented ordinarily. Thaw pictures replaced Monkey Hippodrome; Yvette, good; Sam Mann, swept everything before him.

TULANE (T. C. Campbell, mgr.; K. & E.).—North of 53.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Quo Vadis."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "The Gunmen of New York."

HIPPOTROME (Lew Rose, mgr.).—Jeanie Fletcher; Diana Latour; Lavine & Corbett; Black & Drew; Joe Lamount; Woodridge & Montour; Eul & Lavigne Sisters.

LAFAYETTE (H. C. Fourion, mgr.).—Wartenberg Bros.; Mons. Valle; Harry Hayward & Co.; Tony & Norman.

MAJESTIC (J. C. Kalem, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Halligan & O'sby; Bess Jordan; Karl Goldenberg.

B. F. Brennan is filming the "Gunmen of New York" herabouts.

"The Merry Countess" opens the regular season at the Tuomey Sept. 28. Featured with the production are Mabel Baker and Jack Henderson.

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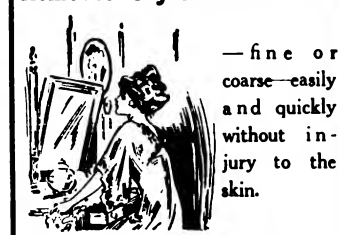
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Local paper carried a story Cohan & Harris will build a circuit of picture theatres about the country. Very presy, this.

Impresario Affre, of the French Opera House, announces the following engagements for the coming season. Tenors, Affre, De Lehrcke, Coulon; baritones, Mezy, Kalriva, Combes; basses, Despujols, De Pernin and Barnard; falcon, Brilas; lyric sopranos, Lavarenne and Masse; mezzo-sopranos, Rachel and Rubs; contralto, Dalcia; stage manager, Nor Cadot. The season opens Nov. 13 with "Aida" as the bill.

Herman Fichtenberg, the south's most opulent and affluent picture magnate, has returned to New Orleans. He announces the Imp Co. will shortly photograph scenes about the Chalmette battlefield.

Lyric has "The Escape of Harry Thaw" next week.

CINCINNATI

By **HARRY HESS.**

KEITH'S (J. F. Royal, mgr., agent, U. B. O.; rehearsal Sun. 9.)—Lawton, opened; Hal & Francis, hit; "Old Soldier Fiddlers," hit; Robert T. Haines & Co., hit; Sophie Tucker, stopped show; "The Pinafore Kiddies," fair only; Travato, remarkably clever; Hanlon, Dean & Hanlon, good, and moved from closing to fourth on bill.

EMPRESS (G. F. Fish, mgr.; S.-C.; rehearsal Sun. 9.)—Willsch, opened; Snead & De Vole, good; Darcy & Williams, excellent. "Happiness," featured; Lew Wells, hit; Kate Sandwina, fine.

HEUCK'S (C. Hubert Heuck, mgr.; J.L.S.; rehearsal Sun. 9.)—Berlo Slaters, good; Richard Bolke, excellent; A. Dunker, hit; Paul Wagner, amusing; Lillian Cohen, good; Grindell & Henry, classy.

GRAND O. H. (John Havlin, mgr.; W. Theo. Aylward, rep.).—"The Winning of Barbara Worth." Considerable criticism heard during staging. For a new show it hardly created the enthusiasm expected.

LYRIC (C. Hubert Heuck, mgr.).—"The Tok Man of Oz," built to please and satisfied local taste. "Gurus" work remarkably clever, and generally exceptionally effective.

STANDARD (George Toby, mgr.).—"Queens of Paris." Harry Koler, Alfred J. Hall and Harry K. Morton make a strong combination and work with a dash. Fannie Vander Miller, Alice Maude Pool, Rose Reading and Dolly Bowen female principals. Chorus good looking and well gowned.

OLYMPIC (McMahon & Jackson, mgrs.).—"High Life Girls," excellent; good comedians in Amark Ah, Margie Pontett gave some good imitations. The female part of the show is not overly strong and requires a little attention. The costumes are not equal to those of the companies preceding.

PITTSBURGH

By **F. LANG.**

EMPIRE (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—Greater City. Artfert; McClain & Mack; Raymond & Hess; Ruth Wright; Bartell, novelty ventriloquist; Chas. Silver & Co.; The Stocktons; Cady & Cady; Billy Ray; Walter Brown.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—The Thaw pictures as an added attraction to a well-balanced bill are well received, although the posed films in the Canadian jail are the only close-range pictures offered. Frank Keenan in "Vindictive," the headline attraction, plays in "G" and scores with great effect. Gertrude Barnes, a real riot in the opening matinee with her songs, elaborate wardrobe and own curtain, drops and accessories Hilda Thomas and Lou Hall are the laughing hit of the bill with "The Substitute," while the Six Musical Cutties threatened to stop the show. Bob Matthews and Al Shayne, with the backbone of "A Night on the Bowery" will use, only want heavily. The Field Brothers have a nifty dancing act. Cavana Duo had no complaint in the opening spot. The Four Bards had some "small time"

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costumes at the opening matinee, due to a party in baggage and a late arrival. They play next to six pictures and do well.

CRYSTAL (William Gray, mgr.; agent, T. B. C.; rehearsal Mon. 10.)—Alpha Sextet, featured and strong; Gracetta & La Vendre, transformation, excellent; Aerial Sherwood, fine; Swor & Westbrook, good; Ina Grannon, fair. Good business.

EMPRESS (William Raynor, mgr.; agent, S.-C.).—"Dinkelpeils's Christmas," goes great, topping the bill; Ballo Bros., good; Martini & Similian, excellent; Three Emersons, score; Louise Mayo, fair. Business excellent.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Scott's pictures, drawing fair. Louis Mann in "Children of Today," best work.

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co. in "Almas Jimmy Valentine." Business good.

GAYETY (J. W. Whiteside, mgr.).—"Girls from Starland" Co. In excellent show. Business.

ALHAMBRA (George Fischer, mgr.).—Pictures.

SAXE (J. J. Williams, mgr.).—Kinemacolor. PABST (Ludwig Kreis, mgr.).—Dark. MORGAN.

AUSTRALIA

By **MARTIN C. BRENNAN.**

HER MAJESTY'S—Geneva. Sydney, Aug. 22.

ROYAL—"Butterfly on Wheel."
 CRITERION—"The Dancing Mistress."
 PALACE—"The Native Born."

ADELPHI—"Her Road to Ruin."
 ADELPHI—"The Jack of Roaming Camp."
 SHILOH—"Mered's Dogs." De Bruns. Frank Fox; Six Heroes; Vaude & Verne; George Whitehead; Tom Leonard; Charlie Zoll; Bonnie Leonard; Great Golden Troupe, and the big hit, "Belmore Four."

NATIONAL—"Peas & the Limit"; Matt Wells, English champion boxer one week only; St. George & Dayne; Jessie Wilton; Kelly & Wilder (finishing); Driscoll Boys; Bouncing Bantons; Fred Hinkelhall; Tilly Dunbar; Alroy Girls.

ALHAMBRA and PRINCESS—Small-time vaudeville.

MELBOURNE.

ROYAL.—Fred Niblo in "The Fortune Hunter."

PRINCESS.—"Married to the Wrong Man." KING'S—Maggie Moore in "The Castaway." MAJESTIC—"Butterflies Co., vaudeville."

NATIONAL—Zingara, hypnotist.
 OPERA HOUSE—Flynn & McLaughlin; Lola Krasavina; Martyne; Kobbles; Havlona; Cummin & Leahan; Mario & Lady; Glory Girls & Billie Reeves.

GAYETY—Matthews & Mack; Stagpoles; Vera Walton; Ice Fane; Con Carroll; Alma Jones, and others.

ADELAIDE.

ROYAL.—"Within the Law," with Muriel Starr.

TIVOLI—Four Quint Qs; Irma Caron; Tiebor's Seals; Torat's Roosters; Henry French; A. G. Spry; Dale & Brookes; Diamond & Beatrice; City Dale; Hellora; Margaret Ogilvie; Harold Irvine; Marshall Crosby.

KING'S—Tom McGuire; Seven Manganas; Sherratt & Lang; Eugene Ostpoff; Gale & Sadie Era Comedy Four; Delcaval & Gilbert.

PERTH.

HIS MAJESTY'S—Oscar Asche & Lily Brayton.

MELROSE.—Four Avolas; The Vantells; The Charlys; The Intons; Lalle Brooke.

SHUBERT.—The Pedrini; Hassan; Keldine & Spedd; The Leonardos; Brasch & Brasch.

BRISBANE.

HIS MAJESTY'S—"The Hero Manoeuvres."

ROYAL.—King's Dramatic Co.
 EMPIRE.—Ted Holland's Vaudeville Enterprises; Banzal Troupe; Lillie Forsyth & Clifton Boyne; Desperado & La Rose; Eugene Holland.

AUCKLAND, N. Z.

HER MAJESTY'S.—George Marlow Co.
 OPERA HOUSE.—Three Decaras; Henchy, Vincent & Bus; St. Leonards; Lyrical Four; Leopold Sisters; Bright Sisters; Ruby Wallace; George Dean; Loule Dugan; Shavin & Thomson; Fred Manscombe.

WELLINGTON, N. Z.

OPERA HOUSE.—Great McEwen, Will Bolton.

ROYAL.—Max Duffick; The Duckworths; Corona; The Rosbuds; Carmen & Laurence; Harry Collins.

The American Burlesque Co. concluded its Sydney season last Friday evening. The show left in the height of its popularity and is now playing Newcastle, with Queensland to follow.

Will Robey, a six-and-a-half-foot comedian, whilst doing an eccentric dance at a suburban show in Melbourne recently, disappeared.

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VAUDEVILLE AUTHOR, writes for Al. Johnson, Joe Welch, Jack Norworth, Ben Welch, Byron and Langdon, Howard and Howard, Rooney and Bent, Marshall P. Wilder, Jack Wilson, Nat Carr, Hunting and Frances, Schroeder and Chappelle, etc. Enough said.
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Lyric by ED ROSE

Music by IFO FRIEDMAN

from slow in less than half a second. The audience applauded vociferously, but subsequent investigation found a very much better performer. He had fallen through a trap door.

Tilly Dunbar, an Australian comedienne, who has played in America for some years, returned here last month.

The Primrose Four are the most talked of act in years.

The new Troop at Adelphi will open Sept. 6. The opening bill will be magnificent. The new house will hold 3,000 people.

Kelly and Whiteley leave tomorrow for South Africa.

Vic Akemod, who recently left the Rickards people for a more remunerative position with the R. P. Circuit, has been appointed manager for the Circus Western Australia house.

Little Tim Howard, a clever Australian comedian, for whose benefit a matinee was recently held, is living at his residence here. He at first thought his land him up for some months.

Alf McDermott, prominent here some years ago as a comedian, died two weeks ago, leaving a wife and several small children.

The A. V. A. P. had its annual election yesterday. George Sorlie, an energetic member, is president for the year.

A couple of "blow ins" leave by the next steamer. Their "try-outs" were all to the bad.

Will John E. Donnellan, late manager of the J. D. Williams' picture houses, please write?

APOLLO, PA.

McCAULEY (H. E. McCauley, mgr.; agent, L. C. McLaughlin).—Johnson Bros. & Johnson, Snowle Mabelle; The Great Weber.

BATTLE CREEK, MICH.

BIJOU (Harry Lorch, mgr.).—14-18, Pepple & Elliott, presenting Colonial Minstrel Maids, big, 18-21, Earl S. Dewey & Mabel Rogers, in "The Runaway." HEIMAN

BUFFALO.

TEUC (John R. Oldsh, mgr.; Shuberts).—Bancho Ring receives royal welcome. 22, "Within the Law."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Frank Tierney & Marie Sabbatt, capital; Betts & Chidlow, witty; Bert Leary, artistic; Mabel Berra, fine; Horace Golden & Co., spectacular; Billy Gould & Belle Ashlyn, up to date; Roladow Bros., marvelous; Harry K. Thaw pictures, drew big. Levy appeared before the curtain and announced that, owing to the delay in the arrival of his baggage, George Evans, the Honey Boy, would take his place.

STAR (P. C. Cornell, mgr.; K. & E.).—Geo. Evans and his Honey Boy Minstrels, good reception. 22, "Joseph & His Brethren."

LYRIC (A. H. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Alvora, a surprise; Will Dockrey, creditable; Onap, mystifying; Gladys Wilbur, many encores; Schrodos & Chapelle, many laughs; Wilson & Rich, novel; Dietrick Bros., well received.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Rosary," even better business than on its former visit. 22, "The Old Home-stead."

ACADEMY (Henry Marcus, mgr.; agent,

REHEARSAL MON. 10.—GRUNDY DUO, entertaining; Laurie & Aileen, classy; Cora Youngblood Corbin Sextet, excellent; Signor Patti, appreciated; Close Bros., above average; Geo. Wickman, acceptable; Geo. & Lilly (garden, exceptional); Harry Gibbs & Co., tense; Arthur Rigby, popular; Flying La Mars, sensational.

GARDEN (W. F. Graham, mgr.; Progressive).—May Howard & Her Girls of All Nations, scores; capacity business.

FILLMORE (Geo. Rosing, mgr.; agent, McMahon & Dee; rehearsal Mon. and Thurs. 6).—15-7, Frank E. Lynch & Co., scored; Billy Baker, hit; Bell & Heywood, pleased; Rita Ainsley, went over nicely. 18-20, Crotty Trio, Art. Vance, Florence Wrighton and the Juggling Thorns. Season opened auspiciously.

PLAZA (Stotkin, Rosing & Michaels, mgrs.; rehearsal Mon. 1).—15-17, Three Walsey; Catherine Sheppard; Boyd & Howland and Irene Grett Jack, scored; big business. 18-20, Musical Tremaine Trio and three other acts.

CASINO (Rudolph Bro., mgrs.; agents, McMahon & Dee; rehearsal 6).—Miller & St. Clare, good; Great Hanford, clever; business good.

LAFAYETTE (C. M. Bagg, mgr.; Columbia) Robt's Beauty Show met with an enthusiastic reception.

AMHERST (Sol. Swerdlow, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Al. Crowdon, excellent; Del Gibson, went nicely; Ailie Lawson, fair; business up to the mark.

The leaders of the News Popularity Contest—to attend the opening game of "World's Series," are Dr. Campbell, Fred Becker, W. H. Young and A. R. Sherry, manager of the Lyric theatre.

BURLINGTON, IA.

GARRICK (J. Henri Fischer, mgr.; S. C.).—First half: Gellerini, Four; Gilmore & La Tour; Burns, Brown & Burns; Eugenie Seguin. Last half: Shaw's Comedy, Animal Circus; Vincent & Lorne; Nellie Bennett Trio; Ray Lawrence.

GRAND O. II. (Ralph Holmes, mgr.).—Nell O'Brien's Minstrels 18.

CANTON, O.

LYCEUM (Abrams & Bender, mgrs.).—Belbini & Grobini, good; Carrie Lillie, taking; Foy

Loew; rehearsal Mon. 10).—Grundy Duo, entertaining; Laurie & Aileen, classy; Cora Youngblood Corbin Sextet, excellent; Signor Patti, appreciated; Close Bros., above average; Geo. Wickman, acceptable; Geo. & Lilly (garden, exceptional); Harry Gibbs & Co., tense; Arthur Rigby, popular; Flying La Mars, sensational.

GARRICK (Richard H. Lawrence, mgr.).—"Passing Show of 1912," capacity business.

DETROIT (Harry Parent, mgr.).—"Count of Luxembourg."

LYCEUM (A. R. Warner, mgr.).—"In Old Kentucky."

GAYETY (William Roche, mgr.).—"Mlnr's "Big Frolic."

CADILLAC (Sam Levy, mgr.).—"The Mischievous Makers."

WASHINGTON (James Stocum, mgr.).—Cecilia Lotus in "Mrs. Dale's Defense." JACOB SMITH.

ELMIRA, N. Y.

MOZART (Geo. Van Denmark, mgr.).—15-17, Grace Ellsworth, well received; Wilson & Golder, good; William Raylor & Co., entertaining; Joe Mang; John D. Gibson, excellent sketch; 3 Hickey Bros., scored; Billy & Edith Adams, good; Percy Pollock & 2 Rosebuds, well liked.

PARK (D. D. Kelly, mgr.).—Sept. 13, Bernice McCabe in "The Quaker Girl." Good show. Sept. 15, Wm. Faversham in "Julius Caesar."

Bernice McCabe, 17 years old, is taking Inn (Laird's place in "The Quaker Girl." M. H. MIZENER.

EVANSVILLE, IND.

GRAND (Wm. McGowan, mgr.; agent, U. B. O. and Gus Sun; rehearsal Mon. 10).—Skaters Bljouve, good; Dinehart & Heritage, excellent sketch; 3 Hickey Bros., scored; Billy & Edith Adams, good; Percy Pollock & 2 Rosebuds, well liked.

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CLEARFIELD, PA.

OPERA HOUSE (J. Clarke, Boyer, mgr.; agent, L. C. McLaughlin).—Marion & Thompson; Harvel; Temple & O'Brien; Ray Harrison.

CLEVELAND, O.

KEITH'S HIP (Harry A. Daniels, mgr.; rehearsal Mon. 10).—"The Skating Bear, good; Gertrude Holmes & Robert Buchanan, pleasing voices; James H. Cullen, popular; Gardiner Trio, clever dancers; Cecil Lean & Co., songs, hit; Carl Henry & Nelle Francis; Maurice Levi & His Invisible Band; motion pictures of Thaw.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—"Aladdin's Lamp" feature; Fitch Cooper, hit of bill; Daley & Shewbrooke, pleased; Brandon & Taylor, won favor; Jimmie Cassidy & Vivian Longton Co.; "The Smoke Queen," well received; Hickman & Willa, good line.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts; rehearsal Mon. 10).—Doris Keane in "Romance."

OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.; rehearsal Mon. 10).—"The Quaker Girl," with Victor Morley.

EMPIRE (Geo. A. Chenet, mgr.; rehearsal Mon. 10).—Taylor's Tango Girls, with Gladys Bears, Tony Kennedy, Mile. Veola.

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—"Taxi Girls" with Wilbur Dobbs and Princess Luba Meroff.

PROFECT (J. W. Lyons, mgr.; Stair; rehearsal Mon. 10).—George Bldney and Carrie Webber, "Busy Izzy."

METROPOLITAN (Harry A. Smith, mgr.).—Vaughan Glaser with Fay Courtney and stock company, "The Third Degree."

OLYMPIA (Paul Mooney, mgr.).—Mazzone & Mazonne; Della Myers; John Halpy; Woodford's Dog & Monkey Circus.

GLOBE (W. D. McDonald, mgr.).—Balthrat & Balthrat; George C. Watson & Watson. WALTER D. HOLCOMB.

DANVILLE, ILL.

LYRIC (C. V. Miller, mgr.; agent, W. V. M. A.).—13-15, Georgias Brothers, got by; Dudley & Parson, pleased; N. H. Lytle & Co., good sketch; Rose Trout, clever; Mattie Lockette, good.

FISCHER (C. V. Miller, mgr.).—Paulist Chorists, 14, great; "What They Did to Mary." 19.

H. J. Allardt, of the Allardt Circuit, was here over Monday. EVERETT W. FLAUGHER

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Mercedes, interesting; Julius Tannen, scored; The Randall, good; Moore & Young, well liked; John & Winnie Hennings, good sketch; Wilfred

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Clark, big laugh; Empire Comedy Four, favorites; Seldom's Ven, good.

BROADWAY (J. M. Ward, mgr.; S. C.; rehearsal Sun).—"A Night in a Police Station," feature act. Eight other acts. First week of two-day. Looks like a winner.

LYRIC (A. W. Porter, mgr.; agent, T. C. C.; rehearsal Mon. 10).—Hardie & Dorothy, hit; Lalla Soloini, good; English Pony Ballet, good; James Gaylor, pleased; Bob McDonald, good; Pysers; Haynes & Montgomery, good.

PARK (D. D. Kelly, mgr.; agent, U. B. O.).—Morris Weston & Co., scream; Joley Rogers & Co., good; Four Healy Girls, excellent; Johnny Bell & Clancy Twins, hit; Dredder & Frimer, good; Milley Anita, splendid; George Moore, good; Kennedy & Kramer, pleased.

GARRICK (Richard H. Lawrence, mgr.).—"Passing Show of 1912," capacity business.

DETROIT (Harry Parent, mgr.).—"Count of Luxembourg."

LYCEUM (A. R. Warner, mgr.).—"In Old Kentucky."

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The following amusement incorporations have been recorded at Dover, Del.: Baltimore Hotel & Amusement Co., capital \$100,000, to erect and conduct amusement places and hotels; incorporators, Harry E. Jackson, F. E. Yewell, George H. Fisher, National Capital Amusement Co., Washington; capital, \$100,000, to conduct amusement hall; incorporators, Clarke Waggaman, Colley Dodge, James McKee, all of Washington.

Edith Dolores Walls, an actress of Philadelphia, and John W. Matthews, of Wilmington, Del., sales manager of the duPont Powder Co., were married a few days since in St. Francis de Sales Catholic church, Philadelphia. The groom is 37 and the bride 23.

Interior improvements have been made to the Avenue theatre, Wilmington, preparatory to the opening Sept. 22. The personnel of the stock company to play this season has been completed by L. E. Connes, lessee of the house, and the opening attraction will be "A Woman's Way."

John S. Hale, of New York, who has been selected as manager for the new duPont theatre, to be known as the Playhouse, has been in Wilmington making arrangements for the opening, which will take place about Oct. 15. William A. Brady is the lessee of the new theatre.

H. P. Fenimore, of Dover, has taken over the management of the Smyrna Opera House, at Smyrna, Del., and will conduct it in the future as well as the opera house at Dover. He will have as his assistant Mark McManus of Wilmington.

OSCAR S. WILSON.

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European plan, weekly, \$3 single, \$5 double.
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evening.

JOHN DAVEY, Prop.

HAMILTON, O.
GRAND (J. E. McCarthy, mgr.; agent, Gus
Sun; rehearsal Sun, and Thurs. 10.30).—14-17.
"Hoppecked Henry," musical tab. scored. 18-
20. Sun's Minstrels. Business good.

QUAD.

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.;
agent, U. B. O.; rehearsal Mon. 10).—Lee &
Perrin, pleased; Calts Bros., applauded; Ma-
jestic Musical Four, encored; Farber Sisters,
hit; Hugh Herbert & Co., in "The Son of
Solomon," excellent; Middleton & Spellmeyer,
went well; "Ideal," headlined. J. P. J.

HOMESTEAD, PA.
GRAND (John Stahl, mgr.; agent, L. C.
McLaughlin).—Three Ragtime Boys; West &
Alquist; Alvin & Nulty; Jean Fineran; Keno,
Welsh & Montrose; Perry & Glick; Marle
Kays; Duerr & Good; Junese & Miller; Mc-
Clain & Mack; Bartell, ventriloquist; The
Harmony Four.

HOOPERSTON, ILL.
McFERREN O. H. (Wm. McFerran, mgr.).
—"Prince of Toulgite," pleased full house.
VIRGINIAN (Max M. Nathan, mgr.; agent,
W. V. M. A.).—11-13. George Morgan, fair;
Hayden & Goodwin, good.

Mgr. McFerran will be married Sept. 29 to
Marjorie Weiss of Norwalk, Conn., non-pro-
fessional.

INDIANAPOLIS.
SHUBERT-MURAT (W. E. Mick, mgr.).—
Dark.

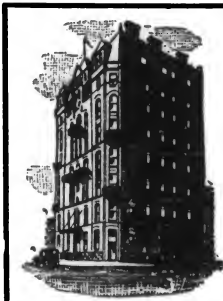


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KEITH'S (Ned Hastings, mgr.; agent, U.
H. O.).—Dr. Herman; Bond & Benton; Felix
& Barry Sisters; Landry Bros.; El Ray Sisters;
Grant & Hoag; Shriner & Richards; Stepp,
Goodrich & King.

ENGLISH'S (Bingham, Cohen & Cross,
mgrs.; agent Sun).—Christmas Capers, Swain's
Rats & Cats; Reif, Clayton & Reif; Weller &
Lucas; Edith Ward.

LYRIC (H. K. Burton, mgr.; agent, J. L. &
S.).—"A Night in the Park"; Justus Romain
& Co.; Dawson, Lanigan & Covert; Hursley
Troupe. 2d half; Jessie Bell George Evers;
Croo; Kublick; Flying Fishers.

LYCEUM (Phil Brown, mgr.).—"Where the
Trail Divides". 2d half; "Little Lost Sister".

FAMILY (C. Harmon, mgr.).—Gus Rapier
Musical Comedy Co.; good show, excellent
business.

COLUMBIA (W. T. Middleton, mgr.).—
"Brides of Beauty Row"; excellent show, good
business.

MAJESTIC (J. E. Sullivan, mgr.; Progress-
ive Wheel).—"Fay Foster's" Co.; well re-
ceived, good business.

COLONIAL.—Dark.
GAYEY.—Dark.

"Mutt and Jeff at Panama" at the Lyceum
Fair week broke records in seven years, house-
sold out for every performance.

"The Count of Luxembourg" at English Fair
week played to packed house. Vaudeville
will be resumed this week until Oct. 5, when
K. & E. attractions will open for regular
season.

Dick Fan, with feature attractions, is now
playing his 9th week here.
C. J. CALLAHAN.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, Jr., mgr.; agent,
Inter).—Seven Metropolitan Dancers; Ganch
Sisters; Robert Emmett Keane; Burnott &
Lee, and Vodel & Crawford. 7-13, pleased nice
business.

DUAL (George W. Sammis, mgr.; K. &
E.).—Jacksonville Stock Co., in "A Woman's
Way," 8-13, pleased poor business. "Mutt and
Jeff," 14-15, pleased good business.

OSTRICH FARM (Chas. W. Frasier, mgr.,
Ind.).—Lamonte Comedy Co., 7-12, fair at-
tendance. E. D. MANN.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, L. C.
McLaughlin).—Tombs & O'Brien; Jimmy
Dodge; Roy Lindsay; Marlon & Thompson.

LATROBE, PA.

TWILIGHT (J. A. Gordon, mgr.; agent, L.
C. McLaughlin).—Smiley & Ross; Cartright
& Roland; Harris & Prouty; Day in Paris Co.

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bath, \$9 wk.; suite 3 rooms and bath, \$15 wk.;
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LINCOLN, NEB.

LYRIC (L. M. Gorman, mgr.; agent, W. V.
A.).—Carroll, Keating & Dyer, well liked.
Mann & Dorman, very good; Globe Trio, very
laughable; Alfred Latell & Co., solid hit.
Attendance big.

CAPITAL BEACH (Frank D. Eager, mgr.).
—Closed its most successful season this week.
LEE LOGAN.

LOCKPORT, N. Y.

TEMPLE (Henry F. Thurston, mgr.; agent,
Gus Sun; rehearsal Mon. and Thurs. 1.30).—
First half; Alphan Troupe, scored; Gotham
City Trio, hit; Three Musical Reminances, good.
C. E. FRASER.

LONG BRANCH, N. J.

GRAND (C. H. Kelly, mgr., Ind.).—15-17.
Kate Rooney, many laughs; Herald Daily,
tenor, pleased; Hallen & Hurt, scored; The
Ahlberg's left bill after matinee Mon. 18-20.
Wood's Comedy 4, Benard & Buck; Martha
Edmonds.

BROADWAY (Jerome Rosenberg, mgrs.).—
19. "Broadway Jones."

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A Musical Tabloid and a Beauty Chorus

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Direction, **SAMUEL BAERWITZ**

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the Broadway, to book productions during the coming winter. Heretofore this has been done only in the summer months because of the large number of summer residents.

business, notwithstanding rain and wind storm.

Lycium opens 19, "Merry Countess."
J. M. MAGEVNEY.

LOWELL, MASS.
KEITH'S (Wm. Stevens, mgr.) agent, U. B. O.; rehearsal Mon. 10.—Tyrolean Troubadours, very good; Dan Flechno, good; Roy Cummings & Helen Gladings, well received; The Torleys, good; Grace Tomorrow, fair; Chalk Saunders, good.
MERRIMACK SQ. (Jas. S. Carroll, mgr.)—15-20, "The Earliest Way."
ARTHUR.

MERIDEN, CONN.
POLI'S (R. B. Royce, mgr.)—18-20, The Moneta Five; John F. Clark; Ed. Heron & Co.; Tom & Edith Almond.

MACON, GA.
GRAND Jake Wells, mgr.; D. G. Phillips, res. mgr.;—8, "Merry Countess," small house, 20, "Mutt and Jeff."
PALACE (J. E. Melton, mgr.)—Week 8, Jack Lamey and Joe Combs, comedians; pictures.
MAJESTIC (J. E. Melton, mgr.)—Week 8-13, Musical comedies and pictures; vaudeville work following additional feature.
LYRIC (H. P. Dikes, mgr.)—Week 8-13, Paul Fields & Dorothy Hayes, pictures.
PRINCESS (Angel Sotropoulos, mgr.)—Week 8-13, Anna B. Palmer, pictures.
ANDREW ORR.

MONTREAL, CAN.
HIS MAJESTY'S (H. G. Brooks, mgr.; K. & E.)—"The Garden of Allah," 22, May Robinson.

MARION, ILL.
NEW ROLAND (E. E. Clark, mgr.)—Cornell-Price Players, week 8, to almost capacity houses, with Happy Hal Price and Florence Modera in all the leading roles, to good business.
J. M. JENKINS.

PRINCESS (A. Wright, mgr.; Shuberts)—"Within the Law," 22, "Beg O' My Heart."
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.)—Don; Robert L. Dalley & Co.; Chris Richards; Four Harveys; Thos. P. Jackson & Co.; "Venus A-Wheel"; Foster & Lovett.
FRANCOIS (J. O. Hooley, mgr.; agent, Loew)—La Velle & Grant; Teddy Dupont; Archer & Belford; Griot Bassalari; The Maid of Nicobar; Nick & Lida Russell; Lyons & Cullen.
IMPERIAL (H. W. Conover, mgr.)—Metropolitan Trio; Norbert.
GAYETY (Fred Crow, mgr.; Eastern)—"The Liberty Girls."

MEMPHIS, TENN.
LYRIC (Ben Stainback, mgr.; agent, Jake Wells)—Week 7, "Lavender and Old Lace," pleased, good business.
ORPHEUM—Week 8, Catherine Countess & Co., headliners, good, Sam Mann & Players, pleased; Yvette, entertaining; Monkey Hippodrome, well trained, Bison City Four, well received; Billie Seaton, big hand; Six Russian Dancers, artistic act.
METROPOLITAN—Colored vaudeville, good show of its kind.
MAJESTIC—Deagan Brothers, sweet singers; Harvey, good. Hattie Eaton, pleased.

MAPLE LEAF (E. Thomas, mgr.; agent, Cleveland)—Rusforth Comedy Co.; Dumont & Lemont; Dally & Reno.
ALEXANDRA (A. Malone, mgr.; agent, Aloz)—Marvelous Tyler; Martel; Miss Margaret; Tlanita Midgets; Ben Hart; Fox & Carr; Kyrdgers; Alf Grossman.
MIDWAY (O. McBrien, mgr.; agent, Griffin)—Wallace's Cockatoos; Fox & Dale; Kelly & Kelly; McNally.

8, Hagenbeck Wallace circus played to good

BIOGRAPH (A. Bourget, mgr.; agent, Griffin)—Ward & Bell; Marmont & Co.; Crystal & Palmer; De Vronde & Kirk; The Silvers.
EAGLE (A. Serate, mgr.; agent, Griffin)—Till's Marionettes; Wilkins; Crystal & Palmer; Laurinide.
LUNE BOUSSE (A. George, mgr.; agent, Griffin)—Wilkins; Francis Sisters; Pearl Sisters.
SCALA (U. Delvine, mgr.; agent, Aloz)—Knex Bros.; Tom Bateman; Zeno; Elliott & Fawcett.

FAMILY (Maurice West, mgr.; agent, Aloz)—Zalabell; Alf Grossman; Rose Bonheur & Co.; Carlyle & Montrose; Max Comedy Co.; Jack Lyle; Helger Bros.; Hamelin & Co. SHANNON.

MOUNDVILLE, W. VA.
ORPHEUM (E. C. McCabe, mgr.; agent, L. C. McLaughlin)—Walter Brown; Alice Lardvard; Campbell & Parker.

MUNCIE, IND.
STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30)—Clever Clark, Juggling equilibrist, pleased; The Musical Goodmans, musical oddity, scored; Raymond & Lighton, songs and talk, big; Samuel Barwitz, "A Country Cabaret," good.
GEO. FIFER.

NASHVILLE, TENN.
ORPHEUM (George H. Hickman, mgr.)—Opened Sept. 15 with "The Girl of the Heart," by a southern writer, Leta Vance. Cast headed by John Nicholson and Anna Hamilton. The company includes Corwin Lusk, Clarence Bellair, C. B. Waters, Helen Aubrey, Wells Player, Billy Shay, others. The play met with a great reception. Good house at opening performance.

PRINCESS (Harry Sudekum, mgr.)—"A Jolly Mixup," Norman Friedenwald's farce with music, opened with matinee Sept. 15. The big production made a big hit. Maggie LeClair, Jack Shannon, Nina Straw, James Casey, Beale and Charlie Brownie, Alice Caine and Arthur Weber scored. The chorus very good. One of the best tabloids ever at the Princess.

VENDOME (W. A. Sheets, mgr.)—Opened Sept. 17, with "The Merry Countess."
W. R. ARNOLD.

NEW KENSINGTON, PA.
COLUMBUS (M. K. Williams, mgr.; agent, L. C. McLaughlin)—"Chas. Silver & Co.; Campbell & Parker; Roy Lindsay; Braddock & Leighton; Greater City Quartet; Jean Fineran.

NEW LONDON, CONN.
LYCEUM (Walter T. Murphy, mgr.)—15-17, Harry Lamont & Sextet, in "Fun on the Ocean," fair; Clara May, very good; George Spink & Ella Tate, opened their new act, original songs, big hit.

Mgr. Murphy was presented with a gold case by New London Lodge of Elks.

Mr. & Mrs. Harry C. Browne left 14 to join "A Poor Little Rich Girl." Mr. and Mrs. Spink (Ella Tate) received an ovation from

the Griswold Colony, where Mr. Spink was social director during the summer.
S. M. P.

NORFOLK, VA.
COLONIAL (C. C. Egan, mgr.; agent, U. B. O.; rehearsal Mon. 10.)—Beale Wynn, hit. Rice & Cohen, excellent; Goldsmith & Hoppe, entertaining; Zelaya, excellent; Dugan & Raymond, good; Stuart & Dehany, excellent.

ACADEMY OF MUSIC (J. S. Elburg, mgr.; rehearsal Mon. 10.)—Bloomquest Players, excellent; Bush & Shapiro, hit; Old Town Quartet, fine; Sam Harton, excellent; Rice, Percival & Brown, good.
GRANBY (Otto Wells, mgr.; rehearsal Mon. 2.)—"Sold for Money," excellent attraction well staged; large houses.

OMAHA, NEB.
ORPHEUM (W. P. Byrne, mgr.; agent, direct)—Week 7, Carl & Lotty, entertained; Harris, Boland & Holtz, fair; Hale Norcross & Co., fair; Helen Trix, pleased; Norton & Nicholson, very good; Marie McFarland & Madame (?), headlined, good results; Carson Bros., closed.

GAYETY (E. L. Johnson, mgr.)—Week 7, "Girls of the Gay White Way," pleasing packed houses.

KRUG (Chas. A. Franke, mgr.; agent, Pantage)—Week 7, Klein & Erlanger, opened; Archer & Ingersoll, ordinary; Ernest Carr & Co., fair; Laurie Ordway, excellent; Four Yocerys, good closer.

EMPRESS (Frank Harris, mgr.; agent, W. V. M. A.)—Week 7, Fred Swift, hit; James R. McCann, pleased; Van & Carry Avery, scream; Bert Delno Troupe, good.
BOYD (Ed. Monahan, mgr.)—Week 7, Florence Stiege in "The Haven," good show to big business.

BRANDEIS (C. W. Turner, mgr.; K. & E. and Shuberts)—7-10, "Stop Thief."

Ak-Sar-Ben (Carnival Sept. 30 to Oct. 5).
Krug closes Saturday, 13, future policy undecided.
KOPALD.

OTTAWA, CAN.
RUSSELL (P. Gorman, mgr.)—15-16, Maude Adams in "Peter Pan," big sale, 18-20, May Robson in "Mrs. Mat Plummer," 22-24, "The Garden of Allah."

DOMINION (J. E. Clancy, mgr.; agent, U. B. O.)—Harry Thaw pictures, headline; Woods & Wyde; Dare Austin; Cadets de Gaa-



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ADDRESS DEPARTMENT

**Where Players May Be Located
Next Week (September 22)**

(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
Abela Edward Variety N Y
Adelia 44 W 144th St N Y
Ambrose Mary Tausig 104 East 14th St N Y
Anthony & Ross Variety N Y

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"GIRLS FROM HAPPYLAND."**

Arnaut Bros. Variety N Y
Ash & Shaw, Variety N Y
Auh Edna, Variety N Y
Azard Bros. Variety N Y

B
Bards Four Variety N Y
Barnes & Crawford Globe Theatre N Y
Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1482 Bway N Y
Bowers Walters & Crocker Alhambra N Y
Bracks Seven 104 E 14th Tausig N Y
Braham Ned Variety N Y
Breton Ted & Corinne Plunkett 1493 Bway N Y
Byron & Langdon 28 G O H Indianapolis

C
Caites Novelty 1334 6th St Philadelphia
Casetta M 337 Manhattan Ave Brooklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Corelli & Gillette Palace Chicago
Cronch & Welch Variety London
Curzon Sisters Third Time Orpheum Circuit

D
Dancing Kennedys Empress San Francisco
Darrell & Conway Orpheum Portland Ore
D'Arville Jeannette Montreal Indef
Davis Josephine Variety London
Derkin's Circus Babcock Billings, Mont
Devine & Williams Orpheum Omaha
Dingle & Corcoran Empress Victoria B C
Dingle & Esmaralda Marinelli 1493 Bway N Y

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Duffy & Lorenz Colonial N Y
Dunedin Troupe Empress Winnipeg Can

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E
Ebeling Trio 11 Hudson Pl Hoboken N J
Edwards Sherry Variety N Y
Elizabeth Mary Variety London
Elliott Sydney A 247 Harvey Ave Detroit
Emerson 3 Unique Minneapolis
Emmett Grace Maple Crest North Foxboro
Escardon 3 G Hughes Palace Theatre Bldg New York
Evans & Vidouca, Empress Los Angeles
"Everywife" Empress Chicago

F
Ferry Alcazar Casino Vichy France
Fields W C Coliseum London Eng
Fox & Ward 1117 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
Georgia 3 Empress Kansas City
Georgette Orpheum Seattle

Gerard Empress Vancouver B C
Glaser Lulu Orpheum Seattle
Godfrey & Henderson 241 W 45th N Y
Golden Claude Majestic San Antonio Tex
Golden Morris 104 Syndicate Bldg Pittsburg
Golden & West Empress Pueblo
Gordone Robbie Orpheum Portland Ore
Graham & Dent Variety N Y
Granville Taylor 350 W 55th St N Y
Gruet & Gruet Empress Seattle
Guerra & Carmen 2103 North Ave Chicago

H
Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmead House,
Fanton St., London, England.

Hanon Bros Palace Blackpool Eng
Harrah Great Variety N Y
Haywood Harry Co Variety N Y
Heather Josie Temple Hamilton Can
Hermann Adelaide 1193 Broadway N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Variety Chicago
Hoodini Variety London
Hutchinson Willard & Co Variety London

I
Imhoff Conn & Corene Variety N Y
Ingo Clara Savoy Atlantic City
Ingia & Redding Variety N Y
Ioleen Sisters Variety N Y
Ismel Keiths Philadelphia

J
Jackson Thos & Co Dominion Ottawa
Johnson Chester & Co Lyric Newark
Johnson Horton & Johnson Proctor's Albany
Johnson & Wells Proctor's Schenectady

K
Kayne Agnes Variety Chicago
Keefe Matt Empress Denver
Kelly & Galvin Empress Victoria B C
Kelly & Pollock Fifth Ave N Y
Kelso & Leighton 167 W 145th St N Y C
Kenny & Hollis 46 Brainard Rd Allston Mass
Kenna Char Pantages Denver
Kingston World Mindell Idora Park Oakland
Klein Bros Empress Sacramento
Klutings Animals Orpheum Seattle
Konea Bros Variety London
Kurtis Roosters Brennan-Fuller Sydney

L
Lambert & Ball Orpheum Portland Ore
Lambert Variety N Y
Lamba Manikins Variety N Y
Langsons The Orpheum Seattle
Lawson & Namon Variety Chicago
Lean Cecil M S Bentham Putnam Bldg N Y
Lee Bros Empress Portland Ore
Le Dent Frank Variety London
Lelands The Empress Los Angeles
Leonard Bessie 229 Townsend Ave New Haven Conn

Lesters 3 Empress Miles City
Lewis & Norton Empress Miles City
Lichter Baron Empress San Francisco
Littlejohns Frank & Clara Variety N Y
Lorraine & Burke Orpheum Portland Ore
Lowrie & Gardner Empress Butte
Lozano Troupe Empress Denver

M
Martin & Fabbri, 120 W 103d St N Y
McDermott Billy Miller Hotel N Y
"Mococo" Temple Rochester
Mercedith Sisters 330 W 51st St N Y
Mercreau Mile Variety New York
Moran Polly Variety London
Mossarts Fred & Eva Bedford Brooklyn
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nagfys The Empress Tacoma
Newbold & Phelps 540 W 163d St N Y
Nibble & Spencer 363 12th St Bklyn N Y
Nichols Nellie Orpheum Spokane

Nicol Bros 1590 Amsterdam Ave N Y
"Night in Police Station" Empress Ft Wayne
Norton & Earl Empress Vancouver B C

O
O'Brien & Cole Proctor's 23d St N Y
O'Brien & Lear Empress Seattle
Olympia 3 Savoy Atlantic City
O'Neill Doc Savoy Atlantic City
Orville & Frank Empress Winnipeg Can

P
Paka Toots Union Sq N Y
Pagliucci 4 care J Levy 1641 Bway N Y
Palace 4 Empress Kansas City
Palmore Lew Empress San Diego
Perry Charlotte Variety N Y
"Passenger Wreck" Empress Kansas City
Payne Nina Empress Victoria B C
Pierocoma 5 Pantages Edmonton Alta
Pisano General Orpheum New Orleans
Pollock Milton & Co Variety N Y
Priest Janet Woolfolk 35 W Randolph Chicago
Pringle & Allen Empress Portland Ore

R
Rafael Dave 1101 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Blille Rickard Circuit Australia
Regals Fanny Variety Chicago
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
Roalner & Gores Maryland Baltimore
Roehms Athletic Girls Variety N Y

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Ronair & Ward Variety N Y
Ross & Ashton Empress Winnipeg Can

S
Smith Cook & Brandon Keiths Providence
Solla Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila Indef
Stanton Walter The Billboard Chicago
Stevens Leo Star Scranton Pa
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Gaiety Albany & Franklin Worcester
Sutton McIntyre & Sutton Orpheum Seattle

T
Taylor Jack Pantages Salt Lake
Terry & Lambert Friars Club N Y
Thomas Mr & Mrs Fred Bayshore L I
Thurston Howard S & H 1423 Bway N Y
Tierney & Sabottti Shea's Toronto
Tilford Pantages Oakland
Tojetti & Bennett Savoy San Diego
"Trained Nurses" Orpheum Omaha
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
Vollinsky Orpheum Birmingham

W
Walker & Hill Empress Los Angeles
Wander & Stone Variety New York
Ward Bros Palace N Y
Watson's Circus Empress San Francisco
Wells Lew Empress Chicago
White Pelzer & White Broadway Detroit
Whipple Houston Co Empress Denver
"Who Was He" Empress Victoria B C
Willisch Empress Chicago
Wilson & La Nore Pantages Edmonton Alta
Work Frank 1029 E 29th St Bklyn N Y
Wynne Ed & Co Orpheum Portland Ore

BURLESQUE ROUTES

WEEKS SEPT. 22 AND 29.

American Beauties 22 Grand St Paul 29 Gaiety Milwaukee
Beauty Parade 22 Peoples New York 29 L O (owing non-completion 125th St Music Hall New York)
Beauty Youth & Polly 22 Gaiety Montreal 29-1
Empire Albany 2-4 Worcester Worcester
Behman Show 22 Gaiety Detroit 29 Gaiety Toronto
Belles Beauty Row 22 Star & Garter Chicago
29 Standard St Louis
Ben Welch Show 22 Columbia Indianapolis 29 Star & Garter Chicago

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Big Jubilee 22 Casino Brooklyn 29 Orpheum Paterson
Billy Watsons Big Show 22-24 Gilmore Springfield 25-27 Empire Albany 29 Miners Bronx New York
Blanch Baldrs Big Show 22 L. O 29 Englewood Chicago
Bon Ton Girls Gaiety Omaha 29 L. O 6 Gaiety Minneapolis
Bowery Burlesquers 22 Gaiety Baltimore 29 Gaiety Washington
Broadway Girls 22 Standard Cincinnati 29 Buckingham Louisville
College Girls 22 L. O (owing non-completion 125th St Music Hall New York) 29 Empire Hoboken
Columbia Burlesquers 22 Casino Philadelphia 29 Gaiety Baltimore
Cokeckersjacks 22 Casino Boston 29-1 Gilmore Springfield 2-4 Empire Albany
Crusoe Girls 22 Howard Boston 29 Grand O H Boston
Daddy Girls 22 Penn Circuit 29 Empire Cleveland
Dolly Dimple Girls 22 Cadillac Detroit 29 Star Toronto
Eva Mulls Big Beauty Show 22 Trocadero Philadelphia 29 Star Scranton
Fay Foster Co 22 Gaiety St Louis 29 Willis Wood Kansas City
Follies of Day 22 Empire Hoboken 29 Empire Philadelphia
Follies of Pleasure 22-24 Empire Pittsfield 25-27 Empire Holyoke 29 Howard Boston
Gay New Yorkers 22 Lafayette Buffalo 29 Corinthian Rochester
Gay White Way 22 Gaiety Minneapolis 29 Grand St Paul
Ginger Girls 22 Standard St Louis 29 Gaiety Kansas City
Girls of Follies 22 Willis Wood Kansas City 29 L. O 6 Englewood Chicago
Girls from Happyland 22 Orpheum Paterson 29 Empire Newark
Girls from Starland 22 Folly Chicago 29 Gaiety Detroit
Golden Crook 22 Murray Hill New York 29-1 L. O 2-4 Bridgeport
Happy Widows 22-24 L. O 25-27 Bridgeport Westminister Providence
Hastings Big Show 22 Gaiety Kansas City 29 Gaiety Omaha
High Life Girls 22 Malestic Indianapolis 29 Gaiety St Louis
Honeymoon Girls 22 Gaiety Washington 29 Gaiety Pittsburgh
Honey Girls 22 Gotham New York 29 Olympia New York
Howls Lovemakers 22 L. O 29 Gaiety Minneapolis
Jack Reids Progressive Girls 22 Haymarket Chicago 29 Cadillac Detroit
Liberty Girls 22-24 Empire Albany 25-27 Worcester Worcester 29 Gaiety Boston
Marions Dreamlands 22 Miners Bronx New York 29 Casino Brooklyn
Marions Own Show 22 Empire Brooklyn 29 Peoples New York
May Howards Girls of All Nations 22-24 Bender Utica 25-27 Van Curler O H Schenectady 29-1 Empire Pittsfield 2-4 Empire Holyoke
Meres Big Frolic 22 Gaiety Toronto 29 Lafayette Buffalo
Mirth Makers 22 Garden Buffalo 29-1 Bender Utica 2-4 Van Curler O H Schenectady
Mischief Makers 22 Star Toronto 29 Garden Buffalo
Mollie Williams Show 22 Star Brooklyn 29 Empire Brooklyn
Monte Carlo Girls 22 Englewood Chicago 29 Haymarket Chicago
Parisian Beauties 22 Olympic New York 29 Trocadero Philadelphia
Queens of Paris 22 Buckingham Louisville 29 Columbia Indianapolis
Reactor Girls 22 Star Scranton 29 Penn Circuit
Receves Big Beauty Show 22 Gaiety Boston 29 Columbia New York
Robles Beauty Show 22 Corinthian Rochester 29-1 Batavia Syracuse 2-4 Lumberg Utica
Roeland Girls 22 Empire Philadelphia 29 Murray Hill New York
Rose Sydella 22 Gaiety Pittsburh 29 Star Cleveland
Runaway Girls 22 Columbia New York 29 Star Brooklyn
Social Mads 22 Columbia Chicago 29 Standard Cincinnati
Star & Garter 22 Gaiety Milwaukee 29 Folly Chicago
Stars of Burlesque 22 Empire Cleveland 29 Olympic Cincinnati
Sunshine Girls 22 Grand O H Boston 29 Gotham New York
Tango Girls 22 Olympic Cincinnati 29 Malestic Indianapolis

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101 RANCH: 19 Kirkville, Mo., 20 Columbia, 22 Moberly, 13 Sedalia, 24 Fort Scott, Kan., 25 Parsons, 26 Joplin, Mo., 27 Independence, Ia., 29 Ponca City, Okla., 30 Enid, 1 El Reno, 2 Chickasha, 3 Lawton, 4 Hobart, 6 Dallas, Tex., 7 Fort Worth, 8 Hillsboro, 9 Denton, 10 Denison, 11 McKinney.
OKLAHOMA RANCH: 19 Pawnee, Okla., 20 Guthrie, 22 Kingfisher, 23 Geary, 24 Mountain View, 25 Hobart, 26 Mungum, 27 Hollis, Ark., 29 Frederick, 30 Wichita Falls, Tex., 1 Seymour, 2 Stamford, 3 Cisco, 4 Dublin, 6 Granbury, 7 Comanche, 8 Hamilton, 9 Gateville, 10 Hubbard, 11 Athens.
RINGLING: 29 Abilene, 22 Fort Worth, 23 Dallas, 24 Waco, 25 Taylor, 26 Austin, 27 San Antonio, 29 Galveston, 30 Houston, 1 Beaumont, 2 Lake Charles, La., 3 Alexandria, 4 Fort Shreveport, 6 Texarkana, Ark., 7 Tyler, Tex., 8 Corsicana, 9 Waxahatche, 10 Hillsboro, 11 Temple.
SELLS-FLOTO: 19 Fairmont, W. Va., 20 Morgantown, 22 Clarksburg, 23 Parkersburg, 24 Huntington, 25 Portsmouth, 26 Chillicothe, 27 Washington.

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, un-verified once only.

A
Abbott Al (C)
Allen George H
Althaus Irene (C)
Alton Dawn
Anita
Arding & Arding (C)
Arlington Paul
Clark Harry
Arnold Florence

B
Bachem Sam
Barnau Family
Barnes Howard
Barnes & Asher
Bartelmas The (C)
Bartman Elizabeth
Bell Chas N
Bello & Nichols
Belmont Grace
Bernard Lester
Berzac Cliff
Bevan Alexander
Bick Harry
Boggs Mrs Billy
Brown Ada
Brown Gel (C)
Brown Geo N
Bruce Chas (C)

Bruce Lena
Bush Albert

C
Cahn L Fred
Caine & Odum (C)
Campbell Flossie
Capital City J
Carr Ernest (C)
Carr Miss M E
Cathin Margie
Cheney Frank (C)
Clark Bert
Claudius Mrs D
Clemens Le Roy
Clifford Helen (C)
Close Sidney
Coleman Blanche
Coll Owen
Coverdale Minerva
Cross Alex

D
De Forest Corine
De Frankle Sylvia
De Leon Mrs Walter
Delmore Mrs John
Deserve Bush Trio
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Draper Mrs Bess
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Dyso

Evans Thomas J
& Evans Harry

Fagan Chas (C)
Ferris Evelyn
Fillier Leo (C)
Floddas June (C)
Fogarty Frank
Ford Rose
Foster Grace

Foyer Eddie
Frank J H
Frank W J
Fredericks Tom & C
Friendly Dan

Geary Arthur
Germaine Flo (C)
Germansky My
Gilbert Billy
Glickof Dan (C)
Grisando Millie
Goldie Lillie V
Gordon Mrs T
Gordon Mrs
Gost Mr Gerlie
Gravito Grati



There's a queen over here who bills herself "The Original Girl at the Piano." We are all wondering how old she is.
 After paying for a coat at the cloak room, buying a program, paying for the girl to show him his seat, tipping the commissionaire who opened the taxi door, being an American, he said to the latter, "I just walked down that strip of carpet for which I haven't paid yet. Please hand this shilling over to the management." Some of them won't get this for a month.
 Hooayalofusly Yours,
RAGTIME SIX

NED M. FAY
Becker & Adams
 Next Week (Sept. 22). Pantages, Oakland.
 Direction LEW GOLDBERG.



WILTON SISTERS
 Singers,
 Dancers and
 Musicians
 Touring the
 W. V. M. A.

GRANT GARDNER
BLACK FACE FUNSTER
 Week Sept. 22:
 (1st Half) Academy, Fall River, Mass.
 (2d Half) Seventh Ave., New York.)

- | | |
|------------------------|-----------------------|
| Griffith Lewis & G (C) | Hutchins Richmond (C) |
| II | Hynes Eleanor |
| Haldiday Irene | I |
| Halsey Dorothy (C) | Inge Clara |
| Hancock Raymond | IX |
| Haney Felix | Johnson Jessie I (C) |
| Hanley & Murray | Joyce Florence |
| Harcourt Daisy (C) | K |
| Hardy Adele | Keene James E |
| Harris Ben | Kennedy John |
| Hays Clarence | Kennedy & Rooney (C) |
| Hedricks Herman R | Kent Mr & Mrs B (C) |
| Hendry Kitty | King Jack |
| Herman Victor (C) | Knoze |
| Hersch William | Kirk Ralph |
| Holt Dan (C) | Kuma Tom |
| Hoops Arthur | L |
| Howard Miss E | La Mar Miss Leona |
| Howard Sisters | |
| Howell Evelyn | |
| Huntress | |



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4 MARX BROS.
BRETTON
 Touring the West Indies

LUCILLE SAVOY
 The Singing Venus
 Assisted by
 J. M. TAYLOR
 Touring the
 W. V. M. A.
 Per. Address,
 401 First Nat'l Bank
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ALFREDO
 Oct. 6, Empire, South Shields, Eng.

- | | |
|------------------------|----------------------|
| Lambert Ouis | Nelson Joe |
| Lamont Dan (C) | Norris C I |
| Lavine Arthur | Norwood Edward |
| Ledeger Mr & Mrs C | Nuxent Bob |
| Lee Dick | O |
| Loeffel Mrs T A | O'Brien Buster |
| Leon & Adeline Sis (C) | Overing Wm D |
| Leon Irene (C) | Owen May (C) |
| Leroy Della E | P |
| Le Roy Sisters (C) | Palmer Frank |
| Loyell W H (C) | Parkinson Mary (C) |
| Leslie Rekena | Parquette Blanche |
| Lewis Sidney (C) | Phillips Al |
| Libbey Mr & Mrs A (C) | Pietro Luigi (C) |
| Lindsay Walter (C) | Pope J C |
| Lloyd Harry | Prior Ernest |
| Lorraine Oscar | Pryne Hyberta |
| Loyd & Zarina | Punzini |
| M | R |
| Ma Boyle Darl | Raymond Edna |
| Manning Leonard (C) | Raymond Florence (C) |
| Martin Edna | Raymond & Caverly |
| McFarland Miss (C) | Raynor Billie |
| McGarver Leonard | Reed Ruby C |
| McGill Gertrude | Rice E E |
| McLallen Jack (C) | Rienhart Chas (C) |
| Meredith Pearl B | Rivoli Caesar |
| Minerva Billy Clark's | Robinson Blossom (C) |
| Mitchell Otis | Romaine Julia |
| Moore Dave & P | Rooney Julia |
| Morrison Jose | Rose Anna |
| Morrison Daniel | Rose Lew (C) |
| Morrison Thos V | Ross Joe P |
| Morton Bessie | Rouclere Harry |
| Murray & Knapp | Royal Jack |

3 MUSKETEERS 3

(Dunham) (Farrell) (Edwards)
 On a dressing room wall we read the following:
 "I was here Mar. 3, '13. Oscar."
 Underneath were the following remarks:
 "Too bad they did not keep you here."
 "They couldn't stop you; you were wished on them."
 "Why brag about it?"
 "You'll never come back."

FRANCES CLARE
 AND HER
8 LITTLE GIRL FRIENDS in
"JUST KIDS"
 WITH **GUY RAWSON**
 Direction,
CHRIS O. BROWN.

HARRY STEPPE
 "That Hebrew Goal"
 Principal Comedian
 Harry M. Strouse's
"Girls From The Follies"
 Progressive Circuit
 Season 1913-14.

MAY WARD
 HEADLINING ON THE 8-C TIME
 This Week (Sept. 15), Empress, San Francisco
 Next Week (Sept. 22), Empress Sacramento.
 Direction, **FREEMAN BERNSTEIN**

Louise Mayo
 A Girl A Voice A Piano
 S-C Tour

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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

FIRST TIME EAST
DE VEAUX and DIX
 Singing Ventriloquial Oddity
 Direction, **HARRY A. SHEA**
 Special Drop in "One"

- | | | | |
|--------------------|------------------|-----------------------|-------------------|
| S | Stedman Al & Fan | Varity Elsie | West Ford (C) |
| Singer Hazel | Stevens Leo | Vivian Harry | West Irene (C) |
| Schubley Mack | Stone Harry | Volz Augustus | Weston Winona |
| Schulte Gene | Synan Stanley | Vynos Musical | Whitney H S (C) |
| Senzell Jack | T | W | Whitt Troupe (C) |
| Seyfried Dixie (C) | Terry & Elmer | Walsh May | Wilken William |
| Shaw & Swan | Tinkham J C | Walters Selma | Williams Irene |
| Shaffer Geo | Tinsman L A | Walton Bert & Lot (C) | William Lew |
| Shirlock Reginald | Townsend Vera | Warren Bob | Wilson Frankle |
| Sherman Mrs Ed | Tsuda Harry | Watts & Lucas | Wilson Virginia |
| Sherman Mrs Lee | Tyrell Robert T | Welch Joe | Wood Juliet |
| Shoephire Clyde M | V | Woner Steve | Wright Marion (C) |
| Sidman Sam (C) | Van Dyke Vincent | West Ford | Y |
| Solis Bros 4 (C) | | | Young Eulalie |
| St Clair Estelle | | | |

Edith Haney and Ada Billsbury
KID CHARACTERS
 Coming East via Pantages' Route

HARRY A. SHEA Vaudeville Agency

Personally Managing the Following Acts
No Act TOO BIG For Me To Handle

Late Co-star of Weber & Fields

JOHN T. KELLY and Co.

In a comedy playlet
 "A GAME OF CON"

ROBERT E. O'CONNOR and CO.

"THE STICK UP MAN"
 An Episode of Real Life

Fred W. Hixon Presents
 The Beautiful Irish Scenic Singing Sensation

ERIN'S ISLE

With America's Foremost Character Actress

MAY HIXON

And a Capable Company of Well Known
 Players

BEST VEHICLE HE EVER HAD

SAM J. CURTIS and CO.

In a Marital Episode
 By Junie McCree
 "GOOD-BYE BOYS"

LEWIS and NORTON

"Promoters of Cheerfulness"

S & C Time 1913-14

JACK and LUCILLE USHER

and

ARTHUR GRANT

in

"Almost a Millionaire"

Comedy Singing and Talking Skit

WILSON and WASHINGTON

In "THE BAND MAN & HIS BAND"

WILLIAM CAHILL

"The Man From Ireland"

CROSSMAN'S

S-I-X B-A-N-J-O-P-H-I-E-N-D-S

Booked Solid Until
 June 1914

CLEM BEVINS and CO.

Quaint Rural Comedy Playlet
 "DADDY"

**GERTIE CARLISLE,
 AVELING and LLOYD and CO.**

In "COLLEGE TOWN"
 A Miniature Musical Comedy with
 a Cast of ELEVEN

Barney **FAGAN and BYRON** Henrietta

In Their Classic

"ODD BITS OF VAUDEVILLE"

This Season Doing Their Original Dancing
 Finish with All Their Changes

BROOKE and HARRIS

In Their Refined Skit

"THE ONE, THE OTHER"

Anna Tom

ARMSTRONG and ODELL

In Their Original Comedy Skit
 "FOR EVER MORE"

KEITH and KERNAN

"A STORY IN SALT AND SONG"
 All Pictures in Act Are Made with Salt
 Colored with Ordinary Dry Colors

Is There a Doctor in the House?

DAVIS

A New Idea in Monologue
 Booked Solid

WILLIAM TRAINOR and CO.

Present

"ON A SIDE STREET"

By Homer Miles

A Feature Act That Has the Punch

WARREN and BROCKWAY

In Their Comedy Offering

"THE MUSICAL JANITORS"

In a Brand New Vehicle

FRED HALLEN and FULLER MOLLIE

In Their Comedy Sketch

"ON THE ROAD TO ZANESVILLE"

Booked Solid

GEORGE ROSENER and CO.

In Their Comedy Dramatic Playlet

"THE QUESTION MARK"

Ned Bea

NESTOR and DELBURG

"LESSONS IN LOVE"

Booked Solid S & C Time

GALLAGHER and GRAY

In Their Refined Comedy Skit

"AT THE FAIR"

FRED W. MORTON

Novelty Entertainer

A Positive Sensation

EUGENE EMMETT

"The Olcott of Vaudeville"

Sketches

JOHN T. KELLY AND CO.
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 ROBT. E. O'CONNOR AND CO.
 CLEM BEVINS AND CO.
 HALLEN AND FULLER
 MAY HIXON AND CO.
 WARREN AND BROCKWAY
 GEORGE ROSENER AND CO.
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In One

SAM J. CURTIS AND CO.
 THE USHER TRIO
 LEWIS AND NORTON
 BROOKE AND HARRIS
 ARMSTRONG AND ODELL
 NESTOR AND DELBURG
 GALLAGHER AND GRAY
 WILSON AND WASHINGTON
 COPELAND AND PAYTON

Novelties

GERTIE CARLISLE
 AVELING, LLOYD AND CO.
 CROSSMAN'S SIX BANJO FRIENDS
 KEITH AND KERNAN

Singles

WILLIAM CAHILL
 DAVIS (DR.)
 FRED W. MORTON
 EUGENE EMMETT

Booking the Orpheum Theatre, Jersey City (Full Week, Two Shows Daily)
 All agents visit our 14th Street Theatre, New York Lyric Theatre, Hackensack, N. J.

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and Chorus of **HELD Beauties**

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8--ROYAL PEKINESE CO.--8
FRANCIS and FLORETTE
HIRSCHEL HENDLER**

AN UNPRECEDENTED SELECTION OF THE
WORLD'S MOST FAMOUS ARTISTS

LILLIAN RUSSELL'S

**BIG
FEATURE FESTIVAL**

**LILLIAN RUSSELL
WILLIAM FARNUM and CO.
CHING LING FOO and CO.
FIELDS and LEWIS
ROSE and ARTHUR BOYLAN
WARD and CURRAN
MARGUERITE FARRELL**

MOST EXTRAORDINARY AGGREGATION OF
ARTISTIC TALENT EVER ASSEMBLED

Above Shows Under Direction of **GEORGE MOOSER**

TEN CENTS

VARIETY

VOL. XXXII. No. 4.

NEW YORK, FRIDAY, SEPTEMBER 26, 1913.

PRICE TEN CENTS.

EMMA BUNTING

ALVA BELMONT

Dramatic

Variety

FRANCES CLARE

LOIS HOWELL

MORPHINE WHITTLE

EDGAR M. MILLER N.Y.

The Schwarz Co.

In their ORIGINAL SKETCH

“THE BROKEN MIRROR”

The Hit of London, Paris and Berlin

“The Broken Mirror” reflected in the Mirror of the World’s Press

Wherever the well-known Schwarz Bros. appeared they were the talk of the town. Their never-failing command of the situation, their drastic comedy work, void of the slightest suggestion of vulgarity, the really excellent interpretation of the idea on which the sketch is based, creates a certain gratitude of the audience, which forms the foundation of their great success.

The unrivalled technique of this capital sketch causes developments of such surprising incidents full of overpowering farce, that the result is one hearty continuous laugh.

After seeing “The Broken Mirror” one understands the meaning of

“TO LAUGH TEARS.”

LONDON “REFEREE”:—

“It is long since I have heard so much spontaneous and whole-hearted merriment at the Hippodrome as there was during the sketch, ‘The Broken Mirror.’”

LONDON “EVENING NEWS”:—

THE BEST SKETCH IN THE WEST END

Out of the excellent programme at the Hippodrome it seems invidious to select any for special mention. But if continuity of laughter and applause may be taken as a criterion of success, then the Schwarz Company were the feature of the performance. Delightful and dexterous from beginning to end, “The Broken Mirror” is one of the most entertaining



sketches that has ever been seen in the West End.

“SOUTH AFRICAN NEWS”:—
THE MIRROR MARVEL AT THE EMPIRE, JOHANNESBURG

The cleverest sketch yet seen in Johannesburg was presented at the Empire on Monday night by the Schwarz Company. In “The Broken Mirror” an original idea has been brilliantly worked up. The story is grotesquely simple and irresistibly funny. The audience was ab-

olutely convulsed with laughter. The climax was received with shrieks of laughter, and no one should miss it.

BERLIN “ORGAN”:—

A storm of laughter is a term often applied without cause by many performers, but the Schwarz Brothers are fully entitled to use this expression when referring to the unrivalled success of their farcical sketch, “The Broken Mirror.” Their artful artistic work creates no end of laughter night after night at the Apollo Theatre, Berlin.

It would be impossible to find anything so complete with comical situations, pantomime, and a finish so surprising, that would match this novelty.

The Schwarz Bros. will never have to be afraid of competitors, as their sketch is not only different, but far above anything ever shown before.

The public acknowledges this with storms of applause.

Engaged for America by **Messrs. Comstock & Gest**
for **“Marianne”** with **Evelyn Nesbit Thaw**, through **H. B. Marinelli**

VARIETY

Vol. XXXII. No. 4.

NEW YORK CITY, FRIDAY, SEPTEMBER 26, 1913.

PRICE 10 CENTS

WESLEY'S SAVOY "FRANCHISE" IS "LOST" IN UNITED OFFICES

U. B. O. "Borrows" Big Time Permit for Atlantic City, to "Inspect" it, and Fails to Return Instrument. Sounds Like Frame Up Against Manager. Clearing Road in Usual Way for "Keith Vaudeville."

The United Booking Offices again reflected the principles under which the big time vaudeville agency is operated the other day, when it "lost" the U. B. O. "franchise" of Louis Wesley for the Savoy theatre, Atlantic City.

The document held by Wesley, according to the tale, was obtained by the U. B. O. through trickery, on the plea its copy of the instrument could not be located. Wesley was asked to loan the agency his "franchise" agreement. Wesley did so, it is said, and has since been unable to secure its return.

The underhand work by the U. B. O. over the Atlantic City "franchise" is probably through the desire of B. F. Keith to play vaudeville under his own name at the New Pier theatre at the seashore resort. This house is due to open within a month or two. It has been reported leased to Keith.

The Atlantic City big time vaudeville situation between Wesley and Keith is about the same as existed between Hammerstein's and the Palace, New York. The U. B. O. attempted to "put the Palace over" against Hammerstein's, but lost its nerve at the crucial moment, the Hammerstein name and reputation instilling a fear into the heads of the agency that caused them to pay Oscar and Willie Hammerstein \$225,000 not to ventilate the affair in the courts, and give the Palace permission to play big time in Times Square.

Wesley also has recourse to the courts, if the U. B. O. violates its own "franchise" by playing big time vaudeville in Atlantic City against him. Mr. Wesley's evidence of his rights was in the written "franchise." With that instrument in the possession of the United Booking Offices, he would have

to find some other means to uphold any legal action he might take. A grand show by the United Booking Offices did not bear fruit. The turn the U. B. O. went after was George Beban and Co. in "The Sign of the Rose."

A route was hurriedly prepared among the U. B. O. managers, at \$1,250 weekly in "road."

COLONIAL, PRODUCTION HOUSE.

Chicago, Sept. 24. It is reported Aaron Jones, of Jones, Linick & Schaeffer, has been considering this week a proposal that the firm turn over the Colonial, now playing pop vaudeville, for musical comedy productions, with the admission prices running to \$2.

Mr. Jones is said to have thought well of it through the people behind the offer, but nothing definite had been reached up to to-day. It is also said the offer would have to be an alluring one to induce the firm to take its pop vaudeville policy out of the house.

MCDERMOTT'S BRIGHT IDEA.

When Billy McDermott appeared at the Bronx Monday morning for rehearsal he found his name out in front of the house in the lights and himself slated for the important position of next to closing on the program.

This was too much for Billy. He struck for an additional \$50 for his week's work.

The house manager explained he had nothing to do with fixing the salaries, but Mr. McDermott remained obdurate and walked out. He was replaced on the bill by Those Four Entertainers.

"Billy the Kid" is again on the one nighters.

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

NORTHWESTERN RUMORS.

Seattle, Sept. 24. Rumors are flying that the Northwestern Theatre Circuit, taking in Calgary, Edmonton and all cities west of Fort Williams, will soon pass into the hands of George J. McKenzie, manager of the Metropolitan, Seattle.

Vancouver, Sept. 24.

Vancouver has been without a theatre for several months owing to the opera house being taken over by the Orpheum Theatres Co., but everything's planned for the road shows to play the Avenue, booked by George J. McKenzie, representing Klaw & Erlanger. McKenzie has arranged to have a new house here during the season of 1914-15.

George J. McKenzie will also handle the new McBride theatre, Victoria (K. & E.), said to have cost \$300,000. He books Bellingham, Wash.

\$7,000 AT WALNUT ST.

Philadelphia, Sept. 24.

The Walnut Street theatre, now a Stair & Havlin stand, came back last week at the dollar scale, giving "Madame X" \$7,000 on the week. The show left here Saturday for Baltimore.

Frank Howe, when he had the house, was implored to cut the scale from \$1.50 to the even money, but his pride kept him back.

MUSICAL "KISS ME QUICK."

Philip Bartholomae will change his farce "Kiss Me Quick" into a musical comedy, the music to be supplied by Silvio Hein. This is to be done almost immediately, with most of the present cast retained. The new version of the piece is to open in Chicago in a few weeks—as quickly as the revised and musicalized manuscript can be made ready.

A special feature is to be made in the Chicago presentment of eight of the most expensive "show girls" that can be gotten together—and some show ladies are very expensive.

Broadway's funniest sight just now, barring Doc Steiner unshaved, is Carter De Haven's new derby.

TOO MANY PARTNERS.

The opening of an English adaptation by George H. Broadhurst of the Yiddish play "Style," and renamed "Today," has been postponed and the time held for it at the 48th Street theatre given to "The Smoldering Flame."

The production is being financed by a corporation composed of Broadhurst, Max Willner, manager of several Yiddish enterprises, Harry Von Tilzer and Minnie Seligman.

Constant bickering marks the preliminary preparations, the four partners being constantly at loggerheads regarding the business affairs. Apparently each of the four looks with more or less suspicion upon the others. All checks must be signed by the full quartet.

Miss Seligman expressed herself as unwilling to advance money to the actresses for costumes, alleging that throughout her histrionic career such courtesy was never accorded her. Von Tilzer's principal objection to handing over coin to members of the cast prior to the opening was the fear that "they might die."

This state of affairs continued for several days until, utterly disgusted with the thing, Broadhurst threatened to wash his hands of the entire affair so far as the business end was concerned, and to bring suit for damages in the event his piece was not furnished with a first-class production.

MET. WILL TRY IT.

"Der Rosenkavalier," which came within an ace of being presented in New York in elaborate style by Fred C. Whitney and was abandoned at the time because of the great expense it involved, is to be produced here after all.

The Metropolitan Opera Co. plans a production of the Strauss opera the coming season.

LORAIN AT \$500.

Chicago, Sept. 24.

Lillian Loraine returns to vaudeville next Monday at the Palace here. She has been booked for five weeks in the middle west by the Orpheum Circuit, receiving, it is said, \$500 weekly.

ENGLISH HALLS RACING TO BUILD "CAPITOL STEPS"

Hippodrome and Alhambra Striving to be First to Show London Grand Staircase as Used at Winter Garden, New York. Alhambra Seems to be in Lead. Hippodrome Has English Rights to it.

(Special Cable to VARIETY.)

London, Sept. 24.

There is a fast race on between the Alhambra and Hippodrome to show London "The Capitol Steps," as in "The Passing Show of 1913," now playing at the Winter Garden, New York. Crews are working on the scene night and day in both houses. From reports it seems as though the Alhambra is in the lead, although there is no certainty which will win out.

The Hippodrome is having the assistance of Ned Wayburn, who was producer for the Winter Garden's piece. He arrived here on the Mauretania.

Albert de Courville, manager of the Hippodrome, and A. Charlot, director at the Alhambra, were both recently in New York, where they saw the show at the Garden. Each of the London halls mentioned plays revues.

The Alhambra is waiting to present its revue until just before the Leoncavallo operette by the Hippodrome is to be shown.

The Hippodrome and the Alhambra expect to produce new revues Oct. 6. The operette may be seen at the Hippodrome instead of the Prince of Wales', as first announced.

While in New York Mr. de Courville of the Hippodrome arranged with the Shubert for the English rights to the "Capitol Steps" scene.

NICELY AT OLYMPIA.

(Special Cable to VARIETY.)

Paris, Sept. 24.

Clemons and Dean, colored, opened at the Olympia Sept. 18, doing nicely.

BERLIN HOUSE OPENS.

(Special Cable to VARIETY.)

Berlin, Sept. 24.

Meinhard Bernhauer's third theatre, Komedienshaus, opened successfully with Raoul Auernheimer's clever comedy, "The Fashion Couple."

THAW FILM ABROAD.

(Special Cable to VARIETY.)

London, Sept. 24.

The genuine Harry K. Thaw films, taken by Hal Reid, were shown here privately Monday night and have been well booked throughout London and the country; also the continent.

ADDING TO N. Y. OFFICE.

(Special Cable to VARIETY.)

Paris, Sept. 24.

Joe Shoebidge, of the H. B. Marinelli agency, who has been in the London office, sails today on the Olympic to take charge of the English business of the concern in the New York office.

George Banael, formerly of the London office (a son of the manager of the Folies Bergere, Paris) re-enters

the Marinelli employ and accompanies Shoebidge to America to assume the direction of the French business for the New York branch.

Maurice Rose continues in charge of the American business with the local Marinelli agency, as does Max Lowe.

NERVY TANK ACT.

(Special Cable to VARIETY.)

London, Sept. 24.

At the Olympic, Shoreditch, there was presented "Splash Me," an undressed production with a huge tank. It has been booked throughout the London Gulliver halls and is the nerviest affair possible.

BUSY MME. RESIMI.

(Special Cable to VARIETY.)

Paris, Sept. 24.

It is reported that Madame Resimi has contracted with Oswald Stoll to supply 50 minutes of entertainment at the London Coliseum for a period of one year, commencing with operetta by Scotto.

It is also understood that the Wollheim agency negotiated with Madame Resimi to take the entire Middlesex Revue (known as the French Revue) to New York for \$7,500 weekly, presumably for the Shuberts.

\$4,000 FOR ROBEY?

(Special Cable to VARIETY.)

London, Sept. 24.

It is being said about that George Robey has stated he received an offer of \$4,000 weekly to appear in America. Robey is a favorite music hall star of London.

MARCUS MAYER RETURNING.

(Special Cable to VARIETY.)

London, Sept. 24.

Marcus Mayer sailed for New York on the Philadelphia Sept. 20, much improved in health.

While convalescing he has been promoting some patent rights.

ANOTHER VAUDEVILLE HOUSE.

(Special Cable to VARIETY.)

Berlin, Sept. 24.

The Cines Nollendorplatz is now a vaudeville house. Alfredo, an American violinist, opened there and made a hit.

FALL DOWN IN GERMANY.

(Special Cable to VARIETY.)

Berlin, Sept. 24.

The English production of "Alexander's Ragtime Band" failed to score at the Apollo.

"PEER GYNT" NOT BAD.

(Special Cable to VARIETY.)

Berlin, Sept. 24.

The Lessing theatre opened with a presentation of "Peer Gynt," which has many good points and will hold some time.

"EN DOUCE" PRODUCED.

(Special Cable to VARIETY.)

Paris, Sept. 24.

The new Comedie des Champs Elysees, under the management of Leon Poirier, left the path of comedy Sept. 18, when a revue "En Douce," by Jean Bastia and P. Ardot, was produced.

This production met with a fair reception. It needs pruning, but is well played by Mistinguett, Catherine Fonteney, Maid Gipsy, Eva Reid, Arvel, Beaulieu, C. Dechamps, Berthier and Paul Ardot (part author), who has recovered his health again sufficiently to play.

The revue is well mounted. Newalt, an alleged English dancer, did nicely.

Mistinguett, in a scene describing her marriage with M. Mayol, is declared to be offensive. Mayol protests and threatens litigation.

HAYDN COFFIN'S GOOD ONE.

(Special Cable to VARIETY.)

London, Sept. 24.

Haydn Coffin appeared at the Oxford Monday in a tabloid production, "Nobby, V. C."

It is the best short musical comedy offered here in years.

"THE FUGITIVE" BIG.

(Special Cable to VARIETY.)

London, Sept. 24.

"The Fugitive," a play tried out at the Court theatre last week, opened big. It goes to the Prince of Wales' Theatre.

It is the best short musical comedy offered here in years.

"THE FUGITIVE" BIG.

(Special Cable to VARIETY.)

London, Sept. 24.

"The Fugitive," a play tried out at the Court theatre last week, opened big. It goes to the Prince of Wales' Theatre.

It is reported here the pop vaudeville theatres in Germany are not doing as well as they should be, to carry good acts for extra attractions.

SOLAR GETS BACK.

(Special Cable to VARIETY.)

London, Sept. 24.

Willie Solar has been forgiven by the Hippodrome management and is topping the vaudeville bill at the house this week. He is engaged to remain at the Hip for ten weeks.



R. M. BICKERSTAFF

Has severed his association with The United States Printing & Lithograph Company (Russell-Morgan Print) after many years as manager of their New York Sales Office. He will, beginning Oct. 1, assume the management of the NEW YORK OFFICE of THE NATIONAL PRINTING & ENGRAVING COMPANY at 136 WEST 53D STREET.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Oct. 8, Mr. and Mrs. Lawrence Johnston (Campania);

Oct. 4, Keith and Kernan (Caledonia);

Oct. 4, Mr. and Mrs. Joe Jackson, Cecil Beresford (Olympic);

Oct. 2, Mrs. Manuel Herzog, Master Harry Herzog (Kr. Aug. Vic.);

Sept. 24, Mazie King (Lusitania);

Sept. 23, Mrs. Alfonso (Amerika).

(Special Cable to VARIETY.)

London, Sept. 24.

Sept. 27, Mildred Grover (New York);

Sept. 24, Max Lauber, Charles Howe (Kr. Cecilie);

Sept. 24, Sapper O'Neill, George McDonald, Mr. and Mrs. J. Shoebidge (Olympic—other sailings on Olympic reported last issue VARIETY).

San Francisco, Sept. 24.

Sept. 23 (for Sydney), Mrs. Fred Niblo (Josephine Cohan), Mahoney Bros., Dixie Southern, Kimball Brothers, Weaver-Schultze Trio, Hubanik and Co., Valentine and Bell; (for Honolulu) Monte Carier, Nat Holt, Frank Harrington, George Weiss, Harry Hallen, George Archer, Joe Carter, Claude Morton, Dee Loretta, Del Estes, Blanche Gilmore, Grace Garcia, Babe Garcia, Elsie Pierpont, Addie Beer, Lillian Walker, Gere Alvarado, Nellie Morey, Bessie Archer (Sonoma).

Paris, Sept. 16.

Sept. 16 (for Buenos Aires—Seguin Tour), Ferijeh;

Sept. 10 (same), Salo and Lyon's Trio, Vally, Daumiller, Boggio Trio.

LISTEN TO HIS STORY.

(Special Cable to VARIETY.)

Paris, Sept. 24.

The Folies Bergere has booked Quadrstein to open Sept. 26. He will describe from the stage how the pearl necklace was found in London.

"MIRACLE" IN DRESDEN.

(Special Cable to VARIETY.)

Berlin, Sept. 24.

"The Miracle" opened at Dresden and is doing a big business.

GOOD FUN; WEAK MUSIC.

(Special Cable to VARIETY.)

Berlin, Sept. 24.

At the Theatre Westen, the operette "Gräfin Fif" is well liked. The book contains much humor, but the music is weak.

JONES' NEW PLAY FAILS.

(Special Cable to VARIETY.)

London, Sept. 24.

Henry Arthur Jones' new play, "Mary Goes First," was presented at the Playhouse, Sept. 18, with Marie Tempest in the stellar part. It is a failure.

NORWORTH FAMILY'S INCREASE.

An increase in the Jack Norworth family in the future is the latest rumor.

Mr. Norworth was married in Chicago last winter, shortly after the Norah Bayes Norworth divorce decree had been entered.

GREAT START FOR ROAD SHOWS; TWO OPEN TO CAPACITY HOUSES

Comstock & Gest's Three-Star Combination Turns 'em Away at Allentown. John Cort's Anna Held Show Does \$2,700 on the Day at Richmond. Advance Sale for Both Attractions Very Heavy. Sell-Outs Reported Before Shows Open.

Allentown, Pa., Sept. 24.

The Comstock & Gest vaudeville road show, with Gertrude Hoffmann, Lady Constance Stewart-Richardson and Polaire featured, opened here Monday night to a turnover. The advent of the troupe was the talk of the town for the day; \$2,350 was the gross for the one performance.

The local paper gave the show a splendid notice, calling it a "marvelous production." Alan Dale came down from New York to see the performance, wiring his criticism for Tuesday morning's American.

Besides the stars, the troupe has Leo Nino, Daix and the Apollo Trio, all foreign acts. Two dollars was the top price here. The advance emptied the rack before the show came in.

From here the triple alliance left for Easton, then plays Reading, and goes in the Belasco, Washington, Thursday for the remainder of the week. Next week it plays Harrisburg, Altoona, Johnstown, Cumberland and Baltimore the last two days. Its first week stand will be Philadelphia.

Easton, Pa., Sept. 24.

The Comstock & Gest Hoffman-Polaire-Richardson show played Tuesday night, to capacity, giving one performance. The house sold out Monday.

Reading, Pa., Sept. 24.

The sale for the Hoffmann-Richardson-Polaire attraction completely cleaned the box office hours before the troupe arrived. The people here looked upon it as bigger than a circus.

Richmond, Va., Sept. 24.

The Anna Held company of specialty artists, in a vaudeville road show headed by the comedienne herself in a pretentious offering called "Mlle. Baby," is an undoubted winner. The tour was opened at the Academy here Monday, and although the box office scale was advanced to the \$2 scale, two capacity audiences viewed the offering with approval. The local reviewers were enthusiastic in their praise. It's a very strong combination, the best of its kind ever seen here.

Miss Held and her company of 15 were the popular feature of the organization. The star was extremely well received and her vehicle voted a brilliant success. The Imperial Pekinese Troupe scored in an important position. Francis and Florette danced gracefully and were rewarded with applause. Hirschel Hendler, pianist, was entertaining. George Beban and Co., in "The Sign of the Rose," more than pleased. Andrew Mack, with songs and stories, went very big, and Charles Ahearn and company brought the show to a laughing close with their comedy.

In Miss Held's sketch company Charles Udels and Roland Bethnoly were singled out for special honors.

The Held show did \$2,700 here on the two shows, taking in \$700 at the matinee and \$2,000 at night. This may result in a change of matinee prices. Here the charge for the two shows was the same, running to \$2, which kept the afternoon attendance down. At \$1.50 scale for the matinee the day's receipts would probably have been swollen to \$3,500.

Ira F. Cass is in charge of the show, representing Mr. Cort.

Cort's Lillian Russell show opens its tour Monday at Albany, N. Y.

The Evelyn Thaw company, under the direction of Comstock & Gest, also starts out the same day.

An effort made last Friday afternoon to "steal" an act away from the Anna Held show by the United Booking Offices did not bear fruit. The turn the U. B. O. went after was George Beban and Co. in "The Sign of the Rose."

A route was hurriedly prepared among the U. B. O. managers, at \$1,250 weekly, it is said, the same salary Beban is receiving with the Cort company. From reports Friday the U. B. O. could only secure the start of a season's route from its houses. Beban is reported not to have been aware of the U. B. O.'s attempt to have its managers sign him. He left with the remainder of the troupe Sunday night. The Cort New York management was aware of the U. B. O.'s try while it was going on, and got in communication with Beban.

"THE JUDGE" COMING BACK.

Walter C. Kelly is oceanward bound to New York, coming in on the Olympic which sailed from the other side Sept. 24. Marie Lloyd is also on the boat. She is due to open at the Palace, New York, for her first return engagement over here.

Mr. Kelly is announcing his arrival in the advertising section of this week's VARIETY. As a professional globe trotter, Mr. Kelly, internationally and popularly known as "The Virginia Judge," is giving ocular proof of his wanderings in the advertisement by quoting from press reviews in all countries where humor in English can be given.

It is some time since Kelly appeared in America, his home, but unlike many other noted stage persons, "The Judge" can travel abroad in safety—he has an act no one has even been able to duplicate, and so exclusive is the class Mr. Kelly is in, no one has even tried it.

MUST'N'T DISPLAY WEALTH.

No more are the agents' automobiles, flying machines, etc., to be found in front of the Putnam building—nor at the Palace. No more are the "2½ per centers" to be found proclaiming from the housetops the extent of their real estate holdings or stock exchange speculations.

The order has gone out from "head-quarters" that in future there must be no ostentatious display of wealth, on the ground that it tends to create an undercurrent of anarchy on the part of the performers.

When the late H. H. Rogers was vice-president and general manager of the Standard Oil Company he issued a similar manifesto to the directors of the corporation, fearing adverse legislation might be inspired by any abnormal display of prosperity by those in control.

Nowadays, if you talk to a booking agent about his income, you will be greeted with a dismal wail of his poverty, a dissertation on his enormous office and operating expenses and all about how hard it is for him to make both ends meet. But it's "bull." They are all "under cover," by express orders.

The "men upstairs" know the agents are grafting, and getting theirs in large chunks, but as "the men upstairs" are also grafting (on a larger scale) they don't want it talked about. The little fellows might tell others how it was done in an effort to explain the high cost of living on the split commission system.

NEW TWO-ACT IN OLD TURN.

Sam Weston and Angie Wiemers are going out under the direction of Georgie White, in the former White and Coverdale dancing turn.

PATERSON A TWO-A-DAY.

Paterson, N. J., Sept. 24.

Commencing Oct. 13, A. M. Brueggeman's Empire Theatre, which closed with a stock company Saturday night, will play vaudeville twice daily, using eight acts supplied by Chris O. Brown, of New York.

Mr. Brown will make this town the starting point for the Sullivan-Considine road shows when the Empire opens.

A "UNION SQUARE" BUNK.

The defection of Rush Ling Toy from the United Booking Offices circuit has left the eastern two-a-day houses hungry for a good Chinese magician act to take the place made vacant by Ching Ling Foo.

This week "Houan Yuan" is being carefully watched at the Union Square. The "Square" bunk turns out to be the old Nixon Okito act tried out at Brighton Beach several seasons ago and which got no further.

LOEW BAR TAKEN OFF.

The ban against the United Booking Offices agents in the Loew houses has been removed. It was in effect only a few days, when the Loew people discovered U. B. O. agents were paying admission into their theatres. Not wishing to be judged as having placed the bar for the purpose of making money it was at once removed.

THROUGH WITH SAHARET.

Chicago, Sept. 24.

Fritz von Frantzius has applied to the courts to be rid of Saharet, the dancer, whom he married in New York last summer.

In his allegations, the broker husband asserts that he has discovered why his wife preferred a room at the Bismarck Hotel to her palatial home in George street. He alleges that his wife registered as C. S. Rose in room 324, while her dancing partner, Jose Florido, was registered in room 326.

Von Frantzius paid a visit to his wife Sunday afternoon, and found Florido there. Then followed a scene. Next, lawyers were consulted, and there was a family pow-pow, with lawyers present, and an attempt was made to adjust matters.

It is said that von Frantzius offered the dancer a big sum if she would consent to being divorced, but it is also said the danseuse refused.

Saharet, who is to go to San Francisco from here, evaded service in the divorce libel.

JACK KOHL AT WORK.

Chicago, Sept. 24.

Jack Kohl, brother of the managing director of the Western Vaudeville Managers' Association, has returned to Chicago after an extended visit east and will hold down a desk in the "Association" offices, supplying the Academy with its bills.

SHUBERTS TAKE ANOTHER.

Another standard act was lifted out of big time vaudeville Wednesday when the Shuberts signed Alexander and Scott.

ARMSTRONG WANTS \$1,000.

Paul Armstrong is asking the vaudeville managers \$1,000 weekly for his sketch, "When Woman Proposes," now playing at the Union Square for its first week in New York.

ALL RIGHT, BUT—

Chicago, Sept. 24.

It is understood a consolidation of all booking offices on the independent 'st will take place during the present season.

This move would bring all offices excepting the Sullivan-Considine and Western Vaudeville Managers' Association under one roof.

The question of the possibility of internal battles hasn't been given any consideration.

PIERMONT WITH MORRIS.

Monday next Benny Piermont starts in charge of the bookings for the vaudeville used in connection with the New York Theatre, managed by William Morris.

AFTER ACTS IN CHI.

San Francisco, Sept. 24.

Representative Shepard, of the Brennan-Fuller Vaudeville Circuit in Australia, plans a departure for Chicago this week, where he goes to book a large number of acts. He expects to be away three weeks.

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

BOSTON'S MAYOR VETOES KEITH'S RAGTIME DANCES

Will Not Allow Keith's Theatre, Boston, to Invite Audience on Stage After Performance. No Boston Paper Notices It. Keith's May Give Dancing Contest With Mayor's Sanction.

Boston, Sept. 24.

The public dancing scheme which the Keith interests endeavored to "put across" at the big National house has been given a death wallop by Mayor John F. Fitzgerald personally. For some reason no mention was made in the daily press of the idea, exclusively published in *VARIETY*, and for some other reason no official action was taken by one of the "public censors" to whom Mayor Fitzgerald has been entrusting much of the morality supervision in theatres and dance halls.

The mayor has absolute control over the licenses of theatres and has the rather disconcerting habit of informing managers occasionally that if they do not accede to certain regulations they lose the privileges of opening their doors.

The scheme might have been a good one if it had been permitted. Boston is dancing crazy, mainly on the forbidden fruit theory that has kept them from doing the tango in any public hall. The idea was to close the show shortly after ten, keep the orchestra playing and allow the public to go upon the stage and use it as a dance hall for about half an hour. This is termed by Mayor Fitzgerald as too indiscriminate for the safety of the sacred public morals of Boston and Keith was told bluntly that it would have to stop. It did.

The National has also been considering a scheme of having public contest dancing with a grand finale for prizes Saturday night. It is understood that the Mayor of Boston will not forbid this move. Nothing will be done by the management along this line in the immediate future, however.

FOUL PLAY SUSPECTED.

The body discovered last week at Hastings-on-the-Hudson, N. Y., has been identified as that of Max Garfinkle, an acrobat who worked with a vaudeville troupe until his disappearance. Near the body was found a slugshot made of stones in the end of a silk sleeve.

The police declare that the man was killed by a blow on the head which crushed his skull. They are looking for a woman, whose strange actions near the place where the body was found aroused suspicion.

INVITING POLICE ATTENTION.

In an endeavor to keep pace with activities in the legitimate, the Palace management will make a bid for the attention of the police authorities by presenting for the week of Oct. 6, Olga Nethersole in her famous staircase scene from "Sappho."

When Miss Nethersole presented the full play at Wallack's a dozen or so years ago she and her leading man, Hamilton Revelle, together with the

manager of the attraction and the house lessee, were indicted and held for trial charged with offending public decency.

If business at the Palace does not improve shortly, it may be necessary for B. F. Keith himself to make another visit to New York.

S-C GAYETY DISPOSED OF.

Indianapolis, Sept. 24.

The Gayety opens with Sullivan-Considine vaudeville next Sunday. This is the house left outside the booking sheets in the Empire-Columbia Burlesque Wheel merger of last spring.

The S-C company has leased the establishment. M. T. Middleton is the manager under the new regime.

SUIT ON TRADEMARK.

L. Leichner, the Berlin toilet goods man, has brought suit against the firm of W. Reichart, of Berlin, in the German courts against the latter's alleged infringement of the Leichner trademark.

Leichner claims Reichart is using his styles, boxes and packages here and abroad. He will also bring a similar action in the United States.

STALLED TOO LONG.

Chicago, Sept. 24.

Fred Barnes had secured contracts for Power's Elephants from the Western Vaudeville Managers' Association for the Grand, St. Louis and the Kedzie, Chicago, with other time laid out to follow.

Upon Ethel Robinson, manager of the park and fair department learning that Barnes had put one over, a discussion arose and in the meantime Walter Keefe relieved the "Association" of the act. The elephants will now play opposition to the W. V. M. A.

POP INVADES EXCLUSIVE TOWN.

Montclair, N. J., Sept. 24.

The new Montclair theatre, the first amusement house to be built here, seating 1,300, opened Sept. 11 with a pop vaudeville policy.

The Montclair is controlled by the Michelfelder Bros., Charles H. Berryman, manager, and is at Valley road and Bloomfield avenue, the exclusive neighborhood, where many millionaires reside.

MANAGER CHANGES FRONT.

Spokane, Sept. 24.

Mayor Hindley barred the Hal Reid-Harry Thaw pictures at the Orpheum. Manager Muller appealed to the City Council, which upheld the mayor.

Muller announced he would run the pictures anyway and under the promise of excitement the house was packed Sunday, but Muller announced at the last minute that he had changed his mind.

BOYCOTTING PUBLISHERS.

The poor, downtrodden music publisher continues to have his troubles. It seems to be one thing after another. After passing through a most disastrous summer, vainly struggling to maintain prices, gathering together manuscripts for a strenuous fall campaign, and the dozen and one other heart-breaking and nerve-racking difficulties to be confronted with, out of a clear sky comes just one more problem to be met.

As is very generally known, there are but two effective ways of "making," or popularizing, a song. They consist of having them sung in the vaudeville houses and at Cabarets. Of recent years the former was accomplished by paying the singers weekly a stated sum and the latter by sending "pluggers" around to sing them.

The regular Cabaret performers have reached the conclusion that the "pluggers" are encroaching more and more on their preserves. Heretofore, with a popular song, they found it profitable to worm themselves in and out and around the tables, and the louder the applause, the more popular their personal services became. They find, however, that the publishers and song writers themselves are supplying this class of entertainment free of cost to the Cabarets. Originally it merely served to assist the regular paid entertainers, but with the increased competition in the publishing business, this form of "plugging" has come to such a pass that the salaried performers are being edged out more and more. The owners of Cabarets have discovered this and have cut salaries and decreased their staff of artists.

The performers realize that in time the "plugging" will increase to such an extent that the Cabarets will not only demand that the publishers furnish them with free talent, but pay them besides. So they have had a meeting and unanimously decided that in future they will, as far as possible, refrain from using the songs of the publishers who are most flagrant offenders in this respect.

"BRINGING UP FATHER" STAGED.

Gus Hill has taken over the stage rights of George McManus' comic series in a New York newspaper, "Bringing Up Father." The company is being organized. Hill's record stands a lap and a half ahead of his nearest competitor in the cartoon staging stakes.

He recently came back from a tour during which he visited his six companies on the road playing "Mutt and Jeff."

HAVERHILL ACADEMY RESTORED.

Haverhill, Mass., Sept. 24.

The Academy, destroyed by fire in 1911, is being rebuilt. The work will cost \$75,000. Fred Lovett will be booking manager and the house will play vaudeville, opening as near Oct. 15 as possible. Edward Cuddy, a former Lawrence newspaper man, now in Brockton, will be treasurer.

The house will be a downstairs playhouse with a capacity of 1,500.

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

BARD'S COMPANY COMING.

In addition to Wilkie Bard, due to make his first American appearance at Hammerstein's Oct. 20, there will be Bard's company, consisting of about four people, who will assist the famous English entertainer in his "song-productions." Bard has become noted through equipping lyrics with a setting and a tale.

Accompanying the Englishman also will be George Arthurs, a composer, who has written most of the Bard songs, and many of those made popular by Alice Lloyd on this side. Mr. Arthurs was the author of "Hello People," the song hit of "Havana" at the Casino, New York.

Miss Lloyd, who arrived in New York to-day on the Mauretania, is said to have new Arthurs songs for her next repertoire. They will be heard when the English girl heads the Alice Lloyd Road Show. It is to start out the latter part of October, and will be managed by William Morris. All British acts will surround Miss Lloyd, according to report, which says the Lancashire lassies have already been engaged with Albert Chevalier in prospect.

The first intention of Mr. Morris to have an English bill around Miss Lloyd has been abandoned. Morris is working out a new idea for her road show. American acts will be included in it.

POP FOR HALF WEEK.

Elizabeth, N. J., Sept. 24.

Hurtig & Seamon's new theatre here will open Oct. 6 with the Hoffmann-Richardson-Polaire show. The house will play pop vaudeville three days weekly, taking in combinations for the remainder of the time. No booking agent for the vaudeville has been reported.

The theatre seats 2,300.

"IDEAL" IS FINED.

Harrisburg, Pa., Sept. 24.

"Ideal," the vaudeville posing act, was fined \$50 here by the Mayor under the disorderly practices act. She posed on the banks of the river in a representation of "September morn" before a crowd of townspeople.

"BROKEN MIRROR" HERE.

"The Broken Mirror," a foreign act, opens with "Marianne," the Evelyn Nesbit Thaw show under the direction of Comstock & Gest, at the West End, New York, Monday.

It is the Schwarz Bros.' turn and one that has been widely copied in Europe and America. The Schwarz's have been active in proceeding against pirates and were successful in stopping a number of "copy acts." They put on "The Broken Mirror" three years or more ago. This is their first visit to this side.

It was reported some time ago the Orpheum Circuit had ordered and booked a "copy" of the Schwarz act, but that it was taken off shortly after being produced.

The H. B. Marinelli agency secured the "Mirror" number for the Thaw show. A contract for 25 weeks with Comstock & Gest is held by the act.

"ASS'N." MANAGERS BUNKED; KOHL HANDING IT TO 'EM

Bars One Firm of Agents and Places Stock of the Simons Agency on Sale. Wants to Restrict Booking Business of Western Vaudeville Managers' Association to His Own Agency. Managers May Rebel.

Chicago, Sept. 24. C. E. Kohl, managing director of the Western Vaudeville Managers' Association, pursuing his usual eccentric governmental methods, notified the Beehler Brothers Agency this week that hereafter the "Association" doors would be closed to it.

Kohl gave no reason for his action, which has caused considerable worry among the several smaller agents solely dependent upon the "Association," but it is thought he intends to revert to the old monopolistic rule of ten per centing in the "Association," reserving that special right for the John Simons office, which Kohl himself financed and is understood to own. It is probably planned to bring the new order into effect after the directors meeting scheduled for Oct. 6.

Considering that Kohl was lifted practically from oblivion to the managerial office of the big western agency on his promise to abolish the closed door system, his new attitude assumes the proportions of a lugh double cross to the various managers who accepted his word of honor and implored the directors to place him at the head of the institution. At that time Kohl denounced the single booking system as a "raw grafting scheme," but then Kohl was seeking the aid and patronage of the managers.

However, it is a question if the circuit heads will accept Kohl's plan, for it was the same thing that came close to disrupting the agency less than a year ago and it is understood the managers are quietly arranging to combat any attempt to coerce them into patronizing the Kohl-Simon office exclusively.

Another angle of the situation has to deal with the several agents who will very likely be forced out the same as the Beehlers. When the "Association" doors were thrown open, those admitted renounced the independent time and it is hardly possible that the independent offices will welcome them upon their eviction. The whole business closely resembles John J. Murdock's methods, especially since Kohl is not generally credited with being an inventive genius any more than he is considered a good executive.

Tuesday the stock in the John B. Simons Agency was peddled around the "Association," most of it being bought up by those on the inside. It is understood the ten percenters will shortly be weeded out until the exclusive booking privilege is held by the Simons Agency.

Mrs. Caroline Kohl is at present in New York.

AGENT CAN'T MAKE GOOD.

Chicago, Sept. 24. Harry Springgold and Tim MacMahon are in the midst of a controversy

over McMahon's "Pullman Porter Maids." It seems the agent guaranteed the producer 20 weeks for the act, but when he came to route it the 20 weeks were not forthcoming. It is not an easy matter to secure 20 weeks for any act in "The Association" at present.

McMahon demands that Spingold, having guaranteed the work, will have to make good, as he brought the act out here and started them going.

"LEPPING" TO COAST.

A long "lep" was started last week when Musette, the violiniste, left New York, direct for the San Francisco, where she will appear for two weeks with an entertainment feature of the Mechanics' Fair. The booking was made by the Allen-Epstin agency.

Transportation both ways was furnished Musette, who is to follow the local run by a concert tour of four weeks through California, under the direction of the fair management.

BLAIR TO BOOK ISLANDS.

San Francisco, Sept. 24. Sam Blair, formerly connected with Ye Liberty theatre, Honolulu, is back in San Francisco. He will act as booking agent for the Consolidated Amusement Co., taking the place of Richard Kipling, resigned. The selection of acts for the Hawaiian Islands Circuit will be up to Blaire.

CORBETT WITH MARK-BROCK.

Buffalo, Sept. 24. Commencing in November James J. Corbett will play around the Mark-Brock pop vaudeville circuit, starting at this point, it is said, in opposition to Shea's, the big time house here.

NO HALF INTEREST.

Chicago, Sept. 24. Aaron Jones denies the report that he was about to take over a half interest in the Kedzie, the West Side pop vaudeville house owned jointly by Wm. Malcolm and Eddie Hayman.

AL. RINGLING DEFENDANT.

Milwaukee, Sept. 24. Mrs. Alfred T. Ringling, wife of the circus man, testified yesterday before Judge E. Ray Stevens in her suit for divorce. She charges desertion four years ago and demands custody of their 18-year-old son, Richard T. Ringling, and an equitable division of her husband's wealth for her own and son's support.

After an hour's session adjournment was taken. Alimony will be fixed by agreement. The court reserved decision on the divorce plea.

BIG CLOWN NIGHT.

The first public Clown Night of the season was held at the Comedy Club Saturday night (Sept. 20) and yielded the largest receipts of any day in the history of the club. Over \$670 was realized.

In addition to several single turns there was presented "The Cure," a burlesque on "The Lure," with George LeMaire, George White, Franklyn Ardell, Francis Morey, George McKay and Walter James in the cast. Then there was a travesty entitled "Uncle Thomashefsky's Cabin," played by Jack Curtis, Harry Green, George White, Franklyn Ardell, Ben Schafer, George Morton, Sam Shannon.

"The Knockers' Club," a satire, was given by Frank Conroy, George Le Maire and George McKay. "Talking It Over With the Wife," a comedy skit, was presented by Conroy and Fred Neice.

The two Clown Night authors, Tommy Gray and Felix Adler, did a sidewalk conversation and parody singing turn, entitled "Seeing the Author."

So great has been the demand for tickets for these affairs, that the board of directors of the Comedy Club is considering the feasibility of hiring a Broadway playhouse for some Sunday evening and throwing open the sale of tickets to the public for a gala affair.

Nov. 1 there will be another Ladies' Night, the chief event scheduled for that occasion being a burlesque entitled "Come Back to Aaron."

NEW CORPORATIONS.

Albany, Sept. 24. Among the new corporations formed in this state were:

- The 1176 DeKalb Avenue Co., theatricals, \$25,000; Edward S. Keough, Mary V. McGuire, William H. Haywood, 472 Van Buren street, Brooklyn.
- University Theatre, Inc., of Buffalo, \$20,000; Moses Straus, Morton H. Schwartz, Joseph B. Friedman, all of Buffalo.

Georgetown, Del., Sept. 24.

The following charters have been filed for amusement corporations at the state department, Dover, Del.:

- The Chicago Feature Film Co., Wilmington, Del., capital stock, \$200,000. Incorporators, Herbert E. Latter, W. J. Maloney, Oscar J. Reichard, all of Wilmington, Del.

The United Film Corporation, New York City, capital stock, \$1,000,000. Incorporators, Frederick J. Collins, William S. Milliken, New York.

New England Amusement Co., Providence, R. I., capital stock, \$75,000. Incorporators, James W. Lees, William A. Lees, John Williams, all of Providence.

The Motor Square Garden Amusement Co., Pittsburgh, Pa., capital stock, \$15,000. Incorporators, William M. Tobin, R. C. Henry, Frederick J. English, all of Pittsburgh.

The Ocean City Pier Co., Wilmington, Del., capital stock, \$225,000. Incorporators, Oscar J. Reichard, W. J. Maloney, Herbert E. Latter.

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

BOSTON BRANCH BUSTING.

Boston, Sept. 24. More shifting in the United Booking Office here. J. K. Burke has been dethroned as manager and his place is now filled by Charlie Fraser, one of the booking agents. He was the original U. B. O. booking man in this town.

Before getting the job as manager, Fraser made a month's trip through the provinces and got himself about seven weeks' booking, or rather, that is what he is now offering the big acts. It is thought the shifting in this office will cease for a while at least. There have been many changes in its short life. Burke was the first one on the job. He opened the office and brought in Fred Mardo, who was then booking with Marcus Loew, and Jeff Davis, who was doing the same stunt for Sheedy.

From the first day that the "big" office opened there was internal strife apparent. The agents did not get along very well. Too much good work on one man's part and a bit of jealousy on the part of the others. This did not tend to make peace in the office.

The office was not making any money. Burke was called back to New York and J. J. Clifford sent on to take charge. Matters grew worse instead of better.

Burke had to come back again. Fraser went on the road, and it is said that there was an understanding that he should have the managerial position when he returned. He has the job now. It is charged that there was quite a stand in New York among some of the real business heads of the U. B. O. to make Fred Mardo the manager instead of Fraser, but that D. F. Hennessy, Burke, J. J. Murdock and Lester Mayne refused to have Mardo in that position. Their objection was based on Mardo being a Hebrew.

Fred Mardo is now doing three-fifths of all the local booking and has forty-eight different houses to fill every week. Davis is doing some of the work that Fraser did before he became manager.

To all inquiries regarding the whereabouts of late Manager Clifford, information was tendered that he was on a "vacation." Now they tell the truth about his getting through. More sledding and shifting is coming, according to those who have inside "info."

NOT IN THE OLDEN DAYS.

A composer of popular ditties drove down Broadway Monday in an automobile.

An observer remarked: "Take a look. Beethoven and Mozart got almost as much money as he does."

BILLPOSTERS ATTACK FRAUD.

Spokane, Sept. 24. The Billposters association of the Pacific coast, in convention here, arrayed itself strongly against fake advertising and pledged itself to fight the exploitation of unscrupulous schemes through the billboards.

Another subject being discussed is increased efficiency in small town plants. The election of new officers has been put over until the next meeting in San Francisco during February.

RESPITE IN SMALL TIME SCRAP; ALL SHOWS DOING BUSINESS

Philadelphia Vaudeville Resting Following Aggressive Action Taken by Nixon-Nirdlinger Faction. One Warrant Only Served. Ching Ling Foo Playing for N-N Against Pauline for Loew.

Philadelphia, Sept. 24.

Things quieted down in the vaudeville war following the swearing out of warrants for Marcus Loew and eight others by F. G. Nixon-Nirdlinger charging the defendants with "trespass, conspiracy and restraint of trade." Eugene Myers, manager of the Metropolitan Opera House for Loew, is the only one so far who has been served with a warrant. The others named are: Marcus Loew, Chris O. Brown, Jack Goldberg, Joe Schenck, William Atwell, Isaac Kupver and Louis Wesley.

Myers was released on his own recognizance by Magistrate McFarland for a further hearing. None of the other warrants had been served. Nirdlinger stated Monday he intended going through with the fight now that it had started in earnest and declared he was forced to this action to protect his business.

Louis Wesley was said to have come over for the purpose of having the warrant served, but it was not done, according to report. There was no excitement about the theatres Monday and the bills were given at the Grand Opera House and Nixon according to the schedule, except that Walsh, Lynch and Co. failed to appear at the Grand.

The newspapers here are making big stories on the vaudeville scrap and the contestants are getting plenty of notoriety out of it. Marcus Loew is credited here with placing the blame for "pulling out acts" on the booking agents, claiming he has nothing to do with it.

A red hot billing war has developed since the vaudeville scrap started. It is claimed that Loew quit the Bill Posting Company here because it did business with Nirdlinger. The bill posters hired by Loew plastered announcement on the dead walls of the Chestnut Street opera house, now being renovated, announcing the opening of the house with Loew vaudeville. These bills were covered by the rival posting company and were in turn covered again by Loew's brush wielders. This has been going on since Saturday, the walls carrying different paper every day.

Ching Ling Foo, recently featured at the Metropolitan by Loew, is at the Grand Opera House this week for Nirdlinger and crowding the big house. Loew has Pauline as the Metropolitan feature, and he is drawing. Between the two is Zimmermann's Liberty booked by the United Booking Offices and doing its share of business, so that the war has not hurt any of the houses.

Nothing new in the opposition battle between the Nixon-Nirdlinger and Marcus Loew forces was reported in New York this week, other than the application for warrants against the Loew people on "The Trust" allega-

tion of N-N's, as printed in VARIETY last week.

At the Loew booking office it was said a counter-suit might be brought against Fred Nixon-Nirdlinger, asking damages for false arrest of Eugene Meyer, the Philadelphia manager of Loew's Metropolitan.

When the question was put to Jos. M. Schenck, general booking manager for Loew, as to whether any negotiations were on between Loew and the N-N faction looking to a settlement of their differences. Mr. Schenck answered that the only settlement that could be made would be upon their (Loew) terms. He would not commit himself as to whether these terms had been asked for or submitted or if there had been a conference regarding a settlement.

The Loew press department this week issued the following statement:

The silence of several days on the vaudeville "war" in Philadelphia, was broken Tuesday by Marcus Loew, who issued a statement in reply to the charges of Nixon-Nirdlinger of Philadelphia in which the latter accused Loew and his associates of maintaining a "trust" and saying he was going to fight. Loew's statement follows:

"Judging by the interviews in the newspapers by Nixon-Nirdlinger, it looks to me as if he is looking for some free advertising for his credit by stating the number of weeks he can give and intends to give. His charges against me are too absurd for comment. Judging from his interview business must be bad with him and he is trying to use me to boost his business.

"He talks of forcing me to fight. Up to this time I didn't know I had a fight. I don't know what he means when he says he's going to force me to fight, but when the time comes he'll find us there. But he must remember that when a man goes into a fight he must have clean skirts or it will be dangerous.

"As to the number of weeks he claims he is booking, he must have got them very quickly for up to three weeks ago, when he was booking through our office, all we knew him to have was three weeks, outside of five-cent picture houses."

NEGRESS LOSES SUIT.

Rochester, Sept. 24.

Louise W. Hill, colored, who alleged discrimination on the part of the Victoria theatre, operated by the Rochester Theatre Co., has lost her suit here.

The Victoria is a picture house, occasionally showing vaudeville. The plaintiff charged that she purchased a ticket in January at the box office, and that when she tried to take a seat on the ground floor was instructed by an employee that she might have a seat in the balcony. She demanded \$500 damages.

PICTURES IN LINCOLN.

Chicago, Sept. 24.

The Lincoln at Lincoln and Belmont avenues, which has had a varied career since opening, will remain a picture house the coming season.

The Ben Ali theatre, Lexington, Ky., seating 1,507, built this summer by the John B. Haggin Co., opened Sept. 23, booked by the Shuberts.

SAMPLE ORPHEUM BILL.

Omaha, Sept. 24.

One of the reasons why "big time" vaudeville is losing caste may be found in a sample bill on the Orpheum Circuit, at the Orpheum this city.

The show was played as follows:

La Valera

Spanish Danseuse

Melvin Stokes

The Dramatic Tenor
in "A Dash of Spanish"

Virginia Rankin

Band Solist

Willard and Bond

in "Detectivism"

Marshall Montgomery

Ventriloquist

Katheryn Kidder and Co.

In "The Washerwoman Dutchess"

Otta Gygi

Violinist

Romanos

Physical Culture

The first two acts both contain "spanish," while the third is a single instrumental number, conflicting with the next-to-closing turn, Gygi, a violinist. There are five single acts in all on this program, three in succession.

The second and third numbers were probably never heard of east of Chicago while a couple of other acts have appeared on the small time.

This bill is accepted as a possible indication why the Orpheum people think it is expedient to purchase an interest in the Sullivan-Considine Circuit, through B. F. Keith's intervention.

MENTIONED WRONG SHOW.

An Indianapolis dispatch to VARIETY recently compared the business of the Eastern Wheel and Progressive Circuit houses in that city, to the disadvantage of the former. Inadvertently it was made to appear that the Ben Welch show (Eastern) was opposed to the "Monte Carlo Girls" (Progressive).

REPORT ALL SHOWS GOOD.

Chicago, Sept. 24.

Hatch & Sullivan, who have been making a censoring tour of the Progressive Wheel, have returned to Chicago. They report all shows satisfactory. Next week they will meet F. W. Stair, and the three will make another tour.

The Englewood did \$600 last week over the opening week of the house. Other houses all report good business.

CHANGING HOWARD SHOW.

E. J. Carpenter is back from a three weeks' stay with his burlesque show, the May Howard troupe, putting in some new comedy material at its stops at Toronto, Detroit and Buffalo.

He expects to make some other changes before the show reaches New York in five weeks.

Did you notice the difference in the Hippodrome orchestra this year? MOLLER AUXILIARY PIPE-ORCHESTRA is the answer. C. S. Loeb, Brooklyn, N. Y.—Phone.

CLAIMS IT A "TURKEY."

A Morning World advertisement Monday week wanting a young man to play a part in a burlesque show, experience unnecessary, for a small investment, resulted in many applications at the address given on West 94th street.

One of the young men answering wrote VARIETY, saying he could join the company by "investing" \$35 and reporting at the Lenox Casino (116th and Lenox) for rehearsal.

A VARIETY representative was told by a Mr. Rush (not Ed. F. Rush) at the Casino the show was no phoney frameup but a "turkey" burlesque troupe that would play dates in the middlewest and southeast. He said it was the former "Virginia Girls" show which recently closed a successful season. Renamed, Rush said that the men behind the show, Messrs. Jackson, Sells and Malloy, would reopen within the next ten days.

He said the young man writing to VARIETY had been told he was not capable of even learning a part and that a young man had been secured for the role in question.

Young Mr. Rush also said that the Mr. Jackson who is interested in the proposed show once obtained heavy damages against a paper for printing alleged libelous statements about him.

CAN'T GET ENGLEWOOD.

Edward Beatty of Hatch & Beatty, proprietors of the new Englewood, Chicago, now playing Progressive Wheel shows, arrived in New York this week for a short visit with the Wheel directors.

Beatty took occasion to deny a report the Columbia Amusement Co. would secure the Chicago house, adding that while representatives of that circuit had made overtures toward a deal, nothing could possibly happen to change the policy of the house, owing to the existence of a ten-year contract with the Progressive people.

PROGRESSIVE IN TRENTON.

Trenton, N. J., Sept. 24.

Beginning Sept. 29 the shows of the Progressive Burlesque Circuit will make a three-day stand at the Broad Street theatre. The rest of the week will probably be taken up with a continuance of the Stair & Havlin attractions. The last half goes to the burlesque people.

TERRE HAUTE CANCELLED.

Terre Haute, Sept. 24.

The bookings of the Progressive Burlesque Circuit have been cancelled at the new Empire, and until a substitute stand is secured, the shows will lay off the three days that were to have been played at the local house.

The building authorities of the state and the city fire marshal have refused to permit the Empire to open. Joe Barnes has declined to obey their orders to remodel the place.

The Progressive New York office declared that no arrangement had yet been made to fill in the gap. Charles Barton was out of town the last days of the week.

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Sam Bachen will replace Al. Fryne with Taylor's "Tango Girls," an act in the Taylor burlesque show.

Gladys Arnold (Mrs. Felix Burnham) is in a private hospital at 321 East 42d street, New York.

Sherman and De Forest have accepted a route over the Nixon-Nirdlinger time, opening next week.

"Happy Hooligan" is going out again, Gus Hill planning a road revival of the old farce for next month.

Anita Wright made her debut into the home of Mr. and Mrs. Horace Wright in Kearney, N. J., recently.

Gordon Walton, a member of Bert Leslie's sketch, has had to retire temporarily from the act, owing to an injury received in a fall on stage. He will return.

Joe Wood opened a check account Tuesday. He wrote two checks the first day, both payable to himself.

Mr. and Mrs. Curley Burmaster are the parents of a boy. Burmaster has been with Sam Scribner's enterprises for 13 years.

T. Roy Barnes opens as principal comedian with "The Red Canary," when the piece starts its tour Sept. 29 at Baltimore.

The new "Uncle Zeb" production of Henry W. Savage's will open next month in Albany. Willis P. Sweatnam is featured.

The Princess theatre on 39th street opens tomorrow night. A dress rehearsal with the press invited is to be given this evening.

Valeska Suratt will open her vaudeville tour next week at Scranton.

Arthur Hammerstein has engaged Helen Sinclair and Mizzie Hartford for his "High Jinks," rehearsing atop Hammerstein's Victoria.

Charles Dingle, late leading man for Poli's stock, Wilkes-Barre, has joined Ann Sutherland's vaudeville act to play principal male role.

The stork visited the home of Mr. and Mrs. Edward B. Adams (Lillian Herlein), bringing to them a girl. The baby lived only a few days.

Lew Wiswell and George Sydney have pooled on a road production of "The Common Law" which they will send to the Pacific coast this fall.

South African newspapers dated Sept. 1, just in, report the sale to the City Council of Kimberly of the stock of the Kimberly Theatre Controlling Co., limited.

The Farman theatre (E. E. Baker, manager), Warsaw, N. Y., has canceled all attractions from Oct. 7 until 15 to permit reseating and other improvements.

The furniture and stock of the York Music Publishing Co. were sold yesterday in the firm's offices under an order of the United States Court in bankruptcy proceedings.

Forest Gail Wyer and Bettina Sheldon, until recently members of the Chas. Yale "Mutt and Jeff" company, now in Chicago, have separated professionally and domestically.

Tony Wilson, husband of one of the Amoros Sisters, who has been acting as the manager of "Those French Girls," is making ready a single. He was for years a well known acrobat.

Col. W. F. Cody, who is passing through bankruptcy in the west has started suit against the Cody Wyoming Coal Co., a New Jersey corporation, for \$16,000, alleged to be money advanced.

Doc Adams returned from Europe last week. He's the only agent crossing the briny and returning without saying he had brought back a lot of acts. He didn't bring anything back but a new hat.

In The Argosy for October is a story called "When Vaudeville Beckoned" by Fred V. Greene, Jr. It details the experiences of a couple of legit's trying to get into vaudeville with a sketch, via the small time.

When John Drew revives "The Tyranny of Tears" and also produces "The Will," James Barrie's little piece, at the Empire next week, two leading women will vie with each other for the female honors. In leading roles will be seen Mary Boland and Laura Hope Crews. Drew is expected to stay out his time until November.

Plans are afoot to install stock four nights out of the week at the new house at Far Rockaway, L. I., with vaudeville the remainder of the week. On the off nights the stock company will play nearby theatres.

Otto and Henry were one of the acts at the Columbia, New York, Sunday afternoon. They did 30 minutes at the matinee, talking, and as that is enough for any two performances the team did not appear in the evening.

An effort is being made to locate Mary Madden, a vaudeville performer, last heard from as a member of the team of The Two Marys. Her uncle, Thomas Madden, died in California recently, and she has fallen heiress to a share in a large estate.

A road company of "The Fight" is being formed by the Harris Estate managers who are planning to send it into Chicago for a run. The piece will also be sent to the Coast this season. The play will go on tour next month, people being signed up this week.

"The Sacrifice," a road production which was touring the middle east under W. L. Tremayne's direction, is the latest one nighter to abandon its tramping. It closed Saturday in Hazleton, Pa. The show had been given some excellent New England bookings.

Andy Rice appeared on Broadway Tuesday, apparently in good health, but when accosted, shoved forth a card apprising friends of the fact that he was temporarily deaf and dumb, but that the doctor assured him he would be fully recovered in a week. When Violinsky saw the card, he endorsed on it "Don't be in a hurry."

Plans are under way by the DeMille Producing Co. to bring out "The Reckless Age" again this season, the show with a big city cast, opening some time in October. Lee Wilson Dodge wrote it. William and Cecil DeMille are the authors of the "After Five" show which Wagenhals & Kemper have in rehearsal. It opens around Oct. 15.

At the regular Sunday night meeting of the New York Theatrical Protective Union No. 1 Charles C. Shay, president of the I. A. T. S. E., in behalf of No. 1's representation at the State Federation of Labor, made a report of the recent state meeting at Utica. The delegates reported that the Federation approved of the idea to have the stage employes come under the State Law regulating compensation for the injuring of railway employes, etcetera.

Jack Shea is putting out a vaudeville road show of five acts, opening Oct. 9 at Port Jervis, N. Y. Mr. Shea has a new hat, has purchased a dollar down automobile, and with a bankroll is sure of the first jump. For the past six years, says Mr. Shea, Port Jervis has been a turnaway for him, meaning the show drew good business. From the first stand the company will migrate and may make Cortland, N. Y. the home of the Dillon Brothers or anything else you want to call it.

TOMMY'S TATTLES

By THOMAS J. GRAY.

There's a boarding house near Times Square that caters to show people. Four chauffeurs applied for a room last week and were accommodated. Saturday night the chauffeurs had a party. When things got real noisy with no signs of stopping, the landlady knocked on their door and said: "If you chauffeurs don't stop your noise, I'll lose all my White Rats." (This is on the level.)

Fall fashions in vaudeville:

Parodies will be worn shorter than ever this season.

Blue gags seem more popular than they have been for years.

Benches will be worn by most acts playing in "one."

Magicians are not being used so much as trimmings to vaudeville shows.

It is now the style for acrobats to use two handkerchiefs between every four men, instead of one as formerly.

Finger snapping by single women is passing away.

Most dramatic sketches will wear deep black crooks and snowy white heroines.

Monologs trimmed with recitation dashes will be in demand.

Red, white and blue flags will be much used. They show better when shirred with the music of "Dixie."

The old-fashioned ten per cent style will be retained by the vaudeville agents.

When "Fatima" opens at Hammerstein's her music will probably be "In My Harem."

Now that "The Lure" and "The Fight" have had their manuscripts revised, we wonder if the box office statements still contain the old stuff.

Ever hear of the Akron Times, of Akron, Ohio? Of course not. We guess that's why they copped most of our column of the week before last, so we'd mention them and let some one hear about them.

"BACK TO THE CHORUS."

(After Rudyard Kipling.)

By ALEC GUINN.

I am here in a threadbare "Norfolk," I've just tackled a big free lunch, And I'm learning the same old "movements," along of the "first year" bunch. I know every note of the music, and know all the script by heart, And I've worked with ten of the dozen dames, who've warbled the widow's part.

Back to the chorus again, Mabel, Back to the chorus again, Vaudeville's fine, but we couldn't get time, So I'm back to the chorus again.

I tried my luck for a season, on the time they call "pork and beans," But singing and talking four shows a day, ain't quite what it seems, With a partner who's "up stagey," and who's trying to hog the act, Working a week, loading four, and having to luge to back.

One, two, three, and then turn Clarice, "Gee, but you're new to the game!" Where'd you learn? Why, Mr. Wayburn, I'm back to the chorus again.

I went to the wardrobe lady, and I said to her, "Mother dear I gotta get me this suit pressed, the one that I wore last year," And she looked on from her sewing, "Well, it ain't Fred!" Well, worked together in several shows, so she did what I said.

So we're working together again, mother, Six on the vaudeville game, The is twenty a week but it's certain, So I'm back in the chorus again.

ZIEGFELD REVUE FOR LONDON WITH BEST "FOLLIES" MATTER

Producer of "The Follies" Series Contemplates Putting Production Together for London House. Has Choice of Many. Ethel Levey Under Engagement to Him.

The handiwork of Flo Ziegfeld, Jr., in a musical comedy way may be shown Lond. town before this season has very far advanced. Mr. Ziegfeld has been importuned to give London a production, to vie with their native "revues" and may select the best material from the many "Follies" he has put upon the stage over here.

A number of English theatres have been placed at Ziegfeld's disposal, it is said, for this purpose. No choice has yet been made by him.

With the London production in mind, however, the engagement of Ethel Levey by Ziegfeld for the other side has been made, according to the story. Mr. Ziegfeld has a contract with her, following any engagement she is now obligated to with an English manager.

Miss Levey was to have returned to the other side to go out with the road show of "Hello Ragtime," that successful revue having left the Hippodrome, London. The unfortunate auto accident to her daughter, Georgette, will hold the mother here for a couple of months more, the physicians fixing that length of time as necessary for Georgette's complete recovery.

Mr. Ziegfeld also has Jose Collins under his personal management. Miss Collins is now with the Ziegfeld's "Follies," playing in Philadelphia. His contract with her includes an option for another season. This will be exercised likely when the current season of "The Follies" closes, Ziegfeld then placing Miss Collins as the star of a new production he will put on over here.

The reports of a forthcoming remarriage between Ziegfeld and Anna Held, while not entirely correct, are not without the bounds of credibility, according to Ziegfeld's intimates. Miss Held left New York Sunday for a tour of the country under the management of John Cort. A route of 28 weeks has been laid out for the Anna Held Road Show, with mostly one-nighters to the Coast where week stands will be played.

CASTING "HELP WANTED."

The Jack Lait play, "Help Wanted," is being cast for the New York engagement by T. Daniel Frawley, acting for Oliver Morosco. The piece is to be produced here Dec. 29 or 30, at either the 39th Street, Elliott or Comedy theatre.

"Help Wanted" hung up a record in Los Angeles for a run.

PLAYING FOR POLICE.

Boston, Sept. 24.

Friday night at twelve a special private performance of "The Conspiracy" will be given at the Park with the Boston police department and the Boston Press club as guests. The cast is made up of the western company which is going to the Pacific Coast Saturday.

John Emerson, who plays the leading role in the first company, has been rehearsing the B company for the past two weeks in the forenoons and with the remainder of the Eastern troupe will watch the performance from the boxes.

RIGHTS TO "MIDNIGHT GIRL."

The Shuberts have secured from Adolf Philipp the English production rights to "The Midnight Girl," now running at the 57th Street theatre.

It is a three-act farce with music, by Paul Herve, music by Jean Briquet and Adolf Philipp (the same authorship as "Adele").

The Shubert production is due about the holidays.

LAST MOMENT CHANGES.

Boston, Sept. 24.

When Jos. M. Gaites' "Purple Road" opened Monday evening at the Shubert the management issued a notice to the critics stating Eleanor Gordon, who had been heavily advertised as booked to play Empress Josephine, could not appear because of "illness" and that Norma Winslow, who created the role, would play instead. The real reason is ascribed as different and Miss Winslow is expected to continue in the role.

Another eleventh hour change came in the substitution of Raymond Crane in place of Leslie Gage in the juvenile role of Pappi.

P. W. L.'S DOINGS.

The regular monthly "social meeting" of the Professional Women's League was held Monday and was well attended. An entertainment was given and refreshments served.

An old-fashioned rummage sale will be held at the rooms of the League next Monday, to replenish the wardrobe needed by the League to help the needy members who may require wardrobe to aid in securing engagements.

A costume ball is on for Oct. 31. Preparations are also being made for a public entertainment, in which a minstrel first part will be a special feature.

FIRST TIME HERE.

For the first time since the show was produced, "The Newly Weds and Their Baby" is to play New York and Brooklyn at popular prices. The Leffler-Bratton show is booked for the Prospect Oct. 13, and the Gayety, Brooklyn, the following week.

OPENING IN BOSTON.

Boston, Sept. 24.

Openings next week are "Joseph and His Brethren," at the Boston, Ziegfeld's "Follies" at the Tremont, "The Five Frankforters" at the Majestic, "Disraeli" at the Plymouth, George Co-han in "Broadway Jones" at the Colonial and "The Butterfly on the Wheel" at the Castle Square.

BROAD ST. LEASED.

Philadelphia, Sept. 24.

The lease of the Broad Street theatre to Samuel F. Nixon, Marc Klaw and A. L. Erlanger was recorded this week. Joseph M. Fox, the owner, will receive an annual rental of \$24,500 for five years. The lessees will also pay the taxes, \$7,500 a year, as well as other assessments and repairs, which will bring the amount to \$35,000 a year.

A clause of the lease provides that Mr. Fox is to have the use of a certain box four nights each week as well as for all matinees. He also gets four seats each Monday night and they are to be sent to any address he may name. Another clause gives the lessees an option on three additional years after 1918.

CONCERTS FOR McCORMACK'S.

John McCormack is too valuable a singing star to be placed in a play, says his manager, Charles L. Wagner. A report said Mr. Wagner would present the tenor in an Irish piece.

Quite on the contrary, remarks the manager, McCormack, who has never played to less than \$3,900 at a concert, will continue on bookings made over here from March 15 next. On that date McCormack will appear at the Hippodrome, New York, direct from his visit to Australia, where he is at present.

It is not unusual, says Mr. Wagner, for his star to appear before an audience representing \$7,000 at the box office in an evening's entertainment.

WRITING "ROBINSON CRUSOE."

Gene Buck and Dave Sampter are preparing the words and music for the Klaw & Erlanger production of "Robinson Crusoe," in which Bert Williams is to appear. Glen MacDonough is furnishing the book for the piece, due to go into rehearsal Oct. 15.

CRITIC WRITES FARCE.

William A. Brady is about to place in rehearsal a farce by Robert Housum, dramatic critic of the Cleveland Leader. Housum succeeded to his present post with the demise of William Sage.

THEATRE WITH NO POLICY.

The theatre on West 63d street, east of Broadway, first announced as the "Davenport theatre," is nearing completion. The scaffolding from in front has been removed.

No policy has yet been announced for the house, which is next to the Century theatre.

The new house will seat about 400 people.

"MODERN EVE" LEASED.

Chicago, Sept. 24.

"A Modern Eve," which played a record engagement at the Garrick last season, has been leased by Mort H. Singer to Lecompte & Fecher. The show opened in Gary, Ind., Sept. 17, and played to \$1,059.75.

The piece will tour the middle west. A second company will be formed shortly to play one-night stands in the east.

The great big laughing hit of the season is getting nearer and nearer to New York. It will be seen at a metropolitan vaudeville theatre in another fortnight. Watch out for the big blow-off.

"FAIR PLAY" A HOMER.

Atlantic City, Sept. 24.

Selwyn & Co. made a home run with their "Fair Play," a show of "romance and base ball," at the Apollo Monday night. The comedy opened without the batting averages of the players being boosted, but almost from the first curtain, the story was interesting and as it unfolded, the interest increased.

"Fair Play" is typically American. There are many base ball expressions, no doubt, supplied by Christie Mathewson, the co-author, but to Rida Johnson Young belongs the credit for supplying as enjoyable a piece as "Brown of Havard," which she also wrote.

There is a bit too much of the melodramatic in one or two spots, notably in the third act, which is to be rewritten. In this same act there is a bit of illusion—that of the last half of the ninth innings of a game to decide the penant—that makes one picture the excitement of a real contest.

William Courtney leads an excellent cast with Ione McGrane playing the leading feminine role nicely. Frank Craven did finely. George Fawcett, excellent characterization of a magnate not on the level. Wallace Owen cut the plate with his type of "has been" pitcher. Lola Fisher was clever as the souvenir collecting girl, a "fat" part and deserved a better fielding average. Marion Ballou did better as "Miss Squibbs."

"Fair Play" is given in four innings, there being two halves to the third session.

Forty-two people are in the company, and it seemed worth while. The first nighters liked "Fair Play" in no uncertain way, and it looks like a slice of world's series money for the sponsors.

ATTACHES WOODRUFF'S SALARY.

Chicago, Sept. 24.

While Henry Woodruff was playing at the Majestic last week his money was garnished by representatives of Mort H. Singer.

It appears Woodruff and Singer were interested in "The Genius," in which the former played. It would also appear that the play did not make money and an attempt is being made to get Mr. Woodruff to pay his share of the loss, which amounted to about \$1,100.

"MOON MAIDEN" CAST.

"The Moon Maiden" is scheduled to open at the Colonial, Pittsfield, Mass. Oct. 4 and after about three weeks of one, two and three night stands will move west to Chicago where it is expected to open about Nov. 15.

Mabel Wilbur will play the title role. Charles P. Morrison, Henrietta Lee, Doris Marvin, Elsa Bert, Helen Everett, Maude Le Roy, Robert Millikin, Hudson Freeborn, Walter Wills (stage director), John Mayon, Donald Buchanan, with Charles Berton, musical director, are the others.

DALY IN JOHN REGAN.

Chicago, Sept. 24.

Arnold Daly closed here with "The Double Cross" Saturday night and left for New York to begin rehearsals with "General John Regan."

LIEBLERS REPORTED LEASING PLYMOUTH, BOSTON, FOR STOCK

Company Formed in Beantown of Much Money. Henry Jewett Promoter of Scheme. Plymouth Has Been "\$2 House." If Stock is Successful Jewett Company Will Build.

Boston, Sept. 24.

A new stock company, backed with an apparently inexhaustible supply of real money, much of which has been raised by wealthy members of the Christian Church, is in process of formation in Boston, although the details are at present surrounded by much secrecy and not a word has been made public through the press as yet.

Henry Jewett, an Australian leading man with a reputation among the English and who was the Russian Prince in the original "The Man From Home" company, is the head of the scheme.

It became known today a contract has been signed with the Lieblers through Manager Fred Wright of the Plymouth, a "\$2 house" in this city, for a five-week engagement in stock late in October and early in November.

The company has a number of tentative contracts already with big stock favorites and the salaries to be paid are based on good business at a \$1 scale.

Jewett has settled in Boston permanently and for this reason the real estate men are all aflutter through the hint that has been passed among some of the big agents that if the five weeks are really successful that within thirty days of the close of the engagement papers will be signed for the purchase of the best site of land in the city for the erection of a theatre, regardless of cost, the backers contending that any land investment cannot prove a loss.

The very fact that the Plymouth is going to take in a stock company is startling. It has always been a "\$2 house" catering to the ultra fashionable with musical productions barred. Last summer Manager Wright let in a stock company headed by Eleanor Gordon and managed at the close by Wyrley Birch, but it proved a fiasco and kept Wright out of a major portion of his vacation, and hardly paid him for the upkeep of the house.

Last week a "bloomer" was pulled to the effect that Gustave Frohman was to erect a second Boston Museum with a school of drama included. A seating capacity of 10,000 with a revolving stage was predicted, but so far as can be ascertained at present the story is based on the dream of some gentleman batting about 400 per cent in the Yen Hok league.

"SILVER SLIPPER" BUSINESS.

Chicago, Sept. 24.

The Chas. B. Dillingham management of "The Silver Slipper," in contradicting the report in VARIETY, that the show is not as strong a hit here as it was in New York, says the piece did \$21,000 last week at the Illinois.

The Illinois seats about 1,150 people, playing nine shows a week at the top price of \$2.50. It's gross money capac-

ity at that figure has been estimated at between \$18,000 and \$19,000.

The Globe, New York, has a seating capacity of about 975. "The Slipper" is said to have done about \$16,000 or thereabouts in that house in its best New York weeks.

While the capacity of the two theatres would allow of more money weekly at the Illinois, the statement it is not as strong as in New York is borne out by the talk around. When playing at the Globe the show was town gossip theatrically. Out here the neighbors aren't discussing it nearly as much nor as often.

BAYES' MONEY THE SAME.

Washington, Sept. 24.

Though Norah Bayes has changed her vaudeville "production" about, releasing two men from the company, retaining only her husband and piano player, the price for the Bayes act remains the same, \$2,500 weekly.

She is at Keith's this week, and will remain in vaudeville until about Jan. 1, when a production proposition now before her is expected to eventuate.

ARDELL NOT GOING OVER.

Franklyn Ardell will not sail for London to fulfill his contract with Albert De Courville after all. He has made such a hit in "The Family Cupboard" that William A. Brady has raised his salary \$100 and offered to protect him against any suit for breach of contract by the London Hippodrome management.

UNDERSTUDY RETAINED.

Elita Proctor Otis, who had a short contract for the "Potash & Perlmutter" piece at the George M. Cohan theatre, was ill last Friday and her role was filled by a Miss Howe, who gave satisfaction.

As Miss Otis' contract ended Sept. 20, it's likely Miss Howe will be retained permanently.

FIELDS-CORT SHOW.

Chicago, Sept. 24.

There is a story going the rounds in Chicago that Lew Fields is to join with John Cort in organizing a road show which will play New York, Chicago, Cincinnati, Pittsburgh and other cities. There will be ten acts in the show, according to the present plans.

FIRST AS A STAR.

Chicago, Sept. 24.

When Doris Keane makes her appearance in "Romance" at the Princess next week, she will be a star for the first time in her life. She is now under the management of Charles Dillingham, and the play is now owned by that manager.

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

WHITNEY HAS PRINCIPALS.

Fred C. Whitney has engaged his two principals for the new musical comedy production he has under preparation. They are Jess Dandy and Alice Hegeman.

The piece has been renamed from "Seven Days and Seven Wives" to "The Innocent Sinner." William Parker Chase wrote the book and music. It will have its first showing Oct. 27.

FOLLOWING DREW.

It's reported that the new Henrietta Crossman play, "Tongues of Men," by Edward Childs Carpenter, which starts rehearsals next week under Maurice Campbell's direction, is to be seen at the Empire at the close of the present John Drew engagement.

LIKELY CHANGES.

Changes on the New York theatrical map in the near future may be Klaw & Erlanger's "Little Cafe" (now rehearsing) at the Amsterdam, with "Sweethearts" going into the Liberty, while "Her Little Highness," now in Boston, may come into the Globe.

ELTINGE ON RETURNS.

Louisville, Sept. 24.

On the third return visit of Julian Eltinge in "The Fascinating Widow" to Louisville, which occurred for four days last week (during which Eltinge gave five shows), the gross receipts were \$7,800.

MARTY HERMAN'S FIRST.

If Al Woods keeps his word and returns to New York by Oct. 6, Martin Herman, of the Wood office, is going on a vacation, the first in ten years.

Al and Marty work like a team all the time, in fact, they trail so closely together one might suspect they are brothers.

The Woods office will not be busily engaged on any new productions before January. It is a long while since neither Woods nor Herman has not been casting some kind of a piece.

COHAN AT THE BRONX.

The first recent public stage appearance of George M. Cohan occurred Tuesday night at the Bronx opera house, where "Broadway Jones" was given. Mr. Cohan did not open with the show Monday evening, remaining downtown to see the premiere of the new Cohan & Harris piece at the Astor.

The Bronx last week is said to have done \$7,800 with "Stop Thief."

ONE NIGHTERS CLOSE "UDELL'S."

New Orleans, Sept. 24.

"That Printer From Udell's" closes here Saturday.

The local business is good but the southern one-nighters have proved disastrous to the attraction. The show may go back to Chicago for repairs.

COAST PLAY EAST.

San Francisco, Sept. 24.

Peter B. Kynne of Berkeley, Cal., a writer of short stories and Franklyn B. Morse, sporting editor of the Evening Post, have collaborated on a play that is promised a production this season in the east. "The Three Godfathers" is the title. It is a three-act drama with a light vein of comedy.

LEDERER MANUFACTURING.

George W. Lederer will sever his connection with the Mutual Film Corporation Oct. 1, where he has served as the general producing director of the Reliance studios for the past six or eight weeks. His arrangement with the Mutual was a temporary one and a new contract was to have been made dating from the termination of the tentative agreement. But Lederer elected to go into the picture making business for himself. When seen Wednesday, he said:

"I am going into the manufacture exclusively of comedy pictures. I find the cry is for comedies and that 99 out of 100 directors in the business lend themselves to the production of big dramas and in fact refuse to do anything in the comedy line.

"I have formed a \$1,000,000 corporation and will announce my plans fully in a few days. We expect to have a studio in New York for the production of two kinds of comedy pictures—one on the order of the Keystone films and the other classy farces and comedies, with a star or two in each one.

"In addition to this, a separate corporation has been formed and has acquired a studio outside New York, for the producing of big feature films.

"It is not my intention to ally myself with any of the existing corporations that control distributing agencies. It is our intention to place our goods in the open market.

"I sever my connection as general producing director of the Reliance on Oct. 1. My stay there has been most pleasant—in fact Mr. Aitken, president of the Mutual, and I are on the friendliest terms.

"I think I am the first showman to enter the moving picture field who actually acquired a technical knowledge and the experience thus gained is worth to me more than money could purchase."

"AT BAY" OPENS.

Philadelphia, Sept. 22.

"At Bay," a story of the United States Secret Service, with the eternal "slave" question as its theme, will have its initial showing at the Adelphi, Thursday evening. Guy Standing, Crystal Herne, George Howell, Mario Majeroni and Edwin Mordant are in the cast.

"The Smouldering Flame" (formerly "Deborah") at the Adelphi last week, moved out Saturday.

BACK TO FROHMAN.

John Mason, who has been under the Shubert's management this summer on a trip to the coast in "As a Man Thinks," is to resume his starring season under Charles Frohman's direction in a new play at Baltimore Monday week.

S. & H. IN ELIZABETH.

Elizabeth, N. J., Sept. 24.

Stair & Havlin are reported as obtaining the Hippodrome here to house their popular priced attractions this winter.

Joe Kane and Marion Ford will shortly be seen in a new act being prepared by Jean Havez.

WITH THE PRESS AGENTS

Jack Abrams, who is doing some tall traveling ahead of "Oscar" through the west, has found out several things on his present journey. At Seattle he found Zooey Shutt, treasurer of the Moore theatre, a newlywed, Carl Reed, the former manager, gone with a John Cort road show, with his Moore theatre role filled by Benny Ketchum; the Seattle photographers a hungry bunch of boys; at Vancouver, he learned that Eddie Diamond, the youthful manager of the Imperial, is doing some classy press work for the stock company there headed by Miss Fletcher; looked over George Hood's (Hood's general manager of the John Cort Circuit in the far west) four acre farm on the Puget Sound, and ran into Fred Palmer, a former circus agent, handling the advertising for the Metropolitan theatre.

Clay T. Vance is managing the May Howard show on the Progressive Burlesque Circuit.

Another crow's-foot in the corner of the circus router's eye, Memphis city fathers propose an ordinance forbidding the entrance into the town of any circus manager and during a period of two weeks preceding and one week following the tri-state fair. The Barnum-Bailey circus played Memphis Monday in spite of the protests of the fair promoters, which begins in a few days.

"Broncho Billy Anderson is the best press agented man in the United States. He got into Kansas City one day last week. The kids of the town recognized his face, made familiar to them by his labors in the movies, and blocked traffic. The local papers interview him to exhaustion. Anderson declared that the application of cowboys for work with the movies, has depleted the ranks of real life workers on the ranches.

Pass a bunch of tender blossoms to Tom L. Wilson, who labors in the interests of Mrs. General Tom Thumb. Here's a sample of his press matter, which he assures editors, is authorized by Mrs. Thumb's manager, "is authentic." "From her beautiful home, Idlewild, Mrs. General Tom Thumb sends out her ultimatum for the 1913-1914 season. Her manager, Mr. Frank L. Kover, now in Pittsburgh, received the new ultimatum (Sept. 22). He is arranging plans and laying out routes for the coming triumphs. From date he will be busy replying to anxious managers of first-class theatres eager to book in the greatest Lilliputian attraction in all the wide, wide world of prodigies and talent. The smallest and most talented persons ever created thru a beneficent nature to amaze and attract" (and pay bright press agents, mayhap). "There are two more pages of this but the nature of the ultimatum remains shrouded in mystery. "Who shall say," concludes the press matter, "that the little mite of ebullient humanity is not 'one of the Lord's anointed'?" Certainly not Tom L. Wilson.

T. Daniel Frawley, general stage director for Oliver Morosco, has reported to his principal that "Help Wanted" which is running in Los Angeles and will come to New York Dec. 1, promises a metropolitan success. Mr. Frawley returned from his trip for its inspection this week. He is now engaged in New York on a road company of "Peg," which opens out of town Oct. 6.

The tour of the Hoffmann-Polaire-Stewart-Richardson opened in Allentown, Pa., Monday night. The tour's newspapers printed and dispatched Tuesday morning credits, the venture with a success. The American sent Alan Dale to the Pennsylvania town to report on the opening by wire—two columns of it.

Anna Held's tour at the head of a vaudeville road show opened Monday at Richmond. Her way is being paved about the country by live press work. One exploit of the publicity men in George Mosser employ is the playing with the national News Service syndicate of a series of "My beauty secrets" signed by the comedienne and lavishly interspersed with portraits in special poses by the principal. These articles are cropping up as far west as Salt Lake City.

James K. Hackett is on tour in the South with "A Grain of Dust." He will return to New York shortly, however, to begin rehearsals for a play made from a serial now running in one of the magazines.

The New York papers a few days ago told about a black hand plot directed against Marc Klaw. The Italian consul in New York, has now announced that the blackhanders had been arrested in Italy.

"Mary Goes First," by Henry Arthur Jones, was produced in London late last week, according to a cable printed by the Times which describes it as a Jonsonian satire on the hypocrisy of provincial life.

John Coultas is back in New York again. His health could not permit him to travel with his show, "The Girl of My Dreams," which has been turning in regular weekly profit since it started its road expedition. Coultas is ill at the Normandie.

Lorne Elwyn is getting plans together for his annual stock tour of Canada and the northwest.

A story of the Hoffmann-Polaire-Richardson internal management that will not be given out to the press happened Monday morning, when the private car for the three stars was standing on the rails in the station. Polaire got there first. The car looked good to her. She selected three of the staterooms for herself, placed her leading man in the second and her maid in the third. "Wait, you know Gertie Hoffmann! She got there later. Some day somewhere Polaire and Hoffmann may have a little run in. If it happens on the stage and Lady Richardson is about, it may make an interesting chapter in her American reminiscences. Bill Oviatt is in charge of the three-star combination.

Kenneth McGaffey will go ahead of the Evelyn Thaw Road show.

The no-pass rule is giving the theatres the worst of it in Philadelphia and New York. The agents can't abide by the decision, so take the ducks out of the box offices, giving the theatres a punch in the coupons before passing them over to newspapermen. Thus the "paper" is also charged up against the house. As the theatre distributes 65 per cent. of the free passes (paid for), the loss on the house is the difference between that and the 85 per cent. the show uses. Besides which it keeps the agent in hot water all the time and holds down the publicity space to a minimum.

G. Franklin White has been engaged to do the advance work for Oliver Morosco's third road company of "Spring O' My Heart" which opens Oct. 6 at Springfield. The Co. will feature Peggy O'Neal. Howard McCoy will manage the troupe.

Charles de Young, publisher of the San Francisco Chronicle and son of one of the directors of the Panama-Pacific International Exposition, died Sept. 17 at the de Young country home in San Mateo, near here. Death was due to typhoid fever.

Orrin Johnson will play the principal role in John Cort's forthcoming production of "The Marriage Game," Anne Crawford Flexner's new comedy.

Lucille LaVerne, who has taken over the former May Robson play, "The Rejuvenation of Aunt Mary," will give the piece a New York showing with her new company next week at the Prospect.

A party of New York theatrical managers and newspaper men will attend the opening of the Lillian Russell Big Feature Festival at the Harmanus Beecker Hall, Albany, Monday. This road show, under John Cort's management, the second of a vaudeville nature to get started with a week of each other, in addition to Miss Russell, includes William Farnum in two scenes from "Virginus," Ching Ling Foo, Fields and Lewis, Marguerite Farrell, Ward and Curran, Rose and Arthur Boylan, and the Russell Co., numbering 50 people, will travel from Coast to Coast in a special train.

Louis Mann's new advance man, William L. Wilken, has been doing splendid work for Mann's new show on its trip west. The Co.'s next week stand is at the Shubert, St. Louis.

The New York World is having all sorts of fun at the expense of Secretary Bryan and his chautauqua tour. One day recently the World's correspondent reported that the secretary-lecturer was dissatisfied with "his place on the bill," and was to be given a better "spot" next day. Again an amusing report was published of spirited opposition" to get Bryan "big" by a moving picture outfit across the street in Culpeper, Va.

The Federated Churches of Columbus have declined to commit themselves on the forthcoming visit of "Damaged Goods." The institution sent a representative to New York recently to witness the drama, and it was intimated after he had made his report back to the body that the church people would assume a neutral attitude. After a meeting of the executive committee, its chairman issued a statement to the effect that "it is not fit that our organization should puff up or create prejudice against the production." The report was not made public.

Charles E. Kaufman is traveling ahead of the Eessany Co. outfit which moves from place to place to film current events. He arrived in Cody, Wyo., to pave the way for the troupe which posed during the state fair.

Owen Davis is at work upon a play to follow "The Family Cupboard." It will be produced by William A. Brady under the title of "Beggars on Horseback."

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

Sunday night concerts at the New York Hippodrome will begin Oct. 5 with the United States Marine Band as the initial attraction.

E. B. Crider is managing the Danaville (N. Y.) Opera House.

David R. Buffington, this past summer ahead of "Along the Kennebec," closed with the C. R. Reno attraction Sept. 13.

Paul Gilmore is playing New England in the former Henry Miller piece, "The Havoc," with his principal support embracing Al Thomas and Kathryn Hutchinson.

Harry Anderson is breezing among Broadway folk with another denial that he is contemplating any burlesque operations.

W. Elmdorf is ahead of the George Sydney "Joy Riders" Co., with Al. Herman managing.

Will Cranston, representing the Canadian Starland Limited circuit in Canada, has bought the exclusive Canadian and some of the States rights to "Dunty Pulls the Strings." Punch Wheeler will do the advance for the Dunty show.

Will J. Donnelly is handling the advance for "The Common Law" on its trip to the Coast.

C. V. Tevis is doing the press work for Shanley's cabaret.

A controversy, if so one-sided a discussion could be called a controversy, is on between Pierre Veber, one of the authors of "Mme. President," and Louis DeFoe, dramatic critic of the New York World. Mr. DeFoe was the author of a particularly violent denunciation of the Fannie Ward farce at the Garrick. M. Veber came back in a letter, reprinted in the New York Herald. The Herald has been active in keeping the matter alive, discussing the matter from every angle, while Mr. DeFoe has maintained a discreet silence. However, the matter has resulted in a daily display of photographic reproductions of the parties to the discussion and scenes from the farce, which are, to say the least, spicy.

Spicy pictures are apparently much in demand by the New York newspaper make-up men. The arrival in New York of Mile. Polaire was seized upon by the editors, abetted by Morris Gest publicity department as an occasion for using the pictures of Lady Constance Stewart-Richardson and Gertrude Hoffmann displaying those principals of the tri-star organization in the extreme of clotheslessness. None of the early season theatrical events has won so wide publicity as has this Gest enterprise, both in New York and throughout the country. A big picture frame with five portraits of Miss Hoffman, graces the entrance of the Times Square subway station, which cannot but attract the attention of the nightly horde of theatregoers.

Joseph P. Murphy would go on the stage. So he did a Brodie from the Brooklyn bridge Sunday. He told the police the performance was a try-out for a moving picture concern. He was locked up in the Oak street station charged with attempting suicide.

The Shuberts have offered a \$50 prize to any one who will suggest a more appropriate title for "Lieber Augustin," the Casino musical piece. The name will be changed next week. The objection to "Lieber Augustin" is that it suggests Germany, while the scene of the piece is laid elsewhere.

Five companies of William A. Brady's "Little Women" opened Monday night in Shendoah, Rochester, Norfolk and Detroit.

Samuel Berker of San Francisco arrived in New York Sunday. He seeks an arrangement with Morris Gest and F. Ray Comstock, whereby the one-act plays of the Princess and those put on at the San Francisco Little theatre, may be exchanged. J. F. Blackwood of Los Angeles, is negotiating with the Princess management for a similar interchange of plays.

John Barrymore and Mrs. Barrymore have collaborated on a book which is now ready for the printers. It is called "Leading an Open Air Life on Broadway."

H. H. Frazee's "The Madcap Duchess" opens at the Lyceum, Rochester, Oct. 13. It will play Syracuse and two weeks in Boston before coming into New York. Victor Herbert wrote the music.

There was a special midnight performance of "When Dreams Come True" at Low Fields' 4th street last week. Delegates to the convention of the Associated Peace Societies attended. The Bartholomae office declares that the reduction of price to \$1.50 has encouraged business at the 4th street house.

William Collier is going to kill two birds with one stone during the coming world's series of baseball games. W. C. is to write the games in his trenchant way for the Herald and get money for it. Incidentally William will get a lot of publicity that should help his business at the Criterion.

The Orpheum, a straight picture house costing \$25,000, was opened at Lafayette, Ind., Tuesday under the management of Ned Smith, eight years manager of the Otis Oliver Dramatic Players. The Bartolo orchestra has been installed and a \$1,000 picture curtain hung.

Edward L. Bachman, former manager Webb talking pictures, has been appointed treasurer of the Lafayette. Joe Loewl is the manager.

PRESS OPINIONS.

MARRIAGE MARKET.

If this is the best that George Edwardes can send to America at this late date there are plausible reasons why he should be thinking of retirement. The company, to be sure, was not all English—so the blame must be made an international matter.—Eve. Sun.

There is no good reason why "The Marriage Market" should not duplicate its London record at the Knickerbocker, for in its adapted form it is graceful, airy, tuneful, dainty and in good taste.—World.

This new musical piece at the Knickerbocker combines something of a story with a soupçon of real fun and quite a few of the most insinuatingly graceful and pleasing songs and dances that the season has brought.—Times.

There were some waltz steps, dips and turns and glides that it is safe to say a lot of people hurried home to try before bedtime.—Sun.

"The Marriage Market" is away above par in music, dancing, wit and lavishness.—Herald.

SEVEN KEYS TO BALDPATE.

Mr. Coban's new piece is one of the cleverest bits of wit and even has a good land one which promises to lead all his others in popularity. And that is saying a great deal.—Herald.

Melodrama of the good, old-fashioned sort, with a goodly supply of villains, an adventures or two, just enough careless display of "guns" to tingle the nerves of the audience.—Times.

It is hugely entertaining, and it has the vast advantage of keeping itself free at all times from the conventional farcical formula.—World.

The wildest fun that has run riot on the stage in ages.—Eve. World.

One of the most delicious bits of fooling that the New York public has witnessed in many a moon.—Sun.

THE ESCAPE.

"The Escape" was not a runaway in the sense that it carried the audience off its feet. It was rather of the kind that didn't even get across the State line.—Herald.

In spite of the fact that Mr. Armstrong as much as admitted he was not a good play, "The Escape" talks a great deal too much. Though there is a backing of truth in much of its preaching the play itself is largely unbecome and insincere.—Times.

It may be apart from its author's intention, but nevertheless it is true, that "The Escape" presents the greatest interest when it is least occupied with its lessons.—World.

In fact, they all talk eugenics with the most persistent elegance, and bore you to extinction.—American.

It is not to be expected that Mr. Armstrong's social conclusions are intended to be an important factor in the success or failure of his play.—Sun.

"The Escape" is futile.—Eve. World.

SMOLDERING FLAME.

Preentious stupidity, dreary nonsensicality and the childlike silliness.—World.

And for the better part of two acts the thing is very wearisome. Then it becomes absurd.—Times.

When the audience, about the middle of the last act, was preparing for the end to come and the committal services to begin, something suddenly started—the flame came to life for an instant, as it were.—Herald.

SHOWS IN FRISCO.

San Francisco, Sept. 24.

"The Lure," in its first week here at the Cort, is not tearing up in the same manner the piece flounced into police circles in New York. There was a sell out at the opening performance Sunday with the attendance continuing big, but not seriously threatening capacity.

Margaret Anglin is scoring both an artistic and financial success at the Columbia, where she is this week presenting "The Taming of the Shrew." The business is believed to have been stimulated by Miss Anglin's recent engagement at the Hearst Greek theatre, Berkeley. The receipts are on the increase.

Business continues gratifyingly big at the Alcazar, where the Ralph Herz musical stock holds forth, while the Tivoli O. H. returns are encouraging.

"DEAL" NOT WORKING WELL; MUSICAL SHOWS CONFLICT

Boston Overcrowded by Plays Along One Line. No-Pass Rule Made to Sound Ridiculous. Shows Buying Up Houses to Distribute Tickets as Paper.

Boston, Sept. 24.

Something slipped a cog or two this week in Boston in the supposedly perfected big attraction booking agreement between Klaw & Erlanger and the Shuberts. Eight first-class houses which are open have six musical attractions pitted against each other, and there are only two dramatic productions playing. One of these is "The Conspiracy" at the Park, doing a land office business as the result of the agreement, and the other is May Irwin in "A Widow by Proxy" at the Plymouth, doing a fair business only through this selfsame agreement.

Of the musical attractions, "The Sunshine Girl," with Julia Sanderson, at the Hollis, is getting the cream of the business. Mizzi Hajas in "Her Little Highness" at the Tremont comes second, McIntyre and Heath in "The Ham Tree" revival at the Majestic third, and "The Purple Road" at the Shubert, "The Merry Martyr" at the Colonial and "The Courtin'" at the Boston following in respective order with poor business.

The college lads are all that are saving some of these through the choruses.

A rumor which has spread insistently through Boston, and which will not be downed despite equivocal denials by some of the big managers, asserts that the managers of the biggest houses, both Shubert and Syndicate, have entered into a secret agreement concerning an equitable division of net house profits at the end of the year as a sort of a mutual insurance that no one will really suffer in case of unfortunate bookings or business. This agreement is in no way arranged to affect the shows or gross receipts, but is rumored to come after all expenses and upkeep have been met. In other words, it is a division of the "velvet."

It sounds improbable to many that Charles J. Rich, who expects to break all records at the Hollis with highest class musical attractions, should enter into such an arrangement, but he is the head of the local associations of managers, who this year are banded closer together than the Mafia.

One man who should know what is going on behind the inner box office door asserts that such an arrangement is secretly in effect in both Philadelphia and Chicago, and while a gamble, is finding an enthusiastic welcome among the managers, who would rather play safe than take too long a shot.

The anti-pass agreement between the local managers last week attained sublime heights and then stepped over into the ridiculous. When this transpired things moved quickly and certain arbitrary rulings were given a swift kick in the neck.

An advance agent at the Shubert arrived and in the evening decided he would drop in and see the show. He

was informed at the door that the house rule would not accord him a seat, although there were plenty to spare. He did not have a weak heart and when he finished on the telephone it was decided advance agents were at least entitled to see the show that preceded their attraction at the house it had a booking for.

The country press, which was organizing a high advertising rate for cash when the agreement was first made public in VARIETY, have been liberally papered by some houses and, other houses up to this week were in ignorance that some of the opposition were indulging in this little free reading notice game.

When Mizzie Hajos opened at the Tremont in "Her Little Highness" the show had to buy the house and then flooded the city with paper, one block of 200 seats being sent to the Boston Conservatory of Music in order that the balcony battle would be a guaranteed success. "The Purple Road," which opened at the Shubert Monday night, also had to buy out the house to get any paper and then sent it broadcast, several newspaper offices getting in on it to their great astonishment.

On succeeding nights when the show wanted to paper it had to take the tickets out from the gross receipts, although the New York press is now recognized.

U. S. CO. SHIFTS.

A change of policy as to the employees of the New York offices of the United States Printing & Litho Co. has brought about a new administration here. Following the published announcement John C. Trauth had been promoted to the management of the office and E. J. Doolittle as his assistant, also comes the move of Rollo W. Bickerstaff from the managership of the United to the general management of the National Printing Co. in New York. "Bicky" succeeds a Mr. Kellogg, who goes to Chicago.

Trauth was engaged by Bickerstaff as treasurer some years ago, Bickerstaff having been associated with the United States Co. 16 years.

Bickerstaff, who is visiting his brother in Kalamazoo, Mich., will take charge of his new post Oct. 1.

AH! WERE IT TRUE!

Columbus, Sept. 24.

A paragraph in the Columbus Citizen editorial columns expresses naive wonder: "Every one of the 102 theatres in New York are packed to capacity these nights and afterwards the show men and women sit in chairs along Broadway waiting for seats in the lobster palaces. Wonder where all the money comes from?"

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

LAURA HAMILTON STAYS.

Laura Hamilton will remain under the management of the Shuberts. This will be a disappointment to Ned Wayburn and Albert de Courville in London. They engaged Miss Hamilton to appear in the Leoncavallo operette at the Prince of Wales', which Wayburn is to put on. Miss Hamilton expected to sail next Tuesday. She gave her "notice" to the Winter Garden management last Saturday.

This week she reconsidered when the Shuberts offered her a contract for three years, at a salary raise of \$25 weekly, with a similar increase in her stipend with every new production she appears in. A maid has also been furnished the young woman.

Miss Hamilton's salary with the Shuberts has been \$75, she playing without an agreement. The de Courville offer was \$175 a week, with 30 weeks guaranteed on the other side.

Bessie Clayton also gave her "notice" at the Garden, but withdrew it this week. Harry Gilfoil is another who notified the management he would leave the production. This will happen tomorrow. The Gilfoil role may be dropped out of the show.

The entrance of Anne Dancrey into the cast Monday night caused several changes in the running. Some complaints were made by principals they had been handicapped in the shifts, although Cross and Josephine were benefited by the changes.

If Dancrey proves a draw the present run of "The Passing Show of 1913" may be extended indefinitely. The schedule at present calls for the new "Pleasure Seekers" to open on the road Oct. 20, coming into the Garden Election night or eve, when the current piece moves to Boston.

Other than the people of the "Hanky Panky" show, the principals in "The Pleasure Seekers" will consist of Dorothy Jardon and George White. Lew Fields has been rehearsing the new piece. He leaves tomorrow for Chicago, where "All Aboard" will open at the American Music Hall Sunday night.

The appearance of Dancrey this week did not start anything unusual about the Garden. The French woman did nicely enough, but fell considerably short of the result expected. She is under contract to the Shuberts for eight weeks at \$1,250 weekly. A couple of songs, some dancing (including a waltz with Charlie King), besides a pair of shapely nether limbs and handsome silken hosiery, made up the Dancrey contribution to "The Passing Show of 1913."

Other new people in the piece are George Whiting and Sadie Burt (Whiting and Burt), who made a decided score; Artie Mehlinger also had a success mark on his record. Mollie King is not appearing in the piece this week.

TWO MORE "LAW" SHOWS.

Two more "Within the Law" shows will be put out by the American Play Co. The Helen Ware Company opens Oct. 13 in Philadelphia, and will take to the big city time. The other "Law" piece will not start out until February, when it goes into Boston.

"Within the Law," at the Eltinge, New York, did \$9,700 last week, the 57th of the run there.

SHOWS IN PHILLY.

Philadelphia, Sept. 24.

Cooler weather has boosted business in the legitimate houses, all those open this week recording high figures. "The Honeymoon Express" opened to a capacity house at the Lyric Monday night and is doing very big. The show was well received and the papers treated it with liberal praise. Al Jolson carried a hit all the way through, capping it with his specialty, which came so late as to escape notice by the critics.

Ziegfeld's "Follies" is still drawing crowded houses at the Forrest, falling off very little Monday night despite the opposition of the "Honeymoon Express."

"The Master Mind" is a big draw at the Garrick, registering close to a record mark for an early season offering last week and starting strong Monday for its second and last week.

The Little theatre opened Monday night with "The Yellow Jacket" here for two weeks. The house was crowded and the piece warmly greeted. Press comment was very favorable.

The Walnut continues to pack them in at a dollar. "Officer 666" is the attraction this week and at popular prices the show is a great hit.

The Adelphi is dark until Thursday, when George Scarborough's "At Bay," with Guy Standing and Crystal Herne in the principal roles, will open.

SHOWS IN CHICAGO.

Chicago, Sept. 24.

Cool weather arriving Sunday gave business a big impetus.

"Within the Law," capacity business in its final week. William Hodge in "The Road to Happiness" at Garrick, also doing well.

"The Lady of the Slipper" at the Illinois, still making good. Rose Stahl, at the Blackstone in "Maggie Pepper," has failed to arouse much interest, and "The Double Cross" at the Cort is still deserted.

"Stop Thief" has had another spurt of business. "The Whip" at the Auditorium continues to big houses. "The Governor's Lady" at Powers' is doing better, and "A Trip to Washington" at the La Salle has been gaining at a lively rate.

ATTRACTIONS SCARCE.

Chicago, Sept. 24.

Managers in the smaller towns are complaining bitterly of lack of good, legitimate attractions. Houses in the big one night stand districts are dark a good share of the time.

Those shows of high class which have been playing in the smaller towns have done fairly well, although business has not been quite as good as last season at this time.

ACTORS' INVENTORY IN STOCK.

Taking an inventory of names in stock one will find several sons of well-known stage stars.

William Courtleigh, Jr., is at the Shubert, Milwaukee, playing stock. Clay Clement, Jr., is with Ed. Schiller's stock in Payonne, N. Y. Another is Milton Nobles, Jr., slated for a South American tour with Franklin Clifford's Co. Ralph Stewart's son, Kenneth, has also played in stock.

FILM FLASHES

"Trotter" Keller and Anna Laughlin are to be seen in opposite juvenile roles in a special forthcoming Reliance listed for release in October.

Bert Ennis is still answering congratulatory messages pertinent to his accession of the publicity berth for Eclair.

Francis Bushman is featured in "Tony the Fiddler," a new 2-reel Essanay released Oct. 8.

The Universal is announcing "Across the Atlantic," a new three-reeler with King Baggot and Claude Graham White, the aviator, among its mummies.

Florence Lawrence is the starred member of "The Closed Door," to be circulated by the Victor, Oct. 3.

The Universal claims 61 distributing offices in the U. S. and Canada.

"Breed of the North," a new 2-reel Lubin, is advertised for distribution Oct. 9.

"The Depth of Hate," described as a 2-reel "thrilling, thrilling" melodrama, will introduce the Pathé Freres' new multiple issue, Pearl Sidelar, Eleanor Woodruff, Marguerite Risser and M. O. Penn are in the cast. Released Oct. 2.

"The Woman in Black" is an Itala 3-reeler Jack Clymer is boosting.

The World Special Films say only their filmed 4-reel "Sapho" is authorized by the author. Exhumed!

Carl Laemmle's sell-out of his stock in Industrial M. P. Co. was made on a basis of partial cash and part notes.

Lester Park has been appointed district manager for Warner's Features' western territory.

The Phila. branch of the World Special Films will have William C. Karrer in charge.

Mme. Blache of Gaumont and Solax has received permission from Hudson Maxim to locate a scenario on the Maxim estate at Lake Hopatcong.

Rita Sacchetto, comedienne, pantomimist and danseuse, has joined the Great Northern Film contingent.

Mrs. Lloyd Lonergan gave a "film tea party" in honor of Thanhouser's favorite leading woman, Maud Fay, in Larchmont Sept. 24.

N. S. Wood, the "boy actor" of a generation ago, and hero of a hundred Bowery melodramas, is filmed in "When the Worm Turned," a recent Thanhouser release.

"A Year in Santa Barbara County" will be shown in films at the San Francisco Panama Expo.

Winifred Greenwood will be the lead in "Where the Road Forks," a new American Film release, staged by Thomas Ricketts.

Harry Von Meter has been annexed by the American Film Co.

The Exclusive Supply Corp'n now announces five 3-reel features and seven regular releases weekly.

J. Warren Kerrigan is the featured player of "The Pledge of Honor" released Oct. 2 by the American Film.

The Union Features are extra advertising their 8-reel "Landmark" in the free government land sections of the northwest.

Oct. 6 will be voting day at the Screen Club; Nov. 20 the date for beginning of rehearsing of the Laemmle-Powers Universal controversy.

James K. Hackett reports reassuring word from the lost African Kearton Film expedition.

Otto Schussling has joined the Edendale (California) scene-painting staff of the Selig. Henry Steiner has been transferred from the California paint frames of the company to Chicago.

Oct. 18 the Gaumont will release its first two reels. The Exclusive will circulate it.

Thanhouser's has its own "eat-what-we've-got-and-pay-for-what-you-get-when-you-get-it" lunch room now.

"The Message from the Sea," 3 reels, will be released by Gaumont Sept. 30.

Willard Holcomb, Kinemacolor's publicity live wire, is out with a printed exposition entitled, "What Puts the Color in Kin."

Gaumont releases "Tiny Tim in Society" Oct. 2, on a split reel with a film study of animal life on the sea's surface.

Frank Beal has been engaged as director for the Tampa Film Co., which has arranged to supply Warner's Features with 3 reel features per month.

Claiming \$100,000 damages, and permitted legally to sue for three times the claim, the Swanson-Crawford Film Co., of Denver,

is suing the Film Ex. of Va., the Mutual Film affiliations in Delaware and Mo., for \$100,000 damages, based on violation of the Sherman Anti Trust Law.

Plans were filed this week for five new movie houses in Philadelphia and 17 in the entire state.

Charles Dickson has been engaged to direct Reliance pictures. "Once Upon a Time," a fairy extravaganza staged by George Lederer, will be released by the Reliance Oct. 8.

A hearing of the Liebler's action against film rights to "In the Bishop's Carriage" is listed for Oct. 14 next.

George Kleine is heading for his film headquarters in Italy.

"The Adventures of Kathlyn," by Harold McGrath, of "The Man on the Box" book and play fame, ordered serially by the Chicago Sunday Tribune, will be filmed by Selig.

The Monopol Film Co. has enjoined the company's receiver from disposing of any of the assets pending trial.

Oscar C. Apfel and Irving Cummings have shifted from the Reliance to Pathe, each to direct, and Cummings to play, as well.

Charles Simone is back from his vacation looking for new film business to conquer. He may be addressed, care VARIETY, New York.

"Chivalry Days" is the title of a new Universal melodrama release, interpreted by an all child cast and miniature properties, the aim being to supply the effect of a fullsize presentation.

Daniel Bortona ("Kid Hogan") is now playing for the Imp.

THAW PICTURES FUMIGATED.

Detroit, Sept. 24. Commissioner Gillespie, of the police department, has passed part of a five-reel movie of the life and works of Harry Kendall Thaw, but has ordered the first 3,000 feet of the film cut. The uncensored portion consists of Thaw's escape from Mattewan and his fight to escape recapture, but the section which is declared objectionable shows the early career of Evelyn, her meeting with Stanford White and the murder of the architect.

"The real interest around Thaw," said Commissioner Gillespie, "is in his escape. I think the masses are now in sympathy with him and I can see no objection to pictures of his escape, but nothing previous to that."

Spokane, Sept. 24. Mayor W. J. Hindley, city theatre censor, who was a minister before his election, has forbidden the Orpheum theatre to run the Thaw pictures.

"I view with entire disapproval any further publicity given this disreputable Thaw-Nesbit-White episode," said the mayor in a letter to Joseph Muller, Orpheum manager.

The mayor refused to attend a private exhibition of the films. Muller announced that he would fight the matter. He protested that the Casino theatre had been permitted to run a series of Thaw pictures in Pathe's weekly, unmoleted.

NOT MAKING MONEY.

Cincinnati, Sept. 24. A number of picture managers held a meeting and decided to take action against exhibitors who show more than three reels of pictures by which method they are able to attract the greater share of patronage.

An appeal will first be made to the manufacturers. The claim is made that the picture houses are not making money and are being bled by exchanges who are in turn being bled by manufacturers.

MILLION DOLLAR CO.

San Francisco, Sept. 24. A \$1,000,000 company, known by the filed articles of incorporation as the California Motion Picture Corporation and with a directorate composed of all wealthy local business men and mostly millionaires, has recently been formed here.

The first board of directors consists of Herbert Payne, of the Payne Estate Company, president; Henry T. Scott, president of the Pacific Telephone and Telegraph Company; R. P. Schwerin, vice-president and general manager of the Pacific Mail Steamship Company; Walter S. Martin, of the Martin Estate Company; Thomas McGee, of Thomas McGee & Sons, real estate men; George Lewis, president of Shreve & Co., manufacturing jewellers; James Woods, manager of the St. Francis Hotel; Thomas A. Driscoll, director of the Hibernia Bank; Baldwin Wood, attorney at law; Clarence Payne, president of the Payne Estate Company; Thomas B. Eastland, vice-president of the Coast Realty Company; A. M. Johnson, attorney at law; and Robin Y. Hayne, capitalist.

Following the details of incorporation, work is about to be commenced on the construction of a large and fully equipped studio on the Payne property at Menlo Park, between San Mateo and this city.

ARREST FOR FAKE PICTURES.

Trenton, N. J., Sept. 24. A warrant was issued this week for the arrest of Benjamin Robinson, proprietor of a local picture theatre, charging him with obtaining money under false pretenses. He advertised the Hal Reid Harry Thaw pictures at his house and then exhibited an inferior fake series of the Matteawan nut.

Judge Naar will hear the case. Reid will be represented in the matter by Lawyer W. Holt Apgar, who declares that the playwright-film impresario proposes to follow up the prosecution.

EDISON WANTS BIG VOICES.

Thomas Edison is negotiating with several score of the big voiced men and women of regular showdom for appearance in the Edison Talkie movies. Florence Morrison, Joe Miron, Henry Norman and others of robust voice are among people being negotiated with. The film appearances would not interfere with theatrical engagements of the nominees.

The singers will also pose. Hitherto the talkies have meant paying one set of players for mute appearances and another for making the vocal records.

FIELDS RUNNING MUSIC HALL.

Chicago, Sept. 24. The story in VARIETY last week to the effect that the 44th Street theatre, New York, and the American Music Hall, here, will give virtually vaudeville shows shortly under the guise of musical comedy productions in music halls, has brought out a report that Lew Fields, after completing his run of four or six weeks at the American, commencing Sunday with "All About," will frame up the next production to be seen there, following out the new policy as outlined.

THE INGRATE

Enterprising Miss Cobb, who circulates Union Features and other utilities for the Eclair, says if you get a job as a bank clerk in Paris you're taken right into the household, and besides getting familiar with the combinations of the safes, you meet and mix with the family. Cobb thus removes apparent inconsistencies in a newly imported Union Feature melodrama in 3 reels shortly to be released under the title of "The Ingrate, or the Vell of the Past." Down and out, having lost his money, aspiring for the hand of the daughter of his benefactor employer, mitted by the lady 'cause she's already spoken for, the ingrate of the piece decides one night to get out of bed, dig into the big safe of his boss, does so, and is caught at it redhanded, because he's ignorant of a steel hand trap, equipped with the teeth of a buzz saw. But the banker forgives the thief, pities him, and decides to give him another chance, after forcing him at the point of a pistol to sign a confession of his guilt.

Reinstated, the ingrate for a time remains a good boy, but succumbs to his ruling passion for other people's money, and again evades the big safe, spitefully, this time evading the trap, and encoring first, this his signed confession and papers proving his benefactor a political refugee, upon whose head there is a price. Tableau!

The confession destroyed, the ingrate beamingly presents himself to the banker, and asks for the hand of the daughter. Rejected, he announces his determination to have the girl at any cost, and to prove he can put his declaration over, tells of the destruction of the papers, and demands that the banker smash the benefactor's papers proving the latter's outlawry. Tableau!

Enter now an actress urgently in need of funds. The villain has gone about his villainous business and the banker is alone. Touched, he writes out a check for the indigent player.

It is this same actress, later, returning to repay the banker's loan, who decides to checkmate the designing villain. Trailing him to a Cabaret, she contracts a dance, dines, and wines with him, slips a potion in his libation, and following a preconcerted plan, has him carried off to a cellar by a quartet of men in evening clothes and masks. Reviving, the villain's consciousness, he is transported back to his chair in the cafe. Reviving again, the actress in her original place beside him explains his strange recollections, as fragments of a dream. Relieved, the villain buys more wine, kisses the lady's hand, and ducks. Again the banker's home, again the demand for the hand of the banker's daughter, again the slam, again the threat of exposure of the banker's past, again the fashioning of the ingrate's confession—the new one—and tableau three times.

Save in a single situation which the villain almost wholly spoils, this yellow is acted with an earnestness that fairly carries it over. The villain's bad spot is his second robbery of the safe. The suggestion of apprehension, and making the observer wonder how he knew first thing to dig into the pigeonhole containing papers that any but, perhaps, a moving picture banker would have safely.

(UNION FEATURES.)

JACQUES, THE WOLF

You've got to hand it to the Eclair for the invariable beauty and clearness of its outdoor scenes, and the grandeur of the scenery. A man a scene in the wilds with mountains, running waters and vagrant woods about as God left them, and you can feast your savage soul with the vistas until you begin to feel the old cave man spirit surging somewhere within you. They let the girl's love as a distraction. The father of the girl first shown as his sweetheart is a rugged, stern moralist, in the service of the Canadian Mounted Police. Without ado, he shoots the Wolf offhand, when the latter disregards the father's stormy demand that the poor wamp. The shot blinds an eye of the Wolf, who changes his hunting ground, but harboring the while a fiendish decision for revenge. His plans toward retaliation consummate in the manner of a heavy trap in the woods of the man who shot his eye out, and the observer looks for a realization of the saw. "An eye for an eye," when the Wolf vents, only to be overtaken in his own getaway by a posse, and shot to death on the edge of a hanging mountain stream, falling with the rush of falling waters, while two women weep.

(ECLAIR.)

Van Cleve and his trick mule are working in the moving pictures.

FEATURE FILM GETS ITS BUMPS THROUGH G. F. CO'S. SPECIALS

"Trust" Selling Two and Three-Reelers for \$15 Daily. Features Asking \$45 and \$50 a Day, Exhibitors Say Too Much Money. General Film Co. Cinching Its Hold on Trade Through Low Prices.

The many feature films produced as attractions among moving picture exhibitors are getting badly bumped it is said by the General Film Co. (an arm of "The Trust"), selling its two and three-reel subjects to customers at the highest price of \$15 daily. From this amount, as a first run, the cost graduates down until after the seventh day a General release may be had for \$4 daily.

In contrast the feature film makers who are not of the Trust nor do they place their output always with the General Film Co., ask \$30 to \$50 daily for a feature. Exhibitors claim the features are not worth that price in comparison with the Trust's special releases, excepting in rare instances, such as "Quo Vadis," which plays one-nighters and other towns throughout the country, demanding as high as 65 per cent of the gross receipts, but these theatres are not classed as picture houses.

The exhibitor points to "Shenandoah," a "Trust" special, for comparison with the usual feature film. The man who sells the goods over the show counter also says that the greed of the feature film maker, and the consequent prestige obtained by the G. F. Co., through its lower scale, has given "The Trust" a firmer hold than ever on the picture business.

Feature film of Minnie Maddern Fiske in "Tess of the D'Urbervilles" is costing the exhibitor \$45 daily for any day. "Arizona" is asking \$50.

The Harry Thaw Canadian picture, shown in most of the big time vaudeville houses last week, carried a charge of \$300 and \$250 to the theatre, according to the grade. This charge was made, it is said, by the United Booking Offices which secured the vaudeville rights, although the film was put in to the U. B. O., it is reported, at \$150 for the six or seven days, which would have reduced the daily expense to under \$30.

A large number of feature films have been manufactured or are in course of preparation. Few of these are heard from, excepting in the usual way of film.

Whether the overstocking of the feature film market, or the eye that saw an opening induced the General Film Co. to make special releases at a comparatively cheap scale, is not known among the picture men, who assert, however, "The Trust" grabbed hold of a strong weapon against opposition when it hit upon its "special" plan.

MAKES MARY BLUSH.

(Special Cable to VARIETY.)

London, Sept. 24.

Lady Diana Manners has stirred up a small commotion in the household of Queen Mary. Lady Diana, daughter of the Duke of Rutland, posed as

a dancing Bacchante for a film to be included in the royal program of movies given nightly at Balmoral Castle. When the film was shown last Monday evening, Queen Mary uttered a short, shrill exclamation of surprise, at a point in the reel where the titled dancer is revealed doffing her skirt preliminary to the assumption of the complicated one piece costume that Isadora Duncan and Gertrude Hoffman made popular for the pastoral style of terpsichore.

After the show the queen ordered the film destroyed. The newspapers are discussing the incident, and the movie house managers of London are fearful the incident may attract further censorship attention to the public programs.

100 OPERATORS SHUT OUT.

Cincinnati, Sept. 24.

Nearly 100 union picture operators will be shut out this week. 25 were shut out Monday by the managers in the suburban picture houses. The union men were replaced by operators from other cities. The trouble started in the Victor, Brighton, of which Fred Hine is the manager. The union placed a boycott on the house because he refused to employ a union piano player.

TALKERS COMING IN.

Chicago, Sept. 24.

All the Edison Talking picture shows which have been playing in the middle west have been taken off. Ted Miller, superintending these shows, will return to New York. One was playing in Wisconsin, one in Illinois and Iowa, one in Indiana and one in Ohio. Business has been bad.

Announcement is made the reason the shows are being brought in is that people will not pay 50 cents to see them.

BALL PLAYER GOES IN.

San Francisco, Sept. 24.

Frank Sund, a well-known California minor league baseball catcher, is one of the latest to respond here to the call of the "movies." He has joined the Essanay Film Company's film-making forces at Niles, Cal., and will in the future play baseball and soldier parts for the G. M. Anderson concern.

FILM TARIFF FINALS.

Dry plates and cameras will be taxed 15 per cent. by the new tariff scale, despite a vigorous effort of foreign and native dealers to reduce the tariff.

This was decided at a tariff senate conference held in Washington Sept. 23. The same body voted to authorize the Secretary of the Treasury to inspect and censor incoming movies.

WANT NEW FACES.

Chicago, Sept. 24.

About fifteen of the motion picture players who have been with the Essanay company for some time have received their two weeks' notice. It is said that the reason for this is that new faces are desired by the management.

Gertrude Forbes, one of the leading comedienne, and William Bailey, are among those who will leave.

PRISON SCENES.

Director Frederic Thompson of the Vitagraph forces has completed arrangements for one of the most dramatic human documents in films so far captured by the movies.

After correspondence covering almost a whole year, Mr. Thompson has gathered permits for the photography of the interior of the leading prisons of the world, including the jail at Moscow, the penal colony at Siberia, the London equivalent to our own Sing Sing, the Italian pens in Rome, and the leading corrective institutions of America, including the jails at Ossining, Moyamensing, Stillwater, San Quentin, Auburn, Clinton and Joliet.

The Three Nightingales have dissolved. Two of the girls have formed a double, to be known as Ryan and Howard.

COURTS FOR CENSORS.

Cleveland, Sept. 24.

The picture theatre managers here stand solidly opposed to the new board of censors and to the law which brought them into being. The censors have begun their sittings, but the movie men threaten to appeal to the courts against the regulation, on the ground of its unconstitutionality.

The law provides for a tax of \$1 a film, assessed against the movie house. The managers declare that if this rule is enforced they will raise the price of admission to make the public pay the freight.

The censors began to witness pictures a few days ago. When the board, just elected, gathered for its first session, the movie men refused to exhibit their new films. The mayor backed up the demand of the censors, and after a delay of several hours, word was received from the General Film Co., in New York to let the exhibition go on.

The law does not become effective until after Nov. 1, and the movie men will await that date before putting the matter to the test.

Manolita and Chad. Huber, of musical comedy, have an act for vaudeville.

Mae West has settled the suit brought against her by Tommy Gray, by paying the bill in full.

RELEASED NEXT WEEK (Sept. 29-Oct. 4)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph	V Gaumont	G Imp	A American
Biograph	B G.N.S.F.	G Gem	A Keystone
Kalem	K Ramo	G 101	A Reliance
Lubin	L Solax	G Cibal	A Majestic
Pathes	Pthe Eclectic	G Nestor	A Thanhouser
Selig	S F.R.A.	G Powers	A Kay-See
Edison	E Great Pennants	G Elclair	A Broncho
Essanay	S.A. Great Northern	G Rex	A Domino
		G Dragon	A Frat
		G Ital	A Mutual
		G N.X.X.	A M

SEPT. 29—MONDAY

GENERAL F—Dyed But Not Dead, comedy, 11; With the Aid of Phrenology, comedy, B; Stolen Models, comedy, 1000, E; Athelst, drama, K; Invasio, drama, 1000, L; Pathe's Weekly, No. 54, news, Pthe; INVISIBLE—Government, drama, 8; When the West Was Young, drama, 1000, V; UNIVERSAL F—Justice of the Wild, drama, 2 reels, N; In Peril of the Sea, drama, 1 reel, Gcm; Bachelor Girl Club, comedy, 1 reel, Gcm; MUTUAL F—Firt and the Bandit, drama, 1000, A; Not Announced, Key; Not Announced, Rel.

SEPT. 30—TUESDAY

GENERAL F—Daughter of Romany, drama, 1000, E; Ray of God's Sunshine, drama, 1000, S&A; Actress and Her Jewels, drama, 400, L; Constable's Daughter, comedy, 000, L; Little's Nightmare, comedy, Pthe; Deschutes Canyon, Washington, scenic, Pthe; Misgotten Gains, drama, part 1, CI; Misgotten Gains, drama, part 2, CI; False Friend, drama, 1000, S; Which? comedy, 1000, V; UNIVERSAL F—Shon, the Piper, drama, 2 reels, B 101; Charlie's Little Joke, comedy-drama, split reel, C; MUTUAL F—Not Announced, Maj; Not Announced, T; EXCLUSIVE F—Doctor's Sacrifice, 1000, G; At the Wheel, 2000, G.N.

OCT. 1—WEDNESDAY

GENERAL F—Mr. Toot's Tooth, comedy, E; Damascus and the Ruins of Baalbek, travel, E; Successful Failure, comedy, 1000, S&A; Battle at Fort Laramie, drama, 2000, K; Oxy-gen, scientific, Pthe; Along the Padas River, scenic, Pthe; Cattle Thief's Escape, drama, S; Elephant as a Workman, Rangoon, India, educational, S; Salvation Sal, drama, 1000, V; UNIVERSAL F—Beyond the Law, drama, 1 reel, N; House Boat Elopement, comedy, 1 reel, P; Jacques, the Wolf, drama, 2 reels, Ecr; Animated Weekly No. 82, news, 1 reel, V; MUTUAL F—Greenhorn, drama, 2 reels, Br; Mutual Weekly No. 40, news, 1 reel, M; Not Announced, Rel.; EXCLUSIVE F—Gaumont Weekly No. 82, 1000, G; Vendetta, 1000, Ec

OCT. 2—THURSDAY

GENERAL F—Tender Hearted Crook, drama, B; Belle of Siskiyou, drama, 1000, S&A; Special Officer, drama, 2000, L; Not Announced, Mel; Pathe's Weekly No. 55, news, Pthe; Depth of Hate, drama, 2000, Pthe; Our Neighbors, drama, S; Autocrat of Flatpaj Junction, drama, 1000, V; UNIVERSAL F—Blooded Hearts; or Jewish Freedom Under King Casimir of Poland, drama, 3 reels, 1; His Brand, drama, 1 reel, Ecr; Shop Girl's Big Day, comedy, 1 reel, Frnt; MUTUAL F—Badge of Honor, drama, 1000, A; Exonerated, drama, 2 reels, Dom; Not Announced, Key; EXCLUSIVE F—Tale of a Cat, 1000, Sol.

OCT. 3—FRIDAY

GENERAL F—Why Girls Leave Home, comedy, 2000, E; Tony, the Piddler, drama, 2000, S&A; Watch Came Back, comedy, R; Historic Boston, travel, K; Scarf Pin, drama, 1000, L; Clever Story, drama, Pthe; Riding the Plume, travel, Pthe; John Rousal of the U. S. Secret Service, drama, 1000, S; Treasure of Desert Isle, comedy, drama, 1000, V; UNIVERSAL F—His Brother's Wives, comedy, N; Trap, drama, 1 reel, P; Closed Door, drama, 2 reels, Vic; MUTUAL F—Loaded Dice, drama, K.H; Not Announced, T; EXCLUSIVE F—Tiny Tim in Society, 1000, G.

OCT. 4—SATURDAY

GENERAL F—Chieftans Sons, drama, 1000, B; Contents of the Suit Case, drama, 1000, E; Struggle, drama, 1000, S&A; Railroad Inspector's Peril, drama, 1000, K; For Her Brother's Sake, drama, 1000, L; Not Announced, Pthe; Mystery of the Silver Skull, drama, 2000, V; UNIVERSAL F—His Priceless Treasure, comedy, 1/2 reel, 1; Whimsicalities by Hy Mays, novelty, 1/2 reel, 1; Girl of the Dance Hall, drama, 1 reel, Frnt; Good-for-Nothing Jack, drama, 2 reels, B 101; MUTUAL F—Crooks and Credulous, drama, 1000, A; Not Announced, MAJ; Not Announced, Rel.; EXCLUSIVE F—Lame Man, 1000, Sol.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (September 29)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." following name (usually "Empress") are on the Sullivan-Considine Circuit. 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 Offices—"W. V. A." Western Vaudeville Managers Association (Chicago)—"S.C." Sullivan-Considine Circuit—"M." Pantages Circuit—"Loew," Marcus Loew Circuit—"Int." Interests Circuit (booking through "W. V. A.")—"M. J. James & Co. Matthews" (Chicago)—"Pr." Proctor's Circuit (New York)—"Craw." C. T. Crawford (St. Louis)—"N.N." F. Nixon-Nirdlinger (Philadelphia)—"BL." Bert Levey (San Francisco)—"J.-I.s." Jones, Linkin & Schaeffer (Chicago).

New York HAMMERSTEIN'S (ubo) Belle Baker John Bunney Courtney Sisters Bert Leslie Co Raymond & Caverly Nichol Sisters Yorke & Adams Eddy McDermott "Temptation" Three Keatons Alexander & Scott Weber & Wilson Girl from Milwaukee The Parleys Ringling Norman FIFTH AVE (ubo) Tyrone Power Co LeRoy Talma & Bosco Jas J Corbett Conly & Webb Mae West Cantwell & Walker Walter Van Brunt Coogan & Cox Clara Ballarín Hunter's Statue Dogs COLONIAL (ubo) Clifton Crawford Maurice & Walton Frank Sheridan Co Fred V Bowers Co Roy L Dail Co Wood & Wyde Delro Jed & Ethel Dooley "Act Beautiful" HAMBRA (ubo) La Belle Titcomb Julius Tannen Mrs G Hughes Co Melville & Higgins Courtney Siss Martinelli & Sylvester Alexander Bros Sharp & Turek BRONX (ubo) "Song Revue" Wm. Weston Co McKay & Ardine Dooley & Sayles "Just Hal" Williams & Wolfus Bernard Rheindol Co Lynch & Zeller STATION SQ (ubo) Amelia Elingham Co Ernette Asoria Waterbury Bros & T Clarice Vance Tracey & Stanley Bernard & Wilson (Three to fill) PROCTOR'S 125TH McDonald & Kenney Arthur Forbes Co Helen & Justin Jim Teubrook 3 Lula Roma Dick's Circus Bloncell & Tucker Marie Fanchonetti Co Hans Wayner (Two to fill) Ivy & Ivy Conroy & Wilson Ann Madigan Co Bennett & Darling Night On White Way Chicago Pool Chinese Cabaret "Night of Wedding" (Three to fill) PROCTOR'S 23D Brown & Hodges Ivy & Ivy Gladiator & Nymph Faust & Williams Chinese Cabaret Bernard & Harris Saunders & Cameron 2d half Muriel Walters Harry Dare 5 Dunbars McDonald & Kenney Dicks Circus Bloncell & Tucker Maziou's Troupe PROCTOR'S 58TH Bina & Burt Clifford & Douglas Clyde Veau Co 6 Dunbars

2d half Gray & Graham Ronald & Ward "Girl In Moon" Buffalo SHEA'S (ubo) Sam & Kitty Morton Edwin Stevens Co Marie Fenton "Mercedes" Chas P Semon Juggling De Lisle "House Warmers" Butte. EMPRESS (sc) Lewis & Norton Maglin Eddy & Roy Lester Trio Campbell & Campbell "Court by Girls" Calgary, Can. ORPHEUM (Same bill as at Regina this issue) EMPIRE (m) 5 Piroscopos 5 Bragdon's Oxford Quartet Bottomlie Troupe Wilson & Lenore Champaign, Ill. WALKER O H Vernon (wya) Creighton Sis Patricia & Myers Casting Dunbars 2d half "Girl Question" Charleston, S. C. VICTOR (ubo) "Passing Parade" Chattanooga MAJESTIC (ubo) Johnnie Reilly Wilton Sisters Isabelle Miller Co Allman & Nevins 4 Solis Bros Chicago PALACE (orph) Lillian Lorraine Frank Keenan Co Bert Fitzgibbons 6 Russian Dancers Joe & Lew Cooper Kennedy & Rooney Sam Liebert Co Nison City Four Hanlon & Hanlon EMPRESS (sc) W. H. Hales (Open Sun Mat) "Night at Bath's" Golden & Hughes Mary Dorr Arthur Feary Prince Flora M Morandinnis Willie McVICKERS (J-I-8) 4 Holson Comiques Creo Orchard Hippie Co Hughes Musical 3 Canfield & Carlton Alpha Sextette Adele Oswald WILARD (J-I-8) Exposition 4 Mitchell Girls Leslie & Leslie Venetian Four Flying Fishers 2d half Mueller Bros Schrodes & Chappelle Wahlund Tekla 3 The Almonds (One to fill) CROWN (J-I-8) Bessie LeCount George Evers Doris Omer Trio Kough & Francis Riley & O'Neil Twins (One to fill) 2d half Lyons & Cullum Morrette Sis Harry LeClair (Three to fill) CATER WILSON (J-I-8) Dawson Lanigan & C Schrodes & Chappelle Wahlund Tekla 3 (One to fill) Roll Oliver Keough & Francis Mitchell Girls Exposition (One to fill) COLONIAL (I-I-8) Dwyer & Dwyer Winona Winters 11 V Fitzgerald Harry LeClair Lyons & Cullum Annes Burr (One to fill) 4 DeKocks Bros Thoda & Crampton Bessie LeCount Winona Winters

(Continued on page 24.)

STOCK

STOCK CO. REACHES HONOLULU.

The World's Fair Stock Co., headed by Virginia Brissac and John Wray, arrived in Honolulu Sept. 3. Among the new faces in the company since its last visit are Ferdinand Munier and Harry Garrety, who was last seen here with the Casino Musical Comedy Co. The company opens to-night at the Royal Hawaiian Opera House with "The Traveling Salesman."

The roster of the company is Virginia Brissac, John G. Wray, Howard Nugent, James Dillon, Wm. Campbell, C. C. Jackson, Edward Sorris, Harry Garrety, Ferdinand Munier, Roy Hanford, Margaret Nugent, Mabel Wyman, Evelyn Hambly, Ruth Van, Helen Dean, Vera Le Verne and Eva Shaw.

Executive staff: Stage director, John G. Wray; stage manager, Joseph Cox; stage carpenter, Wayne Harmon; master of properties, George White; scenic artist, A. J. (Buck) Theall, and A. J. Hotchkiss, advance representative.

ENGAGING ST. JOHNS CO.

Walter Woods, of Boston, was in New York this week engaging stock people for the Woods-Monte Thompson Players to open at the Opera House, St. Johns, Can., Oct. 6.

The Woods-Thompson Co. has a stock organization at Brockton, Mass., headed by Harold Claremont and Eva Marsh.

NEW MAJESTIC COMPANY.

Erie, Pa., Sept. 24.

The roster of the new Majestic Stock Company, which opens at the Majestic Sept. 29 in "A Woman's Way" includes Kenneth Bisbee and Victoria Montgomery, leads; Harry Sedley, director; Robert Lee Allen, L. C. Phillips, Sumner Gard, Morey Drisko, J. H. Fowles, Billy Thompson, William Amsdell, Minnie Williams, Eleanor Earl, Margaret Ralph, Mae Roland; J. W. Rusk, manager.

ONE POLI'S STOPS.

Hartford, Conn., Sept. 24.

Poli's local stock closed Saturday night. George Lask, stage director, left at once to join the "Tik Tok Man" production in a similar capacity.

FIND ANOTHER S. & H. STAND.

Newark, Sept. 24.

Announcement is made the Clifford Stork and Mabel Brownell stock company, playing the Shubert under M. S. Schlesinger's management, will move to the Orpheum week Oct. 13.

Schlesinger's move in transferring the stock company leaves the Stair & Havlin Circuit to transfer its attractions to another house here. They are now playing the Orpheum. They may arrange for their bookings to play the Hippodrome.

REPLACING HERZ AT ALCAZAR.

San Francisco, Sept. 24.

A late Alcazar announcement says that Bertram Lytell and Evelyn Vaughan are to return here next month for another stock dramatic engagement, that will probably succeed that of Ralph Herz.

Maud Amber, now leading woman at the Alcazar, is expected to serve in a like capacity for Dillon and King, when the latter open Oct. 5 at the Lyceum, Los Angeles.

COMPANY IN MOBILE.

J. H. Huntley, stage director, left New York Saturday for Mobile where he and Roger Barker, leading man, will inaugurate winter stock at the Orpheum Sept. 29 with "The Lion and the Mouse."

The company, besides Barker, includes Luella Arnold, leading woman; Margaret Merriman, Mr. and Mrs. Varney, Wilmot Williams, Maud Fox, Charles Gofrey, Margaret Benjamin, Robert Benjamin, scenic artist. Huntley will direct.

START AT WILMINGTON.

Wilmington, Del., Sept. 24.

The Avenue opened Monday afternoon with a stock company in the comedy "Our Wives." For several days Manager Conness had been in New York City rehearsing the new company. Harry G. Hockey and Robert Robertson, character men of last year's cast, are with the Conness players this year. Rose Bender is the new leading woman and Carl Anthony the leading man. Others in the company are Robert Lawrence, Elmer Buffham, Laurette Brown, Estelle Morton and Marion Tanner, practically all entirely new to Wilmingtonians.

The new company, according to many of the residents of Wilmington who witnessed the initial performance, is the best that Mr. Conness has ever given.

SILENT BACKERS.

George Edwards, of the Holden-Edwards stock firm, is in New York this week organizing the new company which opens at the Avenue, Detroit, Oct. 5.

Detroit, Sept. 24.

It's rumored that the Holden-Edwards stock company here has Vaughan Glaser, a local stock favorite, as one of its silent backers. Leona Stater will head the new Avenue company.

DEDEYN'S MOHAWK GROUP.

Severin DeDeyn has recruited the company he will install at the Mohawk, Schenectady, N. Y., Oct. 6, opening in "Arizona."

George Ford will be business manager. Others are Henry Crosby, William Ford, Frank Lorraine (stage manager), Elmer Pyke, Cecil Kirke, Charles Danforth, Edith Harcourt, Selma Maynard, Arline Pretty.

\$10,000 FOR "ENTICEMENT."

A rather unique bit of theatrical litigation is on the tapis. It is a suit for \$10,000 and the allegation is "enticement."

Leffler & Bratton have entered an action against the Shuberts for the above mentioned sum, charging the Shuberts induced Doyle and Dixon, by fraudulent representations to break their contract with L. & B.

Doyle and Dixon were under a three years' contract with Leffler & Bratton, which called for a guarantee of 30 weeks a season. They were placed with the firm's "Merry Go-Rounders" burlesque show and opened at the Columbia, New York. The Shuberts wanted the team and contracted with Leffler & Bratton for the dancers' services, placing them first with the Gertrude Hofmann show and afterward with "The Honeymoon Express." The Shuberts' contract with Leffler & Bratton was for 27 weeks and the agreement was lived up to.

Leffler & Bratton notified Doyle and Dixon to report for duty for the current season but the performers failed to put in an appearance. Bratton went to Atlantic City recently to personally verify the report the dancers were playing again this season with "The Honeymoon Express." Nathan Burkan, attorney for L. & B., then notified the Shuberts that the team was still under contract to them, but received no reply. Hence the \$10,000 damage suit for "enticement."

No action has yet been taken against Doyle and Dixon by L. & B. A case was decided recently in the courts in a similar action that prompted Burkan to proceed on the present lines.

SON DEAD; ACTRESS PLAYS.

Lawrence, Sept. 24.

Substitutes are playing at the Family this week for Mr. and Mrs. Gus Rapiere, members of the stock company there. Mrs. Rapiere played through a performance of "The Fatal Letter" a few nights ago, knowing that her young son, injured in a street accident, was in the hospital, but not aware that he had died just before the show began.

Her husband, who played the opposite part, had been notified, but kept the news from her until the final curtain. When the news was broken to Mrs. Rapiere she was prostrated, and is still under the care of physicians. The boy was run down by an automobile while playing "tag" in the street.

PICKED WRONG SPELL.

Paterson, N. J., Sept. 24.

The A. M. Brueggeman Empire stock is closing Saturday. Stock pays here in spells.

The Chester Wallace stock has a new leading woman in Catherine Stevens opening Sept. 15 in "Before and After." Miss Stevens was formerly a principal with Al. H. Woods' "The Common Law."

Ethel Clifton, late of the Academy stock, who was booked for a vaudeville tour in "The Surgeon," has signed a contract as leading woman with Julius Kaba's stock, Salem, Mass., and opens there Sept. 29. Edna Archer Crawford, who was to have gone in Miss Clifton's role in the variety turn, rehearsed and then quit for personal reasons. The act will be shelved for the present.

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

"LOVE LEASH" NEXT.

The New Era Producing Co. (Joseph Bickerton, Jr., managing director) places "The Love Leash" into rehearsal next week, the show to have its first production of the new season early next month.

Grace Filkins will be featured as first planned. Of the first cast engaged Miss Filkins, Ann Meredith and Elizabeth Richards are retained, while others engaged are Maud Granger, Elliott Dexter, Paul Ker, Bernard Fairfax, Henry Stevenson and Lawrence Knapp.

Ben Teal, who staged "Adele" for the Era company, will not direct "The Love Leash," Bickerton attending to that work himself. Teal is reported having the new H. H. Frazee show "Iole" under his stage management.

After the "Leash" is started Bickerton will produce "The Rule of Three," some time in November.

There's talk that the New Era Co. will send out a No. 2 "Adele" around the first of the year.

Seats are for sale for "Adele" at the Longacre, New York, for the Christmas and New Year's matinees.

This week the Era Play Co. secured from the Harris estate the Harris theatre where "The Love Leash" is to be produced opening Oct. 13.

The Guy Bolton farce, "The Rule of Three" will open after the holidays.

ALL CHICAGO OPEN.

Chicago, Sept. 24.

Next week's opening will bring all but one of the big houses in Chicago on the map again.

"Damaged Goods" will come to the Blackstone Sept. 29; "Romance" will open at the Princess Sept. 28; Lew Fields will reach the rehabilitated American Music Hall in "All Aboard" Sept. 28, and "Mutt and Jeff in Panama" will open at the Olympic Sept. 28. Howard's will open Oct. 5 with "A Broadway Honeymoon."

No date has been set for the opening of the Ziegfeld under the W. A. Brady management, but it will follow soon.

Among the interesting things that are scheduled for the near future in Chicago playhouses will be "The Yellow Jacket" at the Fine Arts, which will open Oct. 6. This season the Chicago Theatre Society, which operates this house, will put prices at \$1.50 instead of \$2 as heretofore. Chauncey Olcott will come to the Olympic Oct. 19, with his new offering "Shameen Dhu," and Otis Skinner will come to the Blackstone Oct. 20 in "Kismet," the piece which broke all records at the Illinois last season.

"The Passing Show of 1912" will arrive at the Auditorium for the Police-men's Benefit Association Oct. 26, and it is hinted that Gaby Desly's will make her first Chicago appearance at the Auditorium, Nov. 18, staying for a week.

Manager R. E. Franklin of the Metropolitan has a new character man, Francis Kirk joining the uptown stock company this week.

Mt. Vernon, N. Y., Sept. 24. Eleanor Verden and Margaret Bloodgood, of the original "The Concert" Co., were specially engaged this week for the Cecil Owen production of the David Brainer piece at the Westchester O. H., Mt. Vernon. Garrett Beckman joined the local stock this week, replacing Gerald Pring as juvenile.

NEW ACTS NEXT WEEK

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

Tyrone Power and Co., Fifth Ave.
Le Roy, Talma and Bosco, Fifth Ave.
Conly and Webb, Fifth Ave.
Johnny Cantwell and Rita Walker,
Fifth Ave.
Coogan and Cox, Fifth Ave.
Hunter's Statue Dogs, Fifth Ave.
Nichols Sisters, Hammerstein's.
John Bunny, Hammerstein's.
Yorke and Adams, Hammerstein's.
"Temptation," Hammerstein's.
Ernette Asoria, Union Sq.
Tracey and Stanley, Union Sq.
Schwartz and Co. in "The Broken
Mirror," West End (Thaw show),
New York.

Thomas A. Wise and Co. (3).

"Like Father, Like Son."

20 Mins.; Four.

Orpheum, New Orleans.

New Orleans, Sept. 24.

Son loves a dancer and wants to marry her. His father objects, but reents after the young lady dances for him at his home. It is a very weak plot and hardly worthy of Thos. A. Wise's talents. The supporting company mediocre. The act was accorded scant appreciation Monday evening at the Orpheum. *O. M. Samuel.*

George Damarel and Co.

"The Knight of the Air" (Operetta).

45 Mins.; Full Stage (Exterior; Special Set).

Palace, Chicago.

Chicago, Sept. 24.

"The Knight of the Air," as title would indicate, has to do with aerial navigation, and in this instance it is by the way of a dirigible balloon. It is billed as a Viennese operetta, by Leo Stein and Bela Jenbach, with music by Herman Dostal. Charles Swickard adapted and staged it. It is an elaborate act, with seven musical numbers. The music is not catchy except in one or two instances, and the whole piece is rather quiet, although the plot should give it some little bustle and action.

Mr. Damarel, who has some little following in Chicago, is assisted by Charles Wright, fat and fast. He bounces around the stage like a rubber ball and is well cast. Myrtle Vail is pretty and vivacious and sings well. Leola Lucey has a good share of the singing to do which she does nicely. The act is rather elaborately gowned, and the gay dresser of the party at the country estate, taken with the smashing Hungarian uniforms of the flying squadron make a pretty picture. The turn seems a bit too long, and does not lend itself readily to vaudeville. Very little applause was given it Monday afternoon, and there was very little laughter, for there were but two or three lines where laughter could be wrung out. It is quite possible in its original state, the skit might have been on the risqué order, when it might have had some appeal to European audiences. *Reed.*

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David Bispham.
Baritone.

24 Mins.; Four (Interior).
Palace.

It's a far cry from the uplifted platform of the concert world to the frayed and frazzled edges of the U. B. O. vaudeville stages, but David Bispham, the eminent baritone, must have a good reason for making the jump. No one can deny Bispham can sing, for he certainly can, to the great satisfaction of those who put the muse in music. Bispham doesn't fill any long felt want in vaudeville, but anyone hearing Bispham in the "two-a-day" will appreciate him all the more if they have had a run on popular songs and ragtime prior to his appearance. Bispham sang three numbers and appeared in good voice, although his high tones didn't have the lustre D. B. has shown on previous occasions. His low notes were there every second. But one thing is certain, Bispham can sing and his success in vaudeville will be made more secure when the variety regulars learn he's singing foreign operatic numbers in English. Bispham did a little talking about the importance of the highbrow stuff in English that helped. He rendered the Julius Caesar lament from Handel's "Scipio," and followed it with the Dancing Master's song from Mendelssohn's "The Son and the Stranger." His third selection was the baritone prolog from "Pagliucci," which scored more heavily than the others. His encore was "Danny Deever," and it stirred the audience up a bit. This "Danny Deever" number is better suited for vaudeville than the others. Bispham gives classical class to a bill. (Class is more becoming to some variety bills than others.) Still it may be a little rough on the great baritone if some week he plays a house where he must follow an Italian operatic trio in costume of the week, and the audience ask the management why he didn't bring a tenor and a soprano with him, but on the Orpheum Circuit it should be different. Oh, you Martin Beck, would you rather have a Beethoven sonata yourself than a Berlin rag? Honest, now Martin, honest! *Mark.*

Johnny and Ella Galvin and Co. (13).

"Little Miss Mix-up."

Musical Tabloid.

35 Mins.; Full Stage.

Crystal, Milwaukee.

Milwaukee, Sept. 24.

Condensation of former show of hour and a half, with new songs and business. Built on unexpected arrival of uncle to visit nephew whom he has been supplying money under the impression the young man was married. Two different women introduced as wife, with attendant confusion. Without any effort to straighten things out a Cabaret entertainment is staged for the benefit of the old man, but the Cabaret closes the tab and leaves the situation way up in the air. Miss Galvin has some freak costumes. Other women dressed with better effect. Songs are good and ensembles well handled, and tasteful scenery is carried. Some good comedy, but much is worn. Quartet of male voices will pass. Good flashy act for small time, where it will land easily. *Morgan.*

Menlo Moore's "Rah Rah Boys" (5).
Musical Comedy.

22 Mins.; Full Stage (Special Set).
Palace.

If "The Rah Rah Boys" is a fair sample of others of Menlo Moore's musical comedy stock, the rest of his many productions are welcome this way any old time. The Chicago producer has undoubtedly made a practical study of the better grade of small time and in "The Rah Rah Boys" he has left little undone, always considering it for that particular brand of theatres. Moore has measured his expenditure to a nicety, throwing the bulk of his expense on the scenery, but behind the production department one can easily discern the work of a practised stage director, for the action, although carrying but a cast of five, has been staged on regular musical comedy lines. The entire song repertoire is of exclusive numbers, all pertaining to the book and theme. This in itself afforded a relief from the stereotyped "girl acts," produced on a shoe-string supplied by a music publisher. The quintet revolve around a sensible little story on college days, distinctly original and never tiring. Several appropriate costume changes are introduced, all pretty and of good material. For a finale Moore, in this act, turns to the airship business, swinging the car over the audience. It rounds the act up nicely. Lorna Jackson is ahead of the others in the cast, being supported by a quartet of collegians, all men, good singers, fine looking chaps and well trained. Miss Jackson is pretty, has a good idea of number leading and wears some pretty clothes. Six songs are used. The act ran 22 minutes and walloped out a big hit. Compared with the average small time production, Moore's outfit is in a class all by itself. *Wynn.*

Lasky's "The Spring Girl"

30 Mins.; Full Stage.

Orpheum, Harrisburg, Pa.

Harrisburg, Sept. 24.

A farce comedy with music, bordering on boisterous hilarity. The scene is laid in a water cure sanatorium built over a spring which gives its name to the piece. Mae Busch, as Minnie Waters, is mistress of the establishment. From the action of the playlet, the scene might rather be a lunatic asylum than a hospital. Allan Brooks is Billie French, a Broadway dude, bordering on delirium tremens, and brings forth the comedy. The turn contains several catchy songs, but the plot is not very well worked out. The piece is not as elaborately staged as the former Lasky acts, and there is no change of costumes for the four girls. The music is by Robert Hood Bowers, and the act written by Mary Roberts Rinehart and Cecil DeMille. *J. P. J.*

Gordon's Comedy Dogs.

18 Mins.; Full Stage.

Union Square.

A very entertaining, simple animal act is Gordon's Comedy Dogs, showing a neat routine of tricks without any sensational feature, but a well ordered general run of material. The purps work quickly and willingly. The trainer looks well in evening clothes and does little or no talking. A capital opener. *Rush.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"The Will" (John Drew)—Empire
(Sept. 29).

"The Auctioneer" (David Warfield)
(revival)—Belasco (Sept. 30).

"The Serpent of the Nile" (12).

Dancing.

15 Mins.; Full Stage.

Pantages, Spokane.

Spokane, Sept. 24.

Bothwell Brown presented Monday (Sept. 22) this pantomime, which resembles his own old act. The part of Cleopatra is taken by his cousin, Frances Young. An Oriental setting is used. Eight girls in harem costumes open with well drilled tambourine dance. Phyllis Lambert, as the Queen's Messenger, does a splendid sword dance. Cleopatra appears and performs an incense number. She is statuesque and looks beautiful, doing her work capably. Messenger brings news of Antony's death. Cleopatra calls for snake, does death dance, releasing veils; expose becomes startling. At close Cleopatra removes wig, showing name should be spelled "Frances." Act is showy, well lighted and competently staged. Pretentious enough for any popular price bill. *Royce.*

Menlo Moore's "Stage Door Johnnies"
(6).

Musical Comedy.

22 Mins.; One (3); Full Stage (19)
(Special Sets).

Yorkville.

In "The Stage Door Johnnies," Menlo Moore, has gone a step or two ahead of his efforts in "The Rah Rah Boys," adding an extra drop, as well as a comedian, a chap in black-face with some original characteristics that help his comedy lines over. The turn opens in "one" before a stage door drop, showing four "Johnnies" in evening clothes. Trix Oliver appears and the quintet after a few numbers retire to full stage, a restaurant scene. The cork comedian handles the role of waiter, adding a hard-shoe dance. All the numbers have been written specially to fit the act. The whole affair has been staged well, particularly the finale, where Miss Oliver arises from a monster champagne bottle, set in an active fountain. It's a nifty little finish and gives the touch of class that seems to make Moore's production look better than the average. Miss Oliver displayed some pretty clothes, the men wearing the evening dress throughout. "The Stage Door Johnnies" is big for the better grade of small timers and should find plenty of time hereabouts. *Wynn.*

Zeno and Mandell.

Piano, Singing, Dancing, Talk.

11 Mins.; One.

23rd Street.

Man and woman, both tickling ivories, kidding, mugging, labored stepping. Small time act. *Joto.*

"Woman Proposes."
Comedy Sketch.
26 Mins.; Full Stage (Special Set).
Union Square.

Who would have expected it of Paul Armstrong, whose busy fountain pen drips blood and whose fervid imagination is peopled with underworld persons of the lowest strata? Here he has gone and written an altogether delightful little comedy of manners, graced with humor, scintillating with kindly satire and rounded out with a touch of sentiment. Much of the excellence is due to the splendid playing of a company of eight—would you believe it, a company of eight people in vaudeville without a single dead one! The playing was an uninterrupted joy. Ruth Allen was joymaker-in-chief. Make a note of Miss Allen. She is the Woman, 30, unwed, and facing possible spinsterhood with the utmost unwillingness. Walter Hitchcock is the Man, twice married in spite of himself by designing ladies, twice divorced and before, now and always in love with the Woman. They are seated in the romantic dimness of the conservatory. "Woman proposes," he tells her. "They did to me and I couldn't help myself." She is shocked at such a possibility. "Wait in this hidden spot and see," he suggests. They do. First there come the two-season's-old debutante and her escort of like age and experience. She casts, manoeuvres and hooks him, while he is made to think he has been the aggressor in the proposal. The next couple are a girl of riper social experience and a supposedly cooler-headed western man. Again the girl engineers the proposal. The final bout with Cupid involves a flapper and a tow-headed youngster of salad greenness. Same result. "You see," sums up the Man, "Woman proposes, but you won't have to because I'm going to beat you to it." "You are just in time," she comes back, "because in a minute I would have been on my knees to you." Embrace and finale. "Woman Proposes" would have made a jewel of a short story. It's a likeable playlet. The Union Square audience approved in a mild way, being apparently undecided whether to like it or not. The piece bristles with subtleties. It is not for the lowbrows. *Rush.*

Rube Welch and Co. (7).
Bare Stage Act.
19 Mins.; Full Stage.
23rd Street.

The Welch offering has the temerity to describe itself in the billing as a "musician comedy" and carries the name "11 A. M." It is one of those rehearsal acts on a bare stage with the fresh stage carpenter kidding the performers and interrupting the rehearsals, the sister team, the scrub woman and all the things that do not happen at a regular rehearsal. The "stage manager" even recites a soliloquy to the scrubwoman. Excerpts from Victor Moore's and all the other known bare stage acts are culled for this presentation, but very badly done by a most incompetent aggregation. *Jolo.*

William Morris Co. (27).
"Dance Mad" (Songs and Dances).
35 Mins.; Full Stage (Special Set).
New York.

William Morris beat them all to it Monday by producing "Dance Mad," a full Cabaret in vaudeville, with a dancing attachment. About 27 people are actually engaged, including an orchestra of ten colored musicians. These are seated at the rear of a very pretty woodland set. Songs and rag dances of various kinds are given, mostly by people from the Cabaret on the Jardin de Danse. Following the professional entertainment an announcement is made that anyone from the audience may dance on the stage, the orchestra continuing with rag airs. Monday afternoon several took advantage of this. Some were "plants" placed especially for the first few shows to insure the "public dancing," but two or three couples accepted the invitation. The lobsterscope was kept revolving in one number, and the amateur dancers appeared to prefer the dimness, it removing any embarrassment they felt before the footlights. As an act by itself the turn will get over. It carries about the largest number of people any small time production has yet had. On the small time the innovation of the public going on the stage should become popular. It gives the young people a free dance besides seeing the show. "Dance Mad" at the New York closed the performance. Mr. Morris has made a good production, aside from its original features. *Sime.*

Robert Henry Hodge and Co. (3).
"Bill Blithers-Bachelor" (Comedy).
18 Mins.; Three (Interior).
American.

The Hodge offering is away from the usual grind of pop house dramatic and farcical sketches. Hodge as an aged, decrepit, confirmed bachelor and a woman hater, is the victim of a conspiracy on the part of three women in his boarding house to make his life more eventful than it has been in the past. Each has her turn and their set to with Hodge as Bill Blithers furnishes considerable fun. For a finish the women throw Bill out of a window in a trunk in which the bach. has concealed himself. He returns for the curtain much the worse for his rapid transit through space. Hodge in make-up and action sticks close to his character, reels off some timely patter and makes the role as droll and unctuous as possible under "small time" conditions. The women could be improved upon, but will pass for the pop house inspection. Hodge's sketch and character will prove welcome on any pop bill. *Mark.*

Princess Suzanne.
Wire Walker.
8 Mins.; Full Stage.
Grand (Sept. 21).

Princess Suzanne is of lilliputian proportions, featuring ordinary work on the tight wire. Her size made the wire tricks look harder. A big man acts as her assistant. His dressing Sunday looked seedy. The midget may prove something of a novelty in the pop houses. *Mark.*

J. K. Emmet and Viola Crane and Co.
"The Strongest Tie" (Dramatic).
21 Mins.; Full Stage (Interior).
Union Square.

It's a very sobby, hysterical playlet the son of Fritz has chosen for his latest vaudeville vehicle. There is a little golden-haired darling running about the house and prattling her childish prayers down centre when papa puts her to bed on the parlor couch. Also the wife with a mystery in her past. When they were first married they lived in an apartment house without an elevator and the wife did her own cooking. And she suffered. God, how she suffered! But that was before George, her husband's best friend, died and left her a fortune. After that she was on easy street. Wore silk frocks and left off her petticoats. But Aunt Jane, a catty trouble maker and a poor actress, comes to visit and arouses the husband's suspicions of George's relations with his wife. Then a scene. "The only thing a woman can be sure of is a share of her husband's failures," she declares. "Women don't want to know, 'How much do you love me,' but 'How much have you got,'" he retorts. And then the chee-ild wakes—do you wonder—and brings about a reconciliation in her artless way, after the wife has explained George was nothing to her, no-thing a-tall. Emmett sang a very pretty lullaby to the baby and the Union Square audience applauded tumultuously. They received the sentimental passages and the near-epigrams of the discussion in the same spirit of naive enthusiasm. *Rush.*

Jeanne d'Esta.
Songs.
11 Mins.; One.
Fifth Avenue.

They do dig 'em. Again we have a straight singer, Jean d'Esta, a brunette, with four songs. Miss d'Esta started singing and never stopped until the fourth was put over. They were all gloom songs, too. Whether she received an encore or no had no bearing upon the singer; she was there to do a turn and she did it, although it seemed like three turns, the way the warbles ran into cadenzas and trills, with the usual bird note effort. Miss d'Esta has a voice. They all have, or vaudeville would not entertain them, and it's vaudeville which does entertain them since they do not entertain vaudeville. To close the gloom period Miss d'Esta mournfully "rendered" "Swanee River," but she did it before a drop of the Hudson river, which spoiled the illusion, although a couple of song boosters about got into a heated argument over who is publishing the "Swanee River" song. *Sime.*

Faust and Williams.
Singing, Talking, Dancing.
15 Mins.; One.
23rd Street.

Straight man and very big, fat comedian, doing "cissy" college boy, afterward changing to kiddie make-up. Small timers. *Jolo.*

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

Edwin Stevens, aided by Tina Marshall
"The Troubles of R. and J." (Travesty)
26 Mins.; Five (Parlor).
Fifth Avenue.

Edwin Stevens has a real act. It's a "Romeo and Juliet" travesty, done so artistically and well that the "Romeo" thing vaudeville has become accustomed to is an autumn leaf beside it. Whoever laid out the act, and suspicion points to Mr. Stevens, did his work well. The skit just swims along, delightful all the time, excepting for some little dragginess in the section where Romeo, after marriage, returns home late at night. The length of the act, however, will readily admit of a shortening at any point. Several songs are sung by Mr. Stevens and Miss Marshall. The piece gives Mr. Stevens an opportunity for the full play of his versatility and he has it, from voice to character work. A bit of ventriloquism was employed by both principals. The comedy is strong throughout. Miss Marshall very nicely "aided" Mr. Stevens, who has put on an act away away from anything in vaudeville. It can't miss. *Sime.*

Haydn and Bertin.
Songs and Dances.
13 Mins.; One.
Fifth Avenue.

Haydn and Bertin are the blond Haydn, formerly of a three-act, and a young woman, who may have appeared within the year at the Fifth Avenue with another male partner. Haydn is doing the fop Englishman, wearing evening clothes with jet buttons. The couple have songs and dialog, with solo and duet dancing. Haydn taking care of the dancing. The girl hurts the talk. Her voice is not trained for stage speaking, or else she needs training for the stage. "Strauger" is sung by the couple, both in English top coats (which means a loud check) and with the English accent, also the broadening of the expressions. This would be humorous perhaps if it had not been done so much and so much better before. In fact, the "silly ass" English thing seems to have had its bumps lately. The Haydn type doesn't stand up well in the present combination. On "No. 2" at the Fifth Avenue, a spot that should have been of benefit to them, Haydn and Bertin did not do well at all. Unless something is changed in the turn, it will have to go for the small time. *Sime.*

Page and Newton.
Songs, Piano and Dances.
10 Mins.; One.
American.

Woman pianist and male partner, dancer, form this team, which was unable to create a ripple until the man thumped the daylight out of the stage with his feet at the close. He's a hard worker and that's all. The woman is an accomplished pianist, but doesn't stack up so well on the vocal end. At best the act on classification is a small timer. One might remember that the class of the pop houses is going up and up as time passes. *Mark.*

Houang Yuen and Co. (3).
"Chinese" Magician.

22 Mins.; Full Stage (Special Oriental Set).

Union Square.

The United Booking Offices has at last "recognized" Ching Ling Foo. What? Louder! Oh, yes, in the usual way. It has put on a wretched copy. "Mr. Howard Thurston presents," he does. Mr. Ching Ling Foo has every reason to resent what Mr. Howard Thurston presents. For the bulk of Houang's material is lifted bodily from the Ching repertoire. Of course Houang doesn't do all of Ching's stuff for reasons which will be apparent to anyone, but he fills in the gaps with the cheapest and most transparent junk to be found in the art. This copy is a particularly flagrant offense. Magicians have every reason to know that public interest in magic has been on the decline. Not in years has there been a revival of popular interest such as Ching Ling Foo has been instrumental in bringing about. Is not this a fine time for the man who fills Keller's shoes (well, he wears 'em, then) to exploit an act nicely calculated to bring ridicule upon the sort of entertainment from which gets him his cakes and ale. Keller's shoes, indeed! Houang Yuen is a white man, made up to look more or less like a Chinaman, and wearing the long-skirted coat that conceals pails of water, ducks and such like. Two other men, similarly garbed, serve as assistants, and a big woman (presumably the Soy Too mentioned on the program) is involved from time to time. Of the Ching tricks those of the water bowl and rice dishes are featured, but for the latter Houang wears a loose robe to his ankles instead of a short, tight jacket like Ching's, and the trick loses in effectiveness thereby. The rest of the magic is crude. The roll of paper picked up from a table disgorges hankerchiefs; a jar emits paper lanterns and bouquets and the like repertoire of mechanical things. But the gem of the repertoire is a cabinet "disappearance." One of the assistants robes himself in black, head and all. Then he casually carries a chair off the stage, disappearing from the audience. His substitute reappears in duplicate attire and takes a place in the cabinet. Then the first assistant appears in the audience. Another ingenious device was one of those black cabinets shaped like an Egyptian coffin set up on end and blackened inside, from which disappeared and reappeared the woman assistant, probably by the simple process of turning on the pivoted back door. From the smoking balcony Houang's arm movement when he unhooked a pair of ducks from his assistant's back was perfectly apparent. "Mr. Howard Thurston presents," he does. *Rush.*

Gordien.
Sleight-of-Hand.
14 Mins.; One.

Murray Hill (Sept. 21).

Card passes, lemon trick, passing of coins through derby hat. This is accompanied by an imitation of Jarro's patter, some of it verbatim, but badly done. *Jolo.*

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

Lynn Overman and Co. (2).

"What Are You Doing in My Room"
(Comedy).

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

There is not much body to this Edgar Allan Woolf comedy sketch with the long and foolish title. The billing matter says it's a "harmless playlet with a daring title." Mr. Woolf has dramatized a badger game and given it a bucolic twist through having the crook employ a young girl from the country as the decoy by his promise to make an actress of her. The crook wants a sample of her histrionic ability. He places the girl in the rooms of a young man in a hotel. The rightful occupant enters "soused," but when he hears the girl repeatedly yelling off-stage, "What are you doing in my room?" the souse commences to sober up. This is the only moment in the piece when the "harmless" of the billing belied itself, for the yelling made one believe the girl was a booster for the nerve specialists. At the finish the souse developed into the hotel detective who had planted the job on the crook. He pinched the badger boy, but gave the girl the impression if she didn't return Down East he would marry her, for the detect knew the decoy when they were kids together—so he said. Lynn Overman is the soused detective who made a Welsh rarebit in a chafing dish without the alcohol lamp aflame. He is rather likable and played the light comedy role in a vein that got it over, but he somehow seemed to miss the note of it, also mixed his sober and soused roles, besides using Al Jolson's "nifty" line. Richard Morgan was the badger, who found himself looking into the detective's revolver. Morgan did well. It's the sort of part the audience turns from. Edna Payne is the ingenue with the voice. The house set was decorated for hilarity with two college flags and a couple of sofa pillows bearing names of famous souse places, like "Yale" and "Cornell." The story is not new by any means, but worked out differently. It does appear as though the author took a chance by attempting to put over a comedy crook playlet. That's a questionable matter before a vaudeville audience. The fun interferes with the "trying incidents." The piece may improve with playing, but as given Monday evening it isn't there for big money. Merely as a sketch it can go through once. *Sime.*

Anna Otten.
Violiniste.

10 Mins.; Full Stage.

Murray Hill (Sept. 21).

Young girl, with male accompanist at piano. She is a musician apparently of unusual execution and merit, playing classical selections only. Purely concert offering. *Jolo.*

Dick Brown.
Monologist.
8 Mins.; One.

Murray Hill (Sept. 21).

Attired in red flannel sack suit, opens with a parody on "Good Bye Little Girl" and follows with talk of similar vintage. *Jolo.*

Gus Edwards' "Bingville Cabaret" (20).
"A Cabaret in Bingville" (Musical Comedy).

37 Mins.; Full Stage (Special Set; Exterior).
Fifth Avenue.

Gus Edwards' "Bingville Cabaret" runs 37 minutes and nothing happens. It is the usual Edwards' kid act, without any Edwards' music worth talking about. Ten little girls are in a chorus, dressed as country lassies—that is, overalls and jumpers, with one change from simple little frocks. It may have cost \$5 apiece to clothe the youngsters. The setting is about as cheap, a set house with a back drop, the entire production idea perhaps suggested by one of the Eddie Leonard acts. Some day some one may go after Edwards for bringing all these little girls into the show business at their immature age. Not one of the choristers looked to be over 15 years old. Two or three didn't seem beyond 12. They do little dancing and are mostly employed to fill in the picture. William "Slivers" Singer has a country bumpkin role, playing it well enough. Kitty Henry, Gene Ford and Percy Chapman are also principals. The first two are girls. They might have made an impression with good songs. Chapman seems to be principal comedian, but did nothing on the stage to indicate it. If Chapman is there he should demand an opportunity to prove it. Someone ought to have a chance to show something in 37 minutes. Three boys who were probably Frank, William and Jack Browne did roller skating, also dancing, and a couple of them were inside a prop horse. This horse affair was dragged in by the heels, and was all time wasted. The dress for the animal is as badly made as the remainder of the costuming. About the only item in the turn worth anything at all is the story, written by Jean Havez, who has given the piece all that is necessary in that line, but Edwards cheated. On the program it says "Wardrobe Caretaker, Mrs. A. Noack." The program probably made an error, for "A. Noack" perfectly describes Gus Edwards' "Bingville Cabaret." *Sime.*

Miss Elliott and Co. (2).
Comedy.

23 Mins.; Full Stage.

Bronx O. H. (Sept. 21).

A well balanced little story, though told before, nicely presented and full of laughable angles, earned one of the hits of the Sunday concert at the Bronx. The opening is a bit draggy, but this seems to be a necessary evil to the story, which carries so many climaxes it's sure to go. The three principals played their individual parts excellently. It was probably staged for small time purposes and deserves the route. *Fynn.*

Keys and Walker.
Singing and Dancing.
14 Mins.; One.

Murray Hill (Sept. 21).

Mixed colored team. Eccentric stepping and man's facial gymnastics. Both change to "chinks," man giving an especially good Mongolian characterization. Same act by a white couple would get them the two-a-day. All things considered, effective big small timers. *Jolo.*

Bigelow, Campbell and Rayden.
"Piano-Act."

9 Mins.; One.
Fifth Avenue.

A Cabaret turn that doesn't feature evening clothes, but gets over. Among their numbers was "I Didn't Want to Do It." Not alone has this song been bored in and around New York all summer, it was used once on the same program before the three-act appeared, and Edwin Stevens also sang a snatch of it. It's time for a new selection. The boys had a good ragtime medley, and also a couple of selections new to New York. One ("The Baseball Rag") they did very well with, and it was the song hit of the evening. In sack suits and afterward a clown costume, with one of the boys wearing a bonnet for some little comedy, the trio, including the piano player, got enough after the "Baseball" song to refuse a solid encore. It's so long since that happened the only reason assignable was the orchestra opening on the strains of a Snyder song. Is it possible arrangements weren't completed before the Monday night show? When Max Winslow hears "International Rag" was almost sung Monday evening at the Fifth Avenue he'll fine himself a dollar. This is the first time in eight years Max has missed, but he got the music played anyway. The three-act doesn't seem to feature any publisher, although one can't always tell. Monday night the stage hands set the piano directly east and west in the center of the stage, shutting off the view of one-half the house. *Sime.*

Grace Fisher.

Songs.

12 Mins.; One.

Bronx O. H. (Sept. 21).

Grace Fisher has all that small time requires in the way of clothes and a good voice for ballads, but she should begin checking up her routine at once. The waits between changes should be cut down, and the comedy song which is without doubt the most suggestive thing ever published, should be dropped. Miss Fisher does nicely with ballads, but should leave "audience songs" alone. She did well Sunday. *Wynn.*

Mme. Olga Karrow.
Singing.

14 Mins.; One.

Colonial, Chicago.

Chicago, Sept. 24.

Opening the bill at the Colonial Thursday night, Mme. Karrow had a difficult position to fill, but she did it very well, and registered a decided hit. This singer who has had excellent training makes a stunning appearance, and handles herself well on the stage. Her voice is clear and of good quality, and she displays good taste in her selections. Opening with a grand opera aria, of a florid type, she turns to ballads and lighter songs as she proceeds in her program, and thus offers a variety that is pleasing to all classes whether they are cultivated music lovers, or only the sort that is pleased with melody and jingle. Mme. Karrow is possessed of magnetism and presence and her act would grace any high class bill. *Reed.*

SMOLDERING FLAME

"The Smoldering Flame," produced at the 48th Street Tuesday night, teaches another Great Moral Lesson. It is not that virtue is its own reward. Neither, thanks be, has it anything to do with the wages of sin. Indeed, it would take a good deal of study to decide just what the Great Moral Lesson is. But it's there, as we shall learn when Old Dr. Pro Bono Publico gets busy with his fountain pen. The author will then disclose it.

Stripped of the literary conventions which cloak this tangled thesis on feminine psychology, the story has to do—but on second thought perhaps it would be as well not to dispense with the draperies of convention.

Mathilda Thomas has been brought up in the unlovely atmosphere of a Puritanical New England home presided over by two maiden aunts. From childhood she has lived a life of repression, crushing down all her instinctive reachings out for affection. She has now come to the age when she looks with horror down a long perspective of years of spinsterhood, prematurely aged by her martyrdom of repression. She is urged almost to revolt by a pure passionless yearning for motherhood, a sort of impersonal impulse toward maternity. Just that. That's why they call it "The Smoldering Flame."

The death of an uncle brings her from her drab New England life to the home of her cousin Edith in New York. Edith's immediate marriage has been put off for two years by her father's will. Oppressed by hope deferred and moved by the presence of her lover, she arranges a midnight rendezvous with him in her boudoire. Mathilda, listening near by, seeks to prevent so mad an act. She reproaches the other. Mathilda is shaken by a paroxysm. Protesting, she drives her cousin from the room, then, transfixed by a swift idea, turns out the light, the signal for Edith's lover, and awaits him in the dark.

There is a record somewhere of a short story by DeMaupassant based on much the same set of circumstances, but it never reached publication.

The final act is 10 years later. Mathilda is back in New England with an adopted child, but so afflicted by a gnawing remorse that her life is endangered. Hither comes Edith's old lover, developed by this time into a Professor Munsterberg, summoned by the village doctor to diagnose the case. The consultation, of course, brings the denouement, and the play ends with the suggestion that the golden-headed baby will bring the two together.

The impossible situations are skillfully manipulated by theatrical trick and device. Delicate character relations are handled with some effect, as for example the picturing of the two maiden aunts as meanly selfish, while the village doctor who is a father and a neighboring woman with a brood, fairly drip the milk of human kindness, by contrast.

F. Ray Comstock's company at the 48th Street is uniformly excellent. Fernanda Elisuc played Mathilda with feeling and some power. Forrest Robinson made the country doctor real and

THE ESCAPE

Paul Armstrong and "The Escape" opened at the Lyric last Saturday before the usual first night audience. The reception was cordial, and the author responded after the third act. In a speech he "panned" the former New theatre management which had refused "The Escape" some time back.

The piece played Los Angeles last season and was later brought into Chicago, at the Grand Opera House, and was then removed to the Chicago Opera House, where it remained until the house was closed for all time.

In Chicago Helen Ware played the leading role, and while she did not look the part she did play it.

Catherine Calvert heads the company at the Lyric. She looks the part but does not play it. The role is a most important one, and while the whole test of the piece does not rest in the character, still it is of so much importance that a careful and capable handling is essential.

The theme of "The Escape" treats of conditions in New York's tenements and eugenics. There is a constant screaming against present crowded conditions and the marriages which bear sick and invalid children.

The story carries a consumptive girl through three acts to a slow death. A brother has a keen desire to murder, called by a medical term in the play, and another girl of the same family goes wrong. The coming back of the girl is the play.

It is not a pretty or appetizing thing, and should be a great advance agent for the Cabarets and dancing restaurants. Anyone seeing the show will want to get where there is a bit of life as soon as the play is over.

Opening night the piece dragged. It is talky and for some reason from 15 to 20 minutes were allowed between each act. The final curtain dropped at 11.20.

The Lyric is not the house for "The Escape." One of the modern small theatres would have suited it much better. In the third act where most of the playing is up-stage in a bay window the lines could not be heard in the sixth row.

The piece has one or two slight changes from its Chicago presentation, but in the main remains the same. Harry Meystayer, who did very poorly in a comedy role in the late "Elixir of Youth" at the Cort, Chicago, comes into his own here and carries away the real hit as the brother with an impulse to murder. Charles Mylott as the young doctor also attracts attention, playing the role in a straightforward and convincing manner. Other characters were adequately looked after.

"The Escape" is for one to decide for himself. In Chicago it got along fairly well, attracting a big clientele from among women folk. There seems to be something about the theme that appeals more to them than to the men.

Dash.

Maud Sinclair and Marie Day pictured the maiden aunts with a sure touch.

The play was first shown under the name of "Deborah" at Toronto. They grew excited over it.

Ruah.

THE MARRIAGE MARKET

It's too bad all New York cannot go over to Daly's theatre, London, and catch the English chorus men playing American cowboys. It should be vastly more entertaining than "The Marriage Market" as presented at the Knickerbocker, New York, Monday evening by Charles Frohman with Donald Brian starred.

This mixture of Americans and English, set in California, was adapted for the English stage, the program tells, by Gladys Unger, from M. Brody's and F. Martos' work. The music is by Victor Jacobi. Arthur Anderson and Adrian Ross wrote the lyrics for the Knickerbocker piece. Frohman usually accepts an adaptation. Perhaps that makes it harder.

However, "The Marriage Market" at the Knickerbocker is all summed up after Mr. Brian, Percival Knight and Arthur Reynolds are mentioned. Of the entire cast, these three men are the only ones to do or gain anything for the show. Brian, with his looks and dancing, also perhaps his singing, and Knight and Reynolds with their comedy.

If you are looking for a real good laugh catch Percival Knight in "The Marriage Market." He plays an Englishman as an Englishman, to be laughed at, should be played. Some of the lines Mr. Knight is handling must have been interpolated into the piece by himself. They could not have been "adapted." Mr. Reynolds must be English too. He's excellent as the valet to Knight's Lord.

Many people are on the stage, chorus men and chorus girls, some of former carrying much paint and many of the latter carrying nothing worth looking at, not even clothes. Mr. Frohman has cheated again on the "production." The costuming for a \$2 show is very flimsy and not tasteful, nor is the setting at any time worth talking about. The shipboard scene has been better done in burlesque many a time, and in about the same way.

There's too much "story" to "A Marriage Market" for a musical play or comic opera, as this piece was intended. It's romantic musical drama, with Mr. Brian very romantic, and he's some little love maker for a man who sings and dances. But Brian made his rep for grace and must now live up to it. Everything he does must be graceful, or the ladies in front may protest. So when the author gave Mr. Brian some business which meant carrying a mop pail up the rigging, he had to do some climbing, likewise descend from the swaying affair with grace. It can't be done, by Brian or anyone else. There is too much swaying, and the mop pail looked like a feed bag, so it seemed as though the star was going aloft to feed the horses. It was a terrible thought also if the rigging should give way, and he kerkflop to the stage, without grace. But Brian is well liked in this show, and stands especially strong with the women. In fact if "The Marriage Market" does business, Brian will have to draw it on his popularity. He can do it for awhile, but as a big musical production that should do business on its own, "The Marriage Market" isn't there.

Sime.

C. THE HAPPY WIDOWS

"The Happy Widows" is a Fennesy & Herk production now on the Eastern Wheel. Last season these managers were Western Wheelers, but came over at the time of the merger. It may be the same show Jos. K. Watson and Will H. Cohan were featured in on the other Wheel last season. The piece in two acts is called "A Marriage of Convenience," written and produced by Watson, with the numbers by Ed. Rogers.

Other than Mesars. Watson and Cohan there isn't much to the performance, but these two are enough, it seems. As Hebrews, of medium size and with much bright dialog, some parodies (that have been sung by others), and good "business," Watson and Cohan carry "The Happy Widows" to success. They are funny, and the night the show was seen when Willie Cohan had a bad cold, he was the funnier of the two, mostly because of his hoarse voice.

Several good figures are displayed among the 20 chorus girls. A few pass with looks, but their "shapes" are generally much better than the average in burlesque. In cleanliness, the show is not 100 per cent pure. One description of a love making recipe is very vivid.

An olio of three numbers divides the two acts. The vaudeville portion is opened by the Saida Watson Duo, operatic singers. It's a real comedy turn if you get it right, but at the Murray Hill they didn't get it that way, so the act made good. Mr. Winston needs further instruction in enunciating the lyrics of his songs. He is also a principal in the play, and as such has robbed Corse Payton of his title of "The world's worst actor."

An olio act that counts is Valdo, with Irving Hay lecturing. Hay is the same smooth talker. He speaks continuously from the opening of the turn until its close. During that time Valdo accomplishes just two tricks, one a "Cabinet rapping" bit. Hay also plays the straight in the pieces and gets away with that, too. It's almost a shame he is an actor. Hay should have been a promoter selling gold bricks downtown. It would have gotten him a lot more money. The Tierney Four close the olio. They sing rag stuff, with the comedian horribly made up and getting little comedy. Dave Harris of the quartet leads the best staged number in the show. It's a rag near the finale. Other than that the numbers slip by. No special attention has been given them and there is little dancing. Fay Odell leads the majority. Fay is shy a voice, but that is a detail in burlesque. Helen Van Buren is principal woman, with clothes. She must have been engaged for her contrast in height to the two principal comedians. Helen is a very tall girl, with nothing else to be said of her.

Still these things don't make so much difference. The show hangs on Watson and Cohan, is built around them, and they take care of it. For a show with only a pair of Hebrew comedians as funmakers "The Happy Widows" is fortunate in having this couple. They make you laugh.

Sime.

BARBARA WORTH

Chicago, Sept. 24.

After being dark for some months, the Studebaker was lighted Monday night, and Edwin Milton Royle's dramatization of Harold Bell Wright's novel, "The Winning of Barbara Worth," was revealed to an audience that filled the lower floor and balcony.

The audience, however, was strangely apathetic, and sat through the prolog and three acts without showing any signs of interest.

This may have been because the play is not vital, and that the players seemed more like puppets passing before the scenery than they did like human beings. The only real applause of the evening came when a stage hand extinguished some blazing bunting, not in the play.

Charles Frohman, Klaw & Erlanger present the piece. The story concerns Barbara Worth and the influence she has on the lives of two men, her foster father and the young man she finally weds.

There are numerous scenes in which Mexicans appear, and there is a mob scene, where a lot of laborers demand their money and set fire to numerous buildings because they do not get it. The last act shows the valley under the flood. The people are clinging to house tops, and are waiting for the young engineer to come to their rescue. In due time he appears, and by and by the hero and heroine are left clinging alone on the top of a church, where they plight their troth and the curtain falls.

Edith Lyle, a pretty young actress, is seen as the mother in the first act, and as Barbara in subsequent ones. Claude Gillingwater, Ralph Theodore, Frazier Coulter, Robert Deshon and Richard Gordon are some of the other players. The novel from which the play is made has been very widely read. It is quite possible the drama will go well in one-night stand districts.

Reed.

SEVEN KEYS TO BALDPATE

An enthusiastic and appreciative audience, made up in the main of theatrical folks, attended the New York premiere of George M. Cohan's dramatization of Earl Derr Biggers' story, "Seven Keys to Baldpate," at the Astor Monday night.

The piece started slowly and finished unsatisfactorily. In fact when the tableaux curtain dropped before the epilog the audience began to file out in the belief it was over. Had it been, the audience might have been better satisfied.

Despite these drawbacks, "Seven Keys to Baldpate" is a success. It is rather a new idea in the treatment of melodramatic farce, marred principally by the finish, designed to deceive the audience. Theatre-goers resent being imposed upon. They insist on being taken into the confidence of the plot, no matter how many of the characters of the piece are kept in the dark. When an author dares to transgress the rules of playwrighting in this regard he takes a long chance.

It's all about a popular novelist who writes books that are read by (as the star says) "the tired business man's wife." He has a wealthy friend who

wagers he cannot write a complete novel in 24 hours in a summer resort hotel atop a mountain in the middle of winter.

Barring the finish, in which it is revealed that everything transpired before the audience was in reality the novelist's farcical treatment of the melodramatic story of murder and bribery he had pounded out on his typewriter throughout the 24 hours, the first half hour of the piece, devoted to lengthy explanation, was tiresome and partially unnecessary.

True, it is a bit unfair to judge the worth of the leading actor, Wallace Eddinger, who had just recovered from his recent automobile accident. It may account for his lack of "lightness," but certainly does not palliate his lack of virility in the melodramatic portions. The remainder of the cast could not have been better selected by the incomparable David Belasco himself.

But one of a coterie of secretive visitors to what each believed to be a deserted summer hotel, noted the presence of a blazing fire in the grate.

With the quickening of the "prolog" and the introduction of more "incisiveness," "Seven Keys to Baldpate," at the Astor, may have a very long run. A big hit it unquestionably is. *Jolo.*

PALACE

(Estimated Cost of Show, \$6,025.)

Heigho, ye lads, what next? With the bookers as a last resort forced to drain the concert stage for talent to fill up their rapidly thinning ranks of headliners, there's no telling where they will harpoon their next fry. The Chautauqua platform is the last straw with William Jennings Bryan as a prospective candidate for vaudeville honors. (Where has Willie Hammerstein been?) Once the marathonic Presidential aspirant and long-distance orator hits the sheets, look out! And President Wilson liking vaudeville, too. Holy Moses, Willie, get on the job.

The dragnet has landed David Bispham (New Acts), and just what good it will do the eminent baritone remains to be seen. It's doubtful which is the hardest up, the concert stage or the United.

Bispham had some of his gang with him. He got a big hand when he walked on and unmistakable proof bobbed up when several yelled for "Danny Deever" as an encore.

LaToy Brothers gave the show an excellent start. John Geiger fiddled in "No. 2." Geiger's shirt and pants look worse than any of our hardest working bricklayer's misfits. He might also get a different wig. Geiger's apparel was out of place at the Palace compared with much evening clothed before and after.

William A. Brady's "Beauty Is Only Skin Deep" was "No. 3." For a matinee bargain the women are getting a run for their money. Monday night they showed unusual interest in the way they do things in a modern "beauty parlor." The skit (a condensed version of Jessie Bonstelle's "Lady from Oklahoma") runs mostly to comedy, with a touch of pathos thrown in to make it harder.

Ward Bros., fourth, were entertaining. After Bispham had sung the curtain down for the intermission the

Hess Sisters showed their wares and wardrobe. The girls attempt too much singing. They have looks, dresses and dancing ability that should carry them along anywhere. The Russian dance was their biggest bet.

The Stan-Stanley Trio, which the U. B. O. bookers overlooked in the pop houses, got a chance in the seventh position and made the most of it. Sam and Kitty Morton had everything their own way. They are sporting some pretty white and green outfits for their encore number.

Gus Edwards closed with his "Song Revue," that seems to have been in vaudeville forever. *Mark.*

HAMMERSTEIN'S

(Estimated Cost of Show, \$5,660.)

Eighth week for Evelyn Nesbit Thaw, and Monday night the house had ho'ding standees wherever allowed. It was surely the much newspapered name that drew the business, for the program did not hold anything else that could be considered an attraction. The general bill, however, is good. It framed up as a smooth running, speedy vaudeville program that got its start at 8.15 and went skipping along until after 11. The pictures of the Gaynor funeral, which took place in the morning, were shown and held the greater portion of the house seated.

Miss Thaw closed the first part and went through the series of dances in silence. As long as they come, however, Evelyn need not worry about applause.

There were three or four substantial hits on the program. The Courtney Sisters were of the fortunates. The harmony of the girls, which seems to be a natural blending of their voices, carries them beyond the best of vaudeville's sister teams. A couple of old songs might be dropped. "Apple Blossom Time in Normandy" has been served too often and "Bumble Bee," although particularly well done, should give way to something else.

McMahon and Chappelle got a hit. Tim has inserted a few new quips which go as well as the old ones. Recommendation enough. The audience was quick to grasp the brand new ones, and besides the laugh, they caused a little stir.

Frank Fogarty did very well. His stories and the number with the stage hands used at the finish went like wildfire.

Fay, 2 Coleys and Fay made a great opener for the second half. They started away slowly, but when they got down to the "nut stuff" were going fast and kept the pace to the finish, doing just about enough. Great idea, that doing just enough. Morgan, Bailey and Morgan caught the running next to last. It was a tough spot and the trio had hard hoeing. They hurried through their specialty and passed evenly.

Alexander and Scott held their own nicely. New costumes keep up the appearance of the act and there are still many who are not aware of the female impersonation. The surprise is helpful.

Brice and Gonne did well. Lillian is a little too cocksure at the corner. Her manner gets almost fresh and it detracts from her cuteness. The Bert

Williams impersonation by Brice is not as good now as when he used one of the old songs. His eccentric dance still remains the feature of the act and the real point of merit.

The Glocks offer a fairly diverting juggling stunt. As an opener it might do for the big houses. The comedy should come without any talk at all. Neither is able to handle dialogue. Lloyd and Tarber, dancing and singing boys, opened the show. Dress suits and a couple of songs. E. J. Baisden closed the show with a comedy bicycle stunt and is lucky this week for he will get an audience because of the funeral pictures. *Dash.*

UNION SQUARE

(Estimated Cost of Show, \$2,300.)

An audience that occupied less than half the seats of the Union Square witnessed one of the best shows that house has disclosed in many months Monday night. The offering was first class vaudeville, with big comedy values. Although there was no sensational feature nor drawing card, it gave satisfaction by its general average of entertainment. This despite the fact that there were four new acts in the nature of unknown quantities. Houan Yuen (New Acts), the closer, did a spectacular flop, and gave the bill a bump. Flo and Ollie Waters were rather weak in the "No. 2" spot. The middle of the bill was most interesting.

Gordon's Comedy Dogs (New Acts) make an excellent opener, with a simple routine of animal work. The Waters Girls are youthful and pretty and dance gracefully, but are light for a place on a big time program. J. K. Emmet, Viola Crane and Co. (New Acts) spread the sentiment on pretty thick, but the Square clientele seems to like it that way.

Eddy Howard, with the old Howard and North act, "Those Were the Happy Days," shifted places with Dugan and Raymond, for what reason was not apparent, both acts being in "one" and pretty evenly divided as to laughing value. Perhaps it was better to have the singing women of the show spread more evenly over its running time. With Bert Snow as assistant, Howard has an effective vehicle.

Miss Raymond displays a narrow skirt of pink silk that tops the list for diaphanous diaphanousness. There is nothing subtle about its revelations. When she sits down it clings like wet paper. The audience sat up and noticed when she made her appearance. Dugan's funniments were effective, although some of his "quick stuff" sailed over the Union Square audience, which is not very keen.

Toots Paka scored a substantial hit. The old straightaway specialty arrangement of the Hawaiians has been replaced by a light sketch structure, but in the staging of this judgment has been used so that it does not interfere with the native songs and dances, which are the real strength. Two special sets enhance the "atmosphere." Toots' dance as usual held up the act. One of the male Hawaiians sang "The Curse of a Broken Heart" in deadly earnest. Deadly is right.

The sketch feature was Paul Armstrong's "Woman Prof. Joes" (New Acts), a capital bit of light composi-

tion, which did only fairly, but will be more successful before a regular audience.

Burton and Lerner, with excellent singing, and comedy no less effective in a rough way, were the laughing hit in next to closing place. They hold closely to the old Bixley and Lerner routine, which Ed Bixley claims belongs to him.

During the act of the Waters Girls one of the sisters dressed for a change behind the drop in "one." Someone had so placed a light behind her that her figure was plainly silhouetted on the drop, an effect that may have been unintentional.

Rush.

FIFTH AVENUE.

(Estimated Cost of Show, \$2,400.)

The Fifth Avenue got a good show cheap this week. It didn't get started for some time, but once under way ran to a fast finish, if Gus Edwards' "Bingville Cabaret" (New Acts) may be excepted. It closed the show, forcing Busse's Terriers into the opening spot. The dog act is nice in a small way. There isn't much to it, but some of the training is excellent and the work has considerable comedy.

The hit of the bill was Edwin Stevens (New Acts), while the big laughing honors went to Bert Melrose, who for once got a good position. Melrose as a clown comedy acrobat is entitled to a lot for doing things of his own that are different. He does them and does them well. His imitators may come and go. None gets the laughs Melrose does with his high table fall. He has some new funny bits. If you don't see Melrose do it you don't see it at all.

Another turn that brought laughs was that of James F. Kelly and Emma Pollock in the former Kelly and Kent turn. Mr. Kelly has the act as good as it ever was, with Miss Pollock opposite him. The prize fight finish, with the tough dance preceding and the entire turn worked in "one" brought a plenty next to closing. Watching Kelly now it may be noted that several little bits of business, gestures and even dialog used by him for years have been borrowed lately by others around. Miss Pollock sang "Maggie Murphy's Home," which she created in "Reilly and the 400." It is announced. Given a hard position to hold up in this program Monday evening, Kelly and Pollock shouldered their burden and ran away with it.

The Juggling Burkes were "No. 3," moved down there from the opening place. Two boys juggle clubs in "one," trying in a way it seems to do a Lynch and Zeller act, but if so, they are falling way short of that turn. Several misses were made Monday night, and the talk indulged in brought nothing.

One thing that will quickly improve the Burkes as jugglers is a change in music. It's incomprehensible why so many "dumb acts" or acts that should be dumb, will use such ill-advised music. The Burkes have an orchestration in vogue 20 years ago for their line of labor. If they wish to help the illusion of fast club juggling, why not use fast music or any popular strains that will be liked?

Haydn and Bertin (New Acts) did nothing in the "No. 2" position. After Lynn Overman and Co. (New Acts),

Jeanne d'Esta (New Acts) showed up the show with four sad songs. Following the Stevens turn, Bigelow, Campbell and Rayden (New Acts) kept up the pace started. Melrose dropped in at "H," followed by the Kelly-Pollock act.

Fair house Monday evening. This show should commence to draw business at the Fifth Avenue before the week ends. It's final half leaves a pleasant impression that brings forgetfulness of the first section. *Stim.*

COLONIAL

(Estimated Cost of Show, \$3,400.)

Aside from an inexcusable conflict and an unnecessary stage wait, there is nothing at all the matter with the Colonial bill this week. It's an entertaining layout.

The conflict lies between the closing act, "Neptune's Garden," and Maurice and Walton, and, to make it more difficult for "Neptune's Garden," the stage wait preceded it, although Belle Baker's time seemed sufficient to set the platform for the Hippodrome show.

Casetta and Lestora in the so-called "La Danse Dementia" looked all wrong with their modified "Apache," after Maurice and Walton had checked up a number of graceful tangoes and waltzes. The conflict gave the former pair a bad start, and the continued stalling throughout the act made things worse. While a pretty spectacle and pretentiously staged, it runs too slowly to satisfy, when the balance of the show looked like a speed wizard in comparison.

Maurice and Florence Walton, sharing the topline with Belle Baker, were an unmistakable hit. Neighborhood popularity may be responsible for the two weeks' stay here, but neighborhood popularity had nothing to do with Monday's impression. They won on points.

Miss Baker likewise registered her usual mark, going through her complete repertoire and being forced to a dead number for a final encore. Nevertheless, her conception of the song resuscitated it for the time being. To choose the hit of the evening one need not look beyond her section of the program.

The Alexander Brothers opened with a novelty juggling turn, in which ball-bouncing is featured. It's away from the stereotyped juggling acts and naturally won its way.

William Weston and Franklyn Mae, supported by four others, offered "Attorneys," a sort of hidden musical act, in which pretty clothes and a classy set seem to be the sole supports. The musical repertoire doesn't embrace anything beyond the very ordinary, and what the act gained was on appearance alone. It filled the second gap.

Canfield and Ashley have a good line of talk, and while the parodying idea goes as well as formerly it would be improved could Canfield sing. His "straightening" is excellent; his delivery and appearance fine, but his voice short. Ashley is as Ashley was, without the crepe hair.

Cooper and Robinson opened the second half to plenty applause, and Bowers, Walters and Crooker, and Dinehart and Heritage came in for their share. *Wynn.*

23RD STREET

A full three-hour show, including the pictures, was given at the 23d Street Tuesday evening to a capacity audience. The vaudeville end of the entertainment was not up to "scratch," due in the main to the failure of the "big act," Rube Welch and Co. (New Acts) to score. It fell down hard and had a depressing effect upon the remainder of the show. Zeno and Mandell, Faust and Williams, New Acts.

Phil Bernard, a German monologist, proved to be a poor imitation of the late Cliff Gordon, with talk so old as to include a routine on Dr. Cook. His parodies were similarly aged. Bernard is apparently without any natural talent as a monologist and even German tangle-talk fails to get him over.

Arthur Forbes and Co. two people in a comedy skit "A Slight Mistake." Hubby comes home slightly intoxicated. Prior to that wifey has had quite a neat little conversation with herself and leaves the stage. He enters and indulges himself similarly. Wifey overhears and there occurs the usual old-fashioned, utterly impossible series of misunderstandings in which each suspects the other of infidelity. Kaiser's Dogs, a canine comedy turn with some good stunts.

Most of the films were of the feature variety. The principal one was a three-reel Kinemacolor "In the Days of Robin Hood" and was greeted with healthy applause at the close. The funeral of Mayor Gaynor also proved interesting. There was also a two-reel Thanhouser feature in which was shown an American Indian sporting a cute little moustache. *Jolo.*

AMERICAN

The Daleys started the bill humming with their dancing of the trot, tommy and tango, with the woman showing a costume that made one look twice. Page and Newton (New Acts) slowed things up so that Williams and Warner were unable to do much with the audience with their music. Mab and Weiss got along fairly well, but the midgets didn't enthuse much themselves. The roof is different from down stairs.

The big feature was Frances Clare and Co. Miss Clare and girls worked like beavers to thaw out the icy bunch out front and succeeded to a great extent. It's a dandy act for the Roof and would have gone much better had the surrounding acts and house conditions been more satisfying.

The intermission gave the frozen ones a chance to exercise and get the blood in circulation. Gertie De Milt pleased with her personality and display of physical charms. Robert Henry Hodge and Co. (New Acts) stirred up some laughter, while Nat Carr, with some amusing new material, did what he could to rouse the lethargic auditors. He succeeded fairly well. His oldest parodies were the best received. Barrow and Milo closed. *Mark.*

NEW BUILDINGS.

The new Virginia theatre, seating 1,000, at Suffolk, Va., has been completed.

WINANT IN BETWEEN.

Two Broadway producing firms claim the services of Forrest Winant, who has been playing the juvenile role in Owen Davis' "The Family Cupboard" since it opened. William A. Brady laid first claim to Winant while Wagenhals & Kemper announced he would be in their premiere of "After Five."

Last week it looked like Brady. Monday Winant reported for rehearsal at the Berkeley Lyceum of the DeMille play, saying that he had had no contract with Brady then went back to the Brady playhouse.

"After Five," which is expected to come into New York soon, will have its first performance either Oct. 13 or 16. James Bradbury, the veteran actor, is with the piece.

Winant is still playing with "The Family Cupboard." He and Franklyn Ardell will remain with the company. Alice Brady, W. A.'s daughter, leaves in two weeks to join "The Red Canary."

STRIKE STILL ON.

Waterloo, Ia., Sept. 24.

The union stage hands at the Waterloo theatre are still out. A. J. Busby, the manager, says he will not sign the scale asked for, \$15 to \$20 weekly, with the men to do the bill posting.

Busby claims he has only one attraction a week so far booked owing to the scarcity and he cannot afford an entire season at that scale. So far he has used non-union men.

Fifth Vice-President Calvin of St. Louis was here for a week, but did nothing.

The union men are getting hand bills telling there is a strike on at this theatre.

UNION SUSPENDS MEMBER.

Trenton, Sept. 24.

Charles Hibbs, stage manager of the Taylor Opera House, has been temporarily suspended from membership in the I. A. T. S. E. on the charge that he cut the union scale to hold his job. The local voted the suspension but agreed that he would be reinstated if he would take a job with a road company. Hibbs went to Newark to seek such a position.

Manager M. Moses of the Opera House, it is said, offered the job to John Whalen and John Clinton, both road men, with the stipulation that they cut the union scale below \$25 a week. They reported to the local union heads and Hibbs was summoned.

TOO MUCH NOISE.

Chicago, Sept. 24.

There may be a general house cleaning in the Ft. Dearborn Building the home of several agents and the Hamburger booking office within the next few weeks. The owners of the building do not care for the noise and muss which the small time agency has brought and so have decreed all things theatrical be swept from the confines of the building.

Edward Tinsie has joined the George H. Summers stock company, which left New York Monday for Vancouver, B. C., to play a winter engagement. Summers had the summer stock organization at Hamilton, O., this summer.

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

BILLS NEXT WEEK.

(Continued from page 18.)

Milwaukee.
MAJESTIC (orph)
Maurice Levi Band
Gallagher & Carlin
Jack Gardner
Johnson's Travels
The Castillians
5 Sullis
Eriman & Rubens
The Marshes
EM'PRESS (sc)
(Open Sun Mat)
"Everywife"
Lew Wells
Dawson & Williams
Wiluch
Katie Sandwive
Minneapolis
ORPHEUM
Taylor Granville Co
Yosco
Marshall Montgomery
Dupree & Dupree
McIntyre & Hartly
La Valera & Stokes
Austin Trio Co
UNIQUE (sc)
Burs Dufet Co
Mayo & Allman
Livingston
Brooks & Harris
"Bower of Melody"
Moline, Ill.
FAMILY (m)
Woodford Monkeys
Pierre Pelletier Co
Monahan
Tivoli Trio
2d half
Bert Weston Co
Jourdane Tib Co
Smith & Pullman
Joe Fendler
Brooks & Loretta
Mason & Mason
ORPHEUM
Master Gabriel Co
Dare Austin Co
Bernard Granville
Gardmuth & Hoppe
Jordan 3
Anita Bartling
American Dancers
Muskegon, Mich.
EMPIRE (wva)
"Look Who's Here"
Nashville.
PRINCESS (ubo)
"Funny Moon"
Newark, N. J.
PROCTOR'S (ubo)
"Over Garden Wall"
Lorraine & Dudley
2d half
Stan Stanley 3
Kramer & Morton
Camille Jewell
Mme Bussé Dowd
(One to fill)
LYRIC (pr)
Le Roys
Grace Belmont
"Night of Wedding"
Rube Welch Co
Bartell & Hanley
Whirling Erfords
2d half
M & A Vail
Ina Clough
Gladiator & Nymph
Zeno & Mandell
Hinna & Burt
Sevon & Julian
Newburgh, N. Y.
COHEN O H (loew)
Hendricks & Lawrence
Ben Lewin
Gracie Emmott Co
2d half
3 Newmans
2d half
Miller & Russell
Chas Bachman Co
Bily K Wells
Marguerite Co
(One to fill)
New Orleans.
ORPHEUM
Doris Wilson Co
Ray Cost
Louise Galloway Co
Welch Mealy & M
Carl & Lotty
Boudlin Bros
Innes & Loretta
HIPPODROME
Six Delinos
Gordon & Gordon
Doc Holland
Duddy & Duddy
Book & Book
Farlardeau & Brown
Ernest Animals
New Rochelle, N. Y.
LOEW
Jos R Ketter Co
Aerial Ballet
(One to fill)
2d half
Scott & Wilson
(Two to fill)
Newark.
COLONIAL (ubo)
Catherine Chaloner Co
Hurley & Burley
Chas Olcott
Muckie Mucks
"Spring Girl"
Wlasch & Moore
Oakland, Cal.
ORPHEUM
"Little Parisienne"
J C Nugent Co
Delmore & Light

Klutzing's Animals
Georgette
Barton McIntyre & S
Siders & Crowley
EM'PRESS (sc)
Dingle & Corcoran
Florence & Lovett
George Hall
Briere & King
The Nagys
Abeart Troupe
Frank Mills Players
4 Maidens
Layton & Hall
Carmen & Roberts
Oak Park, Ill.
WARRINGTON (wva)
Aski
Godrick Moore & K
Ed Gray
Mermala
(One to fill)
2d half
Romalo & Delano
Roxly La Rocca
Milton & Dolly Nobles
Hines & Fox
(One to fill)
Fueble, Colo.
EM'PRESS (sc)
(29-Oct 1)
Whipple Houston Co
Mitchell & Leightner
Beth Stone Co
Matt Keeffe
Harry Antrim
Loran Troupe
Regina, Can.
ORPHEUM
Joe Welch
S Miller Kent Co
Warren & Conley
Ralph Smalley
Mile Time
Arco Bros
3 Collegians
Richmond.
LYRIC (ubo)
Bessie Wynn
Wilson Clark Co
Avon Comedy 4
Violinsky
Gordon & Richards
(Two to fill)
Rochester
TEMPLE (ubo)
Creasy & Dayne
Herbert & Goldsmith
Laddie Cliff
Elda Morris
Morris & Allen
Dare Bros
4 Harveys
Gillette's Animals
Rochford, Ill.
ORPHEUM (wva)
Fleshe & La Bick
Leah Leam
Percy Waram Co
3 Loretas
Granto & Maude
2d half
TeKay & Bonnie
Fred Swift
Leonard & Whitney
Dow & Dow
Whitesides & Picks
Sourmonte.
ORPHEUM
1st half
Jack Kennedy Co
Handers & Milliss
Juggling Millers
Ethel McDonough
Olympic Girls
Buckley's Animals
EM'PRESS (sc)
Dorothy Rogers Co
Melinotte Twins
Merry Youngsters
Baron Lichter
Malvern Troupe
Watson's Farmyard
Salem, Mass.
SALEM (loew)
Gray & Graham
Ronair & Ward
"Giri In Moon"
2d half
The Clevelands
John R Gordon Co
Walter Brower
Salt Lake.
ORPHEUM
Ed Blondell Co
Wm Thompson Co
Alm Young
Rube Dickinson
Les Yost
Fleis Trio
The Ramess
(Open Wed Mat)
Chas Bowser Co
Bernard & Scarth
Luciano Lucca
Leo Palmore
Henry Frey
La Sonnambule
PANTAGES (m)
(Open Tues Mat)
Howard & McCane
Vedre Trio
Jack Taylor
Lopes & Lopes
Dixie Southern
Courtney & Jeanette
San Diego
EM'PRESS (sc)
(Open Sun Mat)
Mac Frels
The Lelands
Walker & Ill
Ryan & Lee
Evans & Vidocq
Girls & Jockey

SAVOY (m)
Wm Schilling Co
"Sorority Days"
Andrew Trumble
Thos H Dalton
Nitty Girls
Carmen & Clifton
San Francisco.
ORPHEUM
Saharat
Wm J Dooey Co
Milton DeLong Sis
Jeanette Franziska
McLellan & Carson
Front
Wm Burruss Co
EM'PRESS (sc)
(Open Sun Mat)
La France Bros
Hurt Watts & Hurst
John P Wade Co
Society Girls
Chas Gibbs
Seven Bracks
PANTAGES (m)
(Open Sun Mat)
"Moore's Girls"
James Brockman
King Thornton Co
Loretta Sisters
Musart Trio
Aerial Bartletta
Savannah, Ga.
BIJU (ubo)
Big City 4
Person & Gardner
Cerroni & Hostler
Wm Dick
St. John, N. B.
IMPERIAL
Rae Eleanor Ball
Signor Manetta
LYRIC
Gilmore & Allen
Welch American 3
St. Paul.
ORPHEUM
McFarland & Bime
Conroy & Bels
Edgar Berger
Brent Hayes
Lydia McMillan Co
Ida O Day
Hynd Meyer
EM'PRESS (sc)
(Open Sun Mat)
"Louis Xmas"
Louis Mayo
Morris & Maximil
3 Emersons
Ballo Bros
Schenectady, N. Y.
PROCTOR'S
St. Juliann
Ward Burns
Daryl Bird Lee
"Don"
Night on White Way
2d half
O K S Springer
Hanscom & Vernon
Melody Monarchs
Helen Stevens
Hickman Bros Co
Serranton, Pa.
ORPHEUM (ubo)
Valeska Suratt Co
Shriner & Richards
Will & Kemp
The Hennings
Eva Shirley
Seattle.
ORPHEUM
"Dance Dream"
Neille Nichols
Mack & Orth
Rosaling Coghlan
& Athletes
Brown & Newman
Heuman 3
EM'PRESS (sc)
"Spirit Paintings"
Belmont & Hari
"In 1909"
"Cupid's Syndicate"
(One to fill)
PANTAGES (m)
Bothwell Browne Co
Santucci
Ed Armstrong Co
Gene & Arthur
Two Loves
Stons City
ORPHEUM
"Trained Nurses"
Rooney & Beat
Mr & Mrs Fred Allen
Bogart & Nelson
Swain Ostman 3
Robins
Soo, Canada
ORPHEUM (wva)
Great Weston Co
Jack Polk
Colleg Days
(One to fill)
Soos, Mich.
ST. J (wva)
The Wynnlags
Bob Sperry
Greater City 4
Mabel Schearer
South Bend, Ind.
ORPHEUM (wva)
Keiso Bros
Patty Dorie
Weston & Leon
Chas Ledegar
Devlin & Elwood
"The Heartbreakers"
Spokane.
ORPHEUM
(Open Sun Mat)
Chip & Marble

Scott & Keane
Conlin Steele & C
Pearson & Goldie
Andrew Kelley
Ankar Bros
La Vier
EM'PRESS (sc)
Smith Voelk & C
W Dubois
Lorrie & Gardner
Derkin's Dogs
Nature's Nobleman
PANTAGES (m)
"Winning Miss"
Kleit & Demont
Collette Trio
Provot
Gordon & Day
Springfield, Ill.
MAJESTIC (wva)
Stevens & Howard
Lydell Conely & Ly
"Died"
Fling & Chesleigh Sis
Gringrass Co
2d half
Vernon
Danny Simmons
Devot & Luvall
Creighton Sis
Ishakawa Japs
Stockton
ORPHEUM
2d half
(Same bill as Sacrament this issue)
Nyrmaeue.
GRAND (ubo)
"Purple Lady"
Bryan & Sumner
Jimmy Lucas
Howard & Lawrence
Blissett & Scott
Lawton
Leltzel & Jeanette
Tacoma
EM'PRESS (sc)
Nina & Daves
"Who Was He?"
Kelly & Galvin
"Village Choir"
Shreck & Percival
Genet
EM'PRESS (m)
Abou Hamid Troupe
Jose Meleno Co
Allison & Trusco
Mortini & Johnson
Anderson & Goines
De Voie Trio
Terre Haute, Ind.
VARIETIES (ubo)
Colonial Minstrels
Pisano & Bigham
2d half
Two Zolas
O'Rourke & Atkinson
Hendrix Bellie Co
Loose & Cross Co
Toledo
KEITH'S (ubo)
Julia Nash Co
Chris Richards
Deimoro & Lee
Empire Comedy 4
Lewls & Dody
El Rey Sisters
Toronto
SHEA'S (ubo)
Van & Beaumont Sis
Willie Holt Wakefield
Hale & Patterson
James H Cullen
Herbert & Caribel
Farjeon Kaylann
Munro Johnsons
Montagersons Birds
Troy, N. Y.
PROCTOR'S
O K Sato
Hanscom & Vernon
Ed D Corsia Co
Monroe & Pusey
"Leading Lady"
2d half
Fisher & Saul
PANTAGES (m)
Derly Bird Lee
Fox & Fox
Palace Girls
Utica
SHUBERT (ubo)
"Clown Land"
Henry Lewis
Yanalis & Conrad
4 Regals
(Others to fill)
Vancouver, B. C.
ORPHEUM (sc)
"Mission Garden"
O'Brien & Lear
Snyder & Hall
Gruet & Gruet
Clarence Oliver
Clayton Drew Co
PANTAGES (m)
Murtolo Samuels Co
Tom Keill
Boris Fridkin Troupe
Connors & Edna
Aldo Bros
Victoria, B. C.
EM'PRESS (sc)
"Cocaine Red"
Hastings & Wilson
Billy Sheer
Gypsy Countess
Washington
KEITH'S (ubo)
"Pinafore Kiddies"
Owen McGiverney
Frank Fogarty

Brice & Gonno
Seldoms Venus
Roser's Dogs
Waterloo, Ia.
MAJESTIC (wva)
Banvard Sisters
Billy Chase
Lloyd & Whitehouse
Rich & Cady
Armadillo Hallians
Quail Elder
Garrison Troupe
"I Should Worry"
Went Hoboken, N. J.
NEW AMSTERDAM
(loew)
Undine Andrews
Ward
"Call From Street"
Harry Cauler
Gagnoux
Ad half
Rita Redmond
Morton & Well
Gwyn & Gossett
Ben Lewin
Wilkins & Wilkins
Waukegan, Wis.
ORPHEUM
Fox & Dolly
"Fixing Furnace"
Genaro & Bailey
Blank Family
Armstrong & Clarke
Virginia Rankin
Kitaro 4
EM'PRESS (sc)
Adeline Lowe Co
"Behind Footlights"
Edna Aug
Leo Beers
Houghton, Morris & H
Parla.
MARGINY
(Sept)
Robedillo
Grace Hodgkins
Irene Hammond
White & Perry
5 American Belles
ALCAZAR
(Sept)
Phillip Sis
Kirksmith Sis
Rosas de Andalousia
Bresina
Sydney Terry
Bonelli
Victoria Troupe
Footli's Sons
Les Mitchels
Ehon-Dhin
Mlle Ariatine
FOLIES BERGERE
(Sept)
The Rose-Buds
Asir
Gus Fowler
4 Hockneys
Perezoff Troupe
Boucot
Humpsti-Bumpsti
Rallie-Wilson Trio
Ballet with
Delmaras, Clairville
Quinault, Darling,
Monor, Pepe, Terka
ALHAMBRA
(Sept 16 to 30)
Craggs
Christy & Willis
Jean Clermont
Max Linder
Les Yost
4 Amaranths
Bel Hildebrand
Carrey Boys
Ferry Corvey
Maxim & Bobby
OLYMPIA
Little Sousa
Solbrig
Les Alvarattas
O'Kabe Troupe
"Quaker Girl"
Alice O'Brien
Delysia
Paquerette
Simone May
Paulette Duval
Monte
Henri Leonl
A. Franck
Mauville
Frieres
Pré flis
Hamburg
HANSA
(Sept)
Mile de Serries
Tommy Dancers
Adelman Family
Kaar
Millo Mourillo
Gesa Varady Troupe
Mortola Valera
Briff Bran & Erow
Clown Zerto
Ivonnek
Chanteur DeBretagne
4 Hollways
Herman
King
Vienna
APOLLO
(Sept)
Arnold Koriff Co
Willie Panzer Co
Paul Beckers
Bettie & King
Lina Liano
Edward La Vine
Milda Brelten
Toulouse Albert
The Grazers

RONACHERS
(Sept)
Fernando Diamant
"90 Miles in 60 Min"
Santer Bros
Gambino Co
Bunt & Rutt
Unavary Girls
Imperial Girls
Quail Elder
Allison Troupe
Berlin.
WINTERGARTEN
(Sept)
Maxwell & Larrot
Brazilian Dancers
Flying Martins
Opium Plants
Travilla Bros & Seal
Rose & Ella
Muriel Hudson
Nurnbers.
APOLLO
(Sept)
Aubin Loneal
Minnie Marlow
Carl Meerhardt
Asana Students
Taglio 8
Robert & Robert
83 Nightous

SHOWS NEXT WEEK.

New York.
"ADELIE"—Longacre (8th week).
"BELIEVE ME XANTIPPE"—39th Street (7th week).
GRAND OPERA—Century (3d week).
"HER OWN MONEY"—Comedy (6th week).
HIPPODROME—America (6th week).
"HIBBERNIA TIGHER"—Casino (3d week).
"MADAM PRESIDENT"—(Fanny Ward)—Garrick (3d week).
"NEARLY MARRIED"—Gaiety (4th week).
"PEG O' MY HEAR"—Cort (42d week).
"POTASH AND PERLMUTTER"—Cohan (8th week).
REPERTOIRE OF SKETCHES—Princess.
REPERTOIRE (Sothorn & Marlowe)—Mantelton (2d week).
"RED ROY"—Bessie Abbott (revival)—Liberty (3d week).
"SEVEN KEYS TO BALDPATE"—Astor (2d week).
"SHADOWED"—Fulton (2d week).
"SWETHEARTS"—(Christie MacDonald)—New Amsterdam (4th week).
"THE AUCTIONEER"—(David Warfield (revival)—Belasco (1st week).
"THE DOLL GIRL"—Globe (6th week).
"THE ESCAPE"—Lyric (2d week).
"THE FAMILY CUPBOARD"—Playhouse (7th week).
"THE FIGHT"—Hudson (6th week).
"THE LURE"—Elliott.
"THE MARRIAGE MARKET"—(Donald Brien)—Knickerbocker (2d week).
"THE PASSING SHOW OF 1913"—Winter Garden (11th week).
"THE POOR LITTLE RICH GIRL"—Grand G.H.
"THE SMOLDERING FLAME"—48th Street (2d week).
"THE TEMPERAMENTAL JOURNEY"—Republic (5th week).
"THE WILL"—(John Drew)—Empire (Sept).
"THE YOUNGER GENERATION"—(Grace George)—Lyceum (2d week).
"WHEN DREAMS COME TRUE"—(Joseph Santley)—44th Street (7th week).
"WITHIN THE LAW"—Edging (56th week).
"WHO'S WHO?" (William Collier)—Criterion—(4th week).
Philadelphia.
"THE MERRY MARTYR"—Forrest.
"FINE FEATHERS"—Garrick.
"HONEYMOON EXPRESS"—Lyric.
"THE COMMON LAW"—Walnut.
"THE WOMAN"—Chestnut St. Stock.
"THE GIRL FROM RECTORS"—American Stock.
Chicago.
"THE WHIP"—Auditorium (5th week).
"THE DOUBLE CROSS"—Cort (4th week).
"THE ROAD TO HANNA"—(8th week).
"THE ROAD TO HAPPINESS"—Garrick (6th week).
"A TRIP TO WASHINGTON"—La Salle (6th week).
"WITHIN THE LAW"—Olympic (8th and last week).
"THE GOVERNOR'S LADY"—Power's (3d week).
"THE LADY OF THE SLIPPER"—Illinois (5th week).
"ROMANCE"—Princess (1st week).
"ALL ABOARD"—American Music Hall (1st week).
"DAMAGED GOODS"—Blackstone (1st week).
"NOTING OF BARBARA WORTH"—Studebaker (2d week).
Unfavorable criticism and an unwillingness on the part of the public to patronize the show will very likely result in Paul Armstrong's "The Escape," which opened at the Lyric last Saturday night, going on the road with Catherine Calvert in the principal role.
"Kiss Me Quick" left Broadway Saturday and moved over to Brooklyn. The show tried a new advertising scheme of "money back if not satisfied." This helped materially, but wasn't up to expectations.
"The Smouldering Flame" (formerly "Deborah"), which came to new life in Philadelphia last week, opened at the 48th Street Tuesday night.

NEWS OF THE CABARETS

The Dancing Higginases, on the New York Roof will leave there this week or next to join the Valeska Suratt vaudeville act. The Higginases receive \$150 weekly with the act. When they broke into the show business, not so long ago through an amateur dancing contest, they received \$30.

In one of the restaurant Cabarets in New York a single girl singer has returned after an absence of seven months, coming back with the same songs and dresses she had when leaving.

Blanche Vincent and Russell Mack, last season with Reisenweber's, are at the Cafe Boulevard.

San Francisco, Sept. 24.

The death knell of "Barbary Coast" has been sounded. From drastic measures passed by the local police commissioners the B. C. atmosphere is scheduled to undergo a reform that will shake its very foundations from end to end. The commissioners resolved Monday night to divorce dancing and strong drink along the Coast and will hereafter prohibit any kind of dancing in the cafes, restaurants and saloons in that district. Furthermore they will not permit women patrons or female employees within their

portals. The police board will not under any consideration grant or renew any more liquor licenses in the red light zone except for straight saloons. This new order goes into effect Sept. 30. The resolution strikes Barbary Coast a body blow from which it will never recover say local wise-aces. The police here believe this section is becoming too notoriously known abroad and is giving the city a black eye, which condition they intend to alleviate by the new order.

It is reported that a couple of New Yorkers who have delved in theatrical lore have their eyes on the abandoned Lobster Palace in the basement of the Columbia Theatre building. The former proprietors gave up completely when the mayor enforced the 1 o'clock closing law.

Wilfred Pywell of England claims the long distance piano playing record. At Leicester he stuck to the keys for 34 hours, playing 1,500 melodies from memory. Pywell drank only cold liquids, but kept up a flow of conversation. The previous long piano playing record is said to have been 30 hours, although it is recalled reports of records made on the Coast and Australia within the past few years gave a longer time.

OBITUARY

Mrs. George King, mother of Marshall and King, died Sept. 17 at her home, 45 Wordsworth St., East Boston, after a lingering illness. Besides her daughters, she is survived by a husband. The girls are touring Europe at present.

Cincinnati, Sept. 24.

William McMurray, aged about 60 years, fell on the sidewalk at Sixth and Walnut streets early Sunday morning and died. The deceased was a performer and was formerly assistant property man of the Grand theatre. The cause of his death was heart disease. His body was unclaimed at the morgue.

Celia Ginsberg, a sister of Violinsky, died at her home in Binghamton Sept. 15, aged 31.

Mrs. W. C. Sams, mother of Jessie Powers of the well known team of John T. and Jessie Powers died Sept. 21 at the age of 50, after a short illness of pneumonia. The funeral took place last Wednesday the remains being interred in Woodlawn cemetery.

Russell Ryan, brother of Maud Ryan (Inness and Ryan), died last week in Grace Hospital, Toronto, at the age of 21. He was burned while at work, his death resulting from this. Deceased was not a professional.

Mrs. Mary Geary, mother of Tom Mayo Geary, professional manager of the Harold Rossiter Music Co., Chi-

cago, died Sept. 17 after ten months' illness, the result of a fall which broke her jaw and injured her internally. The deceased was not a professional, but widely known among vaudevillians. Interment took place last Saturday in Chicago.

Louis Loilanem ("Big Louis"), who traveled as a "giant" with a circus for some time and then took to farming on his savings, died in Hancock, Mich. He was 30 years old, 7 feet eight inches tall and was said to be the biggest man in the world.

Jack Lawrence died in Chicago last week. He is survived by his widow, sister and mother.

Pauline Tate, a Chicago living picture artist with the Hagenback-Wallace circus, was accidentally pushed from the crowded platform of a Pullman at Greenville, Tex., Sept. 16 and fell under a passing train. She died shortly after. The remains were sent to Brazil, Ind., for burial.

MAY "SCRATCH" ORPHEUM.

Newark, N. J., Sept. 24.

Business at M. S. Schlesinger's Orpheum, now a link of the Stair & Havlin Circuit, has not been encouraging since the opening. There is talk that Schlesinger will move his stock company from the Shubert to this house.

Stair & Havlin have the house pretty well booked up to November, and if the Orpheum withdraws will immediately take on another theatre which is at their disposal here.

EVA TANGUAY

SAYS

As imitation is a sincere form of flattery

the numerous vaudeville road shows now playing or in preparation quite naturally attest to the

Roaring Success of
Eva Tanguay's Cyclonic
Vaudeville

Minneapolis this week.

NEW BUILDINGS.

The new Cahill theatre, at Syracuse, N. Y., is half way up. Upon its completion the Cahill Brothers will turn their Crescent theatre there into straight pictures, playing pop vaudeville in the new house.

George Cohen, an upstate theatrical manager, is building a 3,000-capacity theatre on the main business street of Poughkeepsie.

Foundations have been started for the new Poli theater at Main and Gold streets, Hartford, plot 129 feet 7 inches by 69 feet 7 inches. House will contain 1,138 orchestra seats, 52 box seats, 688 in balcony, 596 gallery, a total of 2,474 seating capacity. Ready for opening Jan. 15, 1914. Brown & Von Beren, architects, New Haven. Property held in name of Pasquale M. D'Esopo. Estimated cost, \$300,000.

Paris, Sept. 16.

Manager Deval announces a revival of "Triplepatte" at the Athenee; Albert Carre is remounting "Louise" at the Opera Comique.

FIGHTERS ARE OFF.

The headliner for Hammerstein's 16-act bill next week is Belle Baker, with John Bunny, he of the funny face, second feature.

The engagement of Jeanette and Moran, the fighters, for "The Corner," Sept. 29, was declared off by the management when the Boxing Commission sent word the men could not spar excepting in a licensed club.

EMBEZZLEMENT CHARGED.

Cleveland, Sept. 24.

Julius H. Michael, former general manager of the Globe, Alhambra, Grand and Olympic companies, is under arrest charged with misappropriating funds belonging to the companies owning the houses.

Michael makes a general denial and sets up a claim of money due from the enterprises. He declares that the theatre men seek to force him to relinquish a contract with them and a claim of 15 per cent. of the capital stock, to which he says he is entitled. Michael is also defendant in a civil suit for \$15,000, claimed by the theatre owners. They allege that he received booking fees from actors for engagements in the four theatres named, in violation of his contract. Michaels admits that he did receive money for aiding acts to secure dates, but avers that these engagements did not involve the four theatres.

STAGE CREWS WIN PRIZE.

Chicago, Sept. 24.

"The Arm of the Law," a dramatic sketch just off the Sullivan-Considine tour, has been placed for the J. L. & S. houses. The sketch, which is supposed to carry a special set, was secured by the S.-C. people without the set. In order to come as near to the setting required as possible, the management of the piece offered a prize of \$25 to the stage crew of the theatre securing the best set for the act.

The contest was voted a tie between the Empress, Kansas City, and the Empress, Portland. Each crew was given a check for \$25.

REVIVAL GETS LITTLE.

The revival of "The Old Homestead" at the Manhattan Opera House ended Saturday night, after a stay of three weeks there. The show didn't do alarmingly big business at the 34th street theatre.

Monday the Manhattan took in Sothern and Marlowe in their Shakespearean rep, playing "Much Ado About Nothing" for the first week, excepting the Wednesday matinee, when "If I Were King" was given. This piece will be the Wednesday matinee offering during the five weeks' run of the stars at the Manhattan, and the only play in their repertoire Julia Marlowe will not appear in. Prices range from 50 cents to \$1.50 for the engagement.

HARD NEW ENGLAND.

The way of the one-nighters through New England is hard—very hard, according to the flat-footed declaration of Neil Twomey, who was responsible for "Freckles" being made into a stage production.

Twomey says that out of ten weeks through the "down east" section "Freckles" lost six Saturday dates in desirable stands owing to the managers preferring to play pictures.

It's going some for the one-nighters to land a Saturday in any of the regular New England towns, as the managers say they can make more profit and have less expense with the movies. Many managers won't book in a traveling combination on Wednesday.

CORRESPONDENCE
 Unless otherwise noted, the following reports are for the current week.
CHARLES J. FREEMAN CHICAGO VARIETY'S CHICAGO OFFICE:
 (DASH) MAJESTIC THEATRE BUILDING
 In Charge

PALACE MUSIC HALL. (Mort H. Singer, mgr.; Orpheum Circuit).—George Damarel (New Act) in a miniature musical comedy of the Viennese order, headlined. He did not start anything to brag about. Laughing honors were divided between Byron and Langdon and Gallager and Carlin, with the latter two in the lead. The former were seen in their familiar act "The Dude Detective." Gallager and Carlin have a funny act in "Before the Mast." Jack Gardner, who had to follow these two acts in a row, had a difficult time of it. He did put over a song or two, however. This style of bunching comedy is not conducive to good results. Cavana Duo, wire contortionists, opened the show, and they gave a neat exposition of wire work that had a new angle and gave satisfaction. Grace De Mar on next, sang some songs and displayed some gymnastic feats. Correll and Gillette, next closing, tumbled and twisted about over the

stage in many ludicrous positions, and did some meritorious tumbling along new lines. The Castliana, who pose in bronze effects, closed the bill with some very effective pictures. They were generously received. The afternoon was not marked by any great enthusiasm, although the house was filled as to balcony and lower floor, at summer prices, which still prevail. The bill did not look well on paper, and it did not work out much better.

HALSTED EMPRESS (Harry Mitchell, mgr.)—"Happiness," a symbolical play in four scenes, had headline place in the bill, and at the last show Sunday night it held the attention fairly well, although the audience was inclined to take the matter with a little too much levity. The act has been seen on big time. It is neatly staged and well played. Joe Maxwell offers the sketch, which runs 35

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Town.	Theatre.	Town.	Theatre.	Town.	Theatre.
Albany, N. Y.	Colonial	Washington (Full Week)	Casino	Cumberland, Md.	Maryland
New York City	Hamilton	Pittsburgh (Full Week)	Liberty	Dover, Del.	Opera House
New York City	86th St.	Atlantic City (Full Week)	Nixon	Annapolis, Md.	Colonial
New York City	Jefferson	Trenton, N. J.	State St.	Hagerstown, Md.	Academy of Music
Philadelphia (Full Week)	Nixon	Reading, Pa.	Hippodrome	Hazleton, Pa.	Palace
(German town)		Reading, Pa.	Palace	Norristown, Pa.	Garrick
Philadelphia (Full Week)	Nixon's Colonial	Chester, Pa.	Washburn	So. Bethlehem, Pa.	Palace
(Philadelphia)	Nixon's Grand O. H.	Westchester Pa.	Grand O. H.	Pottsville, Pa.	Slaters
Philadelphia (Full Week)	Broadway	York, Pa.	Mystic Star	Wilkes-Barre, Pa.	Majestic
Philadelphia	Point Breeze	Lewistown, Pa.	Opera House	Shamokin, Pa.	Family
Philadelphia (Full Week)	Frankford	Tamaqua, Pa.	Family	Williamsport, Pa.	Family
Baltimore (Full Week)	Alhambra	Mt. Carmel, Pa.	Majestic	Carlisle, Pa.	Opera House
Baltimore	Victoria	Lock Haven, Pa.	Garden	Charlestown, W. Va.	Opera House
Baltimore	Schanzes	Allentown, Pa.	Pergola		
Baltimore	West End	Frederick, Md.	City O. H.		
Baltimore	Hippodrome				

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This Week (Sept. 22)

ORPHEUM THEATRE
Jersey City

Swell Dressers on and off. Neither sniffs nor drinks. Both double brass (cymbals). Straight can cook and comedy understand women. Can get photos. Must send ticket.

minutes, a trifle too long for the patrons of the Empress. Among the players in the act are Matt Wheeler, Katherine Schuyler, Mercedes Alwin and John Downer. Preceding the big act, Harry Darcy and Andy Williams sang ragtime songs and got over very neatly and nicely. Good routine of songs, and pleasing personalities. Lew Wells, he of the baggy coat and the spats followed. He kept the big house roaring. "W. H. H. Sch." billed as the juggling juggler, was very noisy, and very spry, and his comments in the German language as he proceeded with his work seemed to tickle the audience vastly. His comedy is neat at times, and his work novel and refreshing. An extra added feature was the appearance of Kate Sandwina and her company of gymnasts. This woman is wonderfully well built and seems to possess superhuman strength. She won big applause. The act is big and showy, and has numerous elements that make it popular. The show was evenly balanced, and the comedy nicely distributed. The four shows Sunday were crowded to the doors. The big crowds in this house are handed unusually well, and the audience of 1,800 was let out and another one of the same size let in without any confusion or delay.

GARRICK (John J. Garrity, mgr.).—William Hodge in "The Road to Happiness. Attendance gaining. May remain for a long run.
HOWARD'S (Frank O. Peers, mgr.).—Dark for rehearsals of "A Broadway Honeymoon," which opens Oct. 5.
ILLINOIS (Will J. Davis, mgr.).—"The Lady of the Slipper" doing fairly well at \$2.50 prices.
LA SALLE (Harry Askin, mgr.).—"A Trip to Washington," picking up rapidly. Adele Rowland in cast has given business big impetus.
OLYMPIC (George C. Warren, mgr.).—Margaret Illington nearing the end of engagement in "Within the Law."
POWER'S (Harry J. Powers, mgr.).—"The Governor's Lady," with good box office takings.
STUDEBAKER (Sam Lederer, mgr.).—"The Winning of Barbara Worth" opened Monday night.
IMPERIAL (Klimt & Gazzolo, mgrs.).—"The Man From Home" at popular prices.
NATIONAL (John Barrett, mgr.).—Albert Phillips and Lella Shaw in "One Woman's Life."
VICTORIA (Alfred Spink, mgr.).—"A Butterfly on the Wheel."
BISMARCK GARDENS.—Dog show.
ORCHESTRA HALL.—"Les Miserables," in pictures.
WHITE CITY.—Mardi Gras carnival.
DEXTER PAVILION.—International Ice and Refrigeration show.
The new Grand, Washington, Ind., seating 1,000, will soon be ready to open.

The Empire, formerly a burlesque house playing the Western Wheel, is now offering pictures at 10 cents.
Halton Powell has in preparation a new tabloid called "The Girl From Turkey," which will be produced November 9.
Michel Mowschine, the Parisian violinist and director, has established himself at the Bismarck Gardens for the winter.
Harry Sudkum, manager of the Princess, Nashville, Tenn., arrived in Chicago early in the week to consult Charles Crowl.
"Little Miss Brown" will open in Minneapolis next week. The show closed at the Princess and laid off for two weeks.
The Union City theatre is nearing completion at Union City, Ind., and it is probable that "A Modern Eve" will open the house.
Louis Rommel, last season auditor for the Allards, is now manager of the Orpheum and De Luxe theatres in Hammond, Ind.

of Lillian Watson, who is much sought after by western managers for their houses.
The new Windsor, at North Clark near Division streets, will probably be booked by "the Association." The Columbia in the neighborhood is now booked by J. L. & S.
Walter Marshall is in the role formerly played by William Hodge in "The Man From Home." The piece has been doing the one-night stands. It arrived at the Imperial this week.
Sidney Macy, stage manager for "Little Miss Brown," which closed at the Princess recently, produced a new act at the Grand Sept. 18, called "Not Guilty," booked by Sadie Kusel.
A. E. Meyers, formerly with the W. M. V. A., has purchased the Glamour, at 69th and Halsted streets. John Pierson will manage the house, which will play pictures and vaudeville.
Mlle. Le Clair, the extra added feature at the Halsted Empress, was replaced by a juggling act Monday of last week and the Livingston Trio moved from opening to the closing spot on the bill.
"The Whip" is doing a land office business at the Auditorium and indications are that business will keep up for the remainder of the engagement. The second week's receipts were over \$2,000 better than the last week. "The Garden of Allah" had their last season.

GT. NORTHERN HIP. (Fred Eberts, mgr.; agent, E. J. Cox).—Singing and dancing had all the better of the bill this week, and dancing predominated over everything else. When three dancing acts are strung together it would seem that the booking agent had been hard pushed for variety. The day shift show, as witnessed Monday morning, was greeted by a full house, and was rather warmly received. The Romero Family came on to applause and won much more before they retired. Archer & Ingersoll, which preceded, also had dancing, although they sang a few songs, to vary the monotony. Burk, King and Walsh, following, did a lot more dancing and made a good impression. The Casting Dunbars had closing place. They have some excellent stunts and the clown of the group was really funny. Asaki, a Jap skating juggler, opened the bill. His act is neat and pretty and his work is clean cut and entertaining. Keagan & Healy on next, were fair. Kennedy & Mack performed several feats of falling that had elements of daring and some were funny.

E. D. Hopson will manage the Apollo for Alfred Hamburger. The house opens Sept. 29.
Richard B. Swops is in the box office at the Garrick, taking the place of Herman Fuchs.
Edna Hibbard has succeeded Vivian Martin in the cast of "Stop Thief" at Cohan's Grand.
Sol Litt has leased the Swartz theatre, Waukegan, Ill., and will install vaudeville there.
Joe Howard will try his new piece, "A Broadway Honeymoon," on the dog at Gary, Ind., Oct. 1.
B. F. Cox, formerly a single in vaudeville, has left the stage and is now an optician in Joliet, Ill.
Irene Warfield, in private life Mrs. Johnny Simon, is now a member of the Estimote company in Chicago.
"Oh, Oh, Dolphin" is scheduled to follow "The Lady of the Slipper" at the Illinois. No date has been set.

The Hayward Sisters have formed a new musical act with six people, and will open shortly. Walter Meakin will manage it.
A. A. Powers, formerly well known as a manager on the road, is now looking after the Playhouse, Oak Park and the Park, Austin for the United Play Co.
The Cosmopolitan, at 79th and Halsted streets, opened last Saturday night with pictures and vaudeville. It is booked by Alfred Hamburger and seats 1,000.
Lewis H. Van Ness, of Evanston, has been granted a divorce from Mrs. Edna G. Van Ness. The husband alleged stage ambitions of his wife wrecked their home.
James B. McKowen has made a discovery in the shape of a singing comedian by the name

David Saul Klaffer, an architect, is being tried before the state board of examiners of architects. He was the architect of the Home theatre, Milwaukee avenue, the roof of which collapsed shortly before the building was completed. Charges were brought against him by the Chicago Architects' Business Association.
"The Girl From Starland," a burlesque show on the Eastern Wheel played the Folly this week. This show was formerly "Miss Nobody From Starland," and was originally produced by Mort H. Singer, Otto Korman, Joe Nelms and Charles Hammers, now in

AUDITORIUM (Bernard Ulrich, mgr.).—"The Whip," breaking all records for the house.
BLACKSTONE (Augustus Pitou, Jr., mgr.).—Rose Stahl in "Maggie Pepper," playing to moderate receipts. Second time here.
CORT (U. J. Hermann, mgr.).—"The Double Cross," a crook play, doing light business.
COHAN'S G. O. H. (Harry Ridings, mgr.).—"Stop Thief," doing business in spurts and starts.
COLUMBIA (E. A. Wood, mgr.).—Stone and Pillard in "The Social Maids." Box office takings big all season.

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BY THE WRITERS OF

Music by LEO FRIEDMAN

"I'm tired of living with you" "Wonder if you miss me"

"Meet me tonight in dreamland" "Let me call you sweetheart"

READ THIS WONDERFUL LYRIC—LEO FRIEDMAN'S MELODY
WILL BE THE CLINCHING ARGUMENT TO YOU USING IT

LAST VERSE

"Twas a day like today when I met you and we wandered the old lane a one.
"Twas a day like today when I kissed you, and you whispered "I love you, my own"
I was happy for I loved you madly, my heart has been yours from the start
You were always so kind, you were all I could find, that brought joy to
my lonely heart.

CHORUS

You led me across fields of sadness, from darkness to skies bright and clear,
You brought me thro' gardens of gladness, you kissed away each burning tear.
But the heart that you gave to me withers, and the love that I cherished departs,
So I'll journey back there to the rocks of despair, in the valley of broken hearts.

ORCHESTRATIONS IN ALL KEYS

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the cast, were with the \$1.50 production of the show.

Harry Mitchell, manager of the Halsted Empress, has reason to be proud of a record he made at that house last Sunday night. There were 1,860 people in at the second show, and this number was let out and a like number let in for the last show in less than 17 minutes. The crowds were handled with care and there was no confusion or trouble.

Fred Ireland, well known in theatrical circles of Chicago, has gone into the real estate business. He is associated with Messrs. Grippe and Shattell and will establish a theatrical colony on West Chicago and Fortieth avenues. The firm owns an entire block in that vicinity and the plan is to bring together people who are interested in the theatrical game so that a congenial community may be inaugurated.

The office of the state factory inspector is active once more in attempting to keep children of school age from the stage. Seven summonses were issued last week in Municipal Judge Newcomer's court on complaint of W. W. Britton, against Arthur Houghton, manager of "The Lady of the Slipper," now playing the Illinois, charging violation of the child labor law. Mrs. Marie Ball, mother of

D. Halley the Coast rights to the highly sensational white slave play, "The Traffic." For real daring treatment, this offering probably eclipses anything written so far on the underworld subject.

Tanned to a rich brown and with a noticeable increase in viridipolis, Charles L. Cole, former resident manager of Pantages', has returned with his family from a vacation of several weeks at Zeke Abrams' rancho in Northern California. Cole's future plans are still in the embryo state.

With new seats and considerable other improvements, the Victory, in San Jose, Cal., reopened Sept. 11 under the business management of Fred A. Gleason. Four acts of the W. S. V. A. brand of vaudeville is the attraction. It is a half-week, split with one of the circuit's houses in this city.

The Examiner has launched a vigorous crusade against the segregated "Barbary Coast" vice district, a movement that has since been reinforced by the united local clergy and reform organizations. Now more than ever before, the days of the notorious Pacific street "honkies" and dance halls look to be numbered.

George L. Hutchins, for eight years manager of the Portland (Oregon) Rose Festival

AXEL CHRISTENSEN

"THE CZAR OF RAGTIME"

Chicago's Favorite "PIANO MAN" With His Piano Pyrotechnics.

INTRODUCED IN THE EAST BY JULE DELMAR

Metropolitan Opera House, Philadelphia, first half next week (Sept. 29); National Theatre, New York, last half

Madeline Ball and Eva Ball, and guardian of Charles Jackson, all children said to be under 14, appearing in the play; Mrs. Agnes Percy, mother of Andrew and Thelma Percy, and Mrs. Josephine Gmeich, mother of Madeline Gmeich, are also named in the complaint.

CORT (Homer F. Curran, mgr.; Shuberts).—"The Lure" (first week).
ALCAZAR (Belasco & Mayer, mgrs.).—Ralph Herz stock, "Miss Nobody From Starland" (fourth week).
TIVOLI O. H. (W. H. Leahy, mgr.).—Comic opera stock, "Maritana."

Ferris Hartman, who recently underwent a surgical operation, is convalescent.

The Orpheum (not Orpheum Circuit house), in Merced, Cal., is reported to have been destroyed by fire Sept. 1.

Patrick Conway and his band of instrumentalists have been engaged to furnish the concert music for the Mechanic's Fair next month.

Arthur Aldridge, tenor, is another added feature of the extra attraction recently engaged for the Mechanic's Fair here next month.

A late report from Honolulu says that the opening of Virginia Brissac's World's Fair Stock Co. Sept. 3 at the Hawaiian Opera House was a success.

Alma Astor, a Coast soubrette, is a member of Charles Whipper's aggregation of stock pop musical comedy entertainers at the Columbia, Oakland.

The Anderson Gaiety Co. is wedding its way hither for the formal opening of the new Gaiety, Oct. 20, and which, by the way, is being rapidly rushed to completion.

Bert C. Donellan, a native Californian and manager here of the old Lyceum before the fire, is directing the Empress, Tacoma, Wash., and not John H. Burns, as reported recently.

Word comes down this way from Vancouver to the effect that Beth La Mar, singing vaudeville "single," was married Aug. 18 to Cecil Bruer, former treasurer of the local Pantages.

Another entertainer of more or less national reputation has been added to the extra features promised at the Mechanic's Fair here next week in the person of Beatrice Michelena, a native California prima donna.

Harry Seymour, of Seymour and La Verne, is reported to have recovered damages to the extent of several thousand dollars for injuries sustained several weeks ago in a trolley car wreck near here on the Napa Valley Railroad.

Della Pringie and husband, C. Van Auken, are at the head of a dramatic stock company at the Empire, Butte, Mont. The supporting players include Hallie Mitchell, Fannie Keeler, William Keeler, Audrey Phelan and James C. Wright.

M. Kuttner, formerly in the employ of Miles Brothers' film concern, has been made resident manager of Bert Levey's rejuvenated Princess theatre, relieving William R. Dalley, who has gone to Los Angeles to do some special publicity work for Levey's Republic there.

Emma Eames, accompanied by her husband, Senor Emillo de Gogoras, arrived here Sept. 13 and registered at the Palace. The pair will spend a few weeks motoring through California before entering upon their grand opera engagement here at the Tivoli.

Beverly Ashton is reported to have retired from the revue at the Portola-Louvre and the interesting sequel is the announcement of her engagement to Fred Hoff, musical director of the resort. It is understood the nuptials will be solemnized here very shortly.

A late recruit to the company of Margaret Anglin is Marjorie Card, daughter of an Oakland physician, and who made her first appearance in Shakespearean repertoire at Miss Anglin's recent production of "Electra" at the Hearst Greek theatre in Berkeley.

Walter Newman, dramatic rep showman of this city, has recently purchased from Oliver

and for two years president of the Pacific Coast Festivals Association, has lately allied himself in an executive capacity with the management of the Portola Festival here next month and also with the Panama-Pacific Exposition.

General Manager Sam Harris of the W. S. V. A. spent several days of last week in Los Angeles and reports business holding up phenomenally at the new Hippodrome. Before returning to San Francisco, Manager Harris appointed Gardner Bradford, a well-known Los Angeles newspaper man, permanent press agent of the "Hip."

There seems to be a dearth of capable dramatic people here on the Coast these days. About every real actor and actress of recognized ability is working somewhere or other in stock and producers of vaudeville sketches are obliged to see their vehicles shelled for no other particular reason than that they are unable to secure the services of people competent to creditably play the respective parts.

D. J. Grauman appears to have finally gotten his Imperial into the winning column. The entertainment that successfully accomplished this is feature play films. With the recent change of policy, the admission scale was put back from "ten cents all over the house" to 30 cents downstairs, 30 cents for log seats, and balcony, 10 cents. The advance in prices seems to have stimulated business.

Local architects have completed drawings and plans for a class A theatre that is to be constructed in the north end of this city. The site is on the north side of Broadway, west of Grant avenue. The frontage will be three inches short of 60 feet and the depth 127 1/2 feet. The walls of the playhouse are to be brick upon a steel frame and the entire structure will be fireproof. The interior decor-

SAN FRANCISCO

By HARRY BONNELL

VARIETY'S

SAN FRANCISCO OFFICE

PANTAGES' THEATRE BLDG.

Phone, Douglass 2213

EMPRESS.—The program as a whole below standard. Watson's Farmyard Circus had the closing position where it proved both interesting and amusing. Dorothy Rogers & Co. pleased. Melotte Twins decidedly neat and entertaining and gave unmistakable class to the bill. Baron Lichter was passable with his piano music. Five Merry Youngsters failed to give full measure. The Five Malverns gave satisfaction with their acrobatics. The Bremers (local) were added, but were voted fair.

ORPHEUM.—William Burress and "Song Birds," well received; J. C. Nugent & Co., clean score. Mullen and Coogan, well received. Carl McCullough went over nicely. Lane and O'Donnell, satisfactory. Carl Rosini, opening, did better than expected. Of the holdovers, Delmore and Light repeated successfully.

PANTAGES.—Charles Carter, entertainingly mystifying. Fernina Sixel combined class and skill. Frank Mills Players, moderately good. Four Baldwins, cabarety, pleased; Hall & Raymond, scored. Carmen and Roberts, passed. John Lynch, an Irish tenor, added, good voice, and did unusually well.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—Margaret Anglin, Shakespearean stock (first week), "The Taming of the Shrew."

QUEEN MAB

AND

CASPAR WEIS

European
Midget
Entertainers

Just finished S.-C. Circuit

3rd return engagement with big success on the Marcus Loew Time

tions are to be in the modern Art Nouveau style. One Nellie Harris is the owner.

The Happy Day Home of this city, the beneficiary of the performances given here last week in the Tivoli Opera House by Mrs. A. W. Scott, Jr., and her society associates, has had a tidy sum of money added to the treasury. The play's interpretation of "Mauds" and "Mary Magdalene" is described as being very artistic and finished. In addition to the society star, the personnel of the interpreters included Roy Clements, loaned from the Theatre Stock Co.; J. H. Greene and McKee Rankin, actor and stage director. A short tour of the State is prospective for the company.

The reopening date of the Oriental, as the old Savoy in this city has been rechristened, will be Sept. 30. An acting company brought here from the east, has been rehearsing for the last three or four weeks under the direction of E. F. Bonwick. Ebert Munroe will be stage manager. The opening bill has not been announced. In the personnel of the players are Marjorie Cortland, leading woman; Walker C. Graves, Jr., Frank J. Gillen, Frances Carson, Adela Nihil, Andrew Robinson, Dan Jarrett, Jr., Vivian Blackburn, John Stopping. The Kutner-Graves Co. is understood to have plenty of financial means at command.

A custom said to have been in vogue at all other big expositions, has been established here by the directors of the Panama-Pacific International Exposition, making a rule to close the gates of the grounds to free admission and charging entrance fee from now on until the formal opening of the big Fair Feb. 20, 1915. The scale is 50 cents for automobiles, which are to be allowed within the enclosure only Saturday afternoons, Sunday and holidays during the preparation period; adults, 25 cents; and children, 10 cents, both of which are permitted to enter at any time during the day. President Charles C. Moore reaffirms the promise of the Exposition, San Francisco, made as early as that every one of the exhibit palaces will be completed nine months before the opening date of the Fair.

There has been an unusual invasion of vaudeville acts here from the east during the last month as a result of the booking activities in Chicago of representatives of both the Western States Vaudeville Association (Finco) and Bert Levey Circuits. With the expansion of these two circuits and that of the W. S. V. A., particularly, and since A. R. Shepard has become so active in his booking of attractions for the Brennan-Fuller Circuit (Australasian) in San Francisco, has come an unusual prominence as a mart for vaudeville acts. A couple of weeks later, Jules Simpson will commence booking on a large scale for the Rickard Australian Circuit, and then the demand here for vaudeville acts will be even greater. The W. S. V. A. and Levey are furnishing acts with transportation from Chicago with blanket contracts for ten or more consecutive weeks, and realizing that appearance here for only a few days in "show" for the Australian "time," with turns with "open time" are steadily wending their way hither.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Comedy and good looks stand out strong in the new bill headed by the three regulars talking Monday. The show got a running start with Love and Wilbur in the opening position. It looked as if some of the other women might have some trouble following this girl in pink on the presentation, the routine of tricks being ordinary. Eddie Foy and all the "Little Foyes" headlined the bill and a shift in the program brought them on next to closing after the great hit. Philadelphia hasn't been any too easy for Foy as a vaudevillian, but this "Family Act" is the right idea and rounded out a great big hit for the musical comedy star. "Three Beautiful Types" added some more show and bling, the girl posers getting over nicely with their picture act. Next came Josephine Dunfee as an entrant in the contest for "show" honors. She not only is good to look upon, but gets a whole lot out of her songs. Her voice at times appears weak, but she knows how to use it and gets results. The Three Bartos had the closing spot and their acrobatic number comes in for a solid mark of merit on looks alone. The Bartos are a clean-cut group and have on the bill two of three striking tricks which hold the act up to a good average. Comedy had the center of the bill and the laughs were kept going lively. Britt Wood followed the opener and his "hook" act was a new one on the bill with a rag and dance bit he landed in the right spot and finished very strong. Ismed, who is a piano player and dresses like a Turk, offered some high grade music, mixing in "Lucia" with the left-hand. Ismed, who has never seen a Turkish harem, maybe he never saw Turkey outside of a Christmas dinner, but he can finger the ivories. Charles and Fannie Van were next and held up the comedy. Cameron and O'Connor were on the bill with a "stage act" which, although dissimilar in routine, has the "from stage-hand to actor," only that Cameron advances from a position as janitor of a theatre. What little conflict there is didn't stop Cameron and O'Connor any.

GRAND O. H. (F. G. Nixon-Nirdlinger, mgr.; agent, N-N Agency).—With Ching Ling Foo and his company as headliner, business took a big jump in an unusually strong bill. The act opened with Ching Ling Foo, the show holding up to a high mark of entertainment all the way. Ching repeated the same tricks he used during a recent visit to the city and the act was unchanged, except that cute Chee the boy sang a couple of different songs and car-

FAMOUS ACTRESS LOSES 70 LBS. OF FAT

Texas Guinan, Star of the "Passing Show" Company, Offers Her Own Marvelous New Treatment to Fat Folks

NEW TREATMENT GIVES ELEGANCE OF FIGURE AND STARTLING RESULTS QUICKLY

If You Are Fat and Want to Be Thin, You Can Reduce as Many Pounds as You Desire By This Astonishing New Method

As Texas Guinan had to perform at the matinee it seemed the easiest thing in the world to arrange an interview without consulting her. The vigilant stage doorkeeper was easily passed. The dressing-room was hospitably turned open by a maid, and then—well, Miss Guinan, that is, what is left of her, appeared.

"So you have come to learn the story of my weight reduction, have you?" said Texas in her breezy style, with her glorious countenance beaming in smiles at her supreme gladness, realizing how appreciative the world was in bestowing admiration and applause upon her, all on account of the new glory of her form, which she had transformed almost as if by magic with her own marvelous new treatment.

"While you are not going to get away with my secret," said Texas. "It is true that my seventy pounds of weight reduction was brought about with my own delightful treatment, but it cost me a pretty good sum of money to learn of it, and I am not giving my secret of how I lost my weight free to reporters, but I have written a book telling all about this wondrous new treatment which rescued me from the thralldom of fat. This book has just come out in the press and is offered free to fat burdened men and women, as I early learned in life that the only way to know happiness was to give it to others, and if by letting the world know of this harmless, quick method of reducing weight by obesity, I can do a great good, then I will feel that I have not lived in vain."

"But won't you give me an inkling of its component parts? Just a suggestion as to what it is, or content to read your free book telling all about it?"

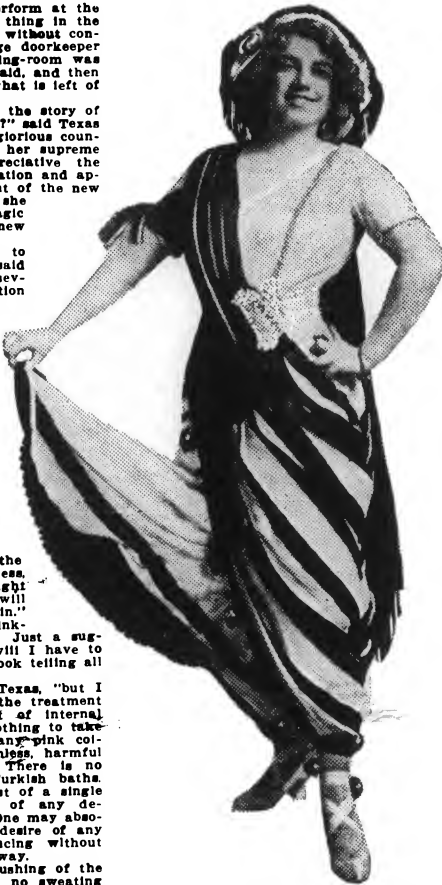
"That is exactly it," said Texas, "but I don't mind telling you what the treatment is not. It does not consist of internal drugs or medicine; there is nothing to take internally. Neither is there any pink colored camphor water, or worthless, harmful stuff to rub on the body. There is no sweating, no bandages, no Turkish baths. The treatment does not consist of a single exercise or physical culture of any description. There is no diet. One may absolutely eat all the food they desire of any kind, and go right on reducing without depriving themselves in any way."

"There are no enemas or flushing of the colon, no harmful massaging, no sweating garments to wear, no immersing yourself in hot baths with the tub filled with obesity water, or any kind of treatment, including a medical concoction of any doctor, and it has nothing to do with any drug store prescription to have filled. There is no formula to carry out, no soaps to rub on the skin; neither is it a religious faith cure or Christian Science stunt. It is not a vibratory electric massage treatment, mental suggestion—no, and it is not a belt or mechanical device of any kind."

"I have tried many such waxes. I tried drugs, pills, capsules, harmful concoctions to rub on the body. I have tried sweating and taking Turkish baths, exercising, physical culture and everything known to science without results, and without losing weight. I was about to despair and give up in disgust all further efforts to reduce my enormous weight, which was two hundred and four pounds. I, by lucky accident, learned of the most simple, harmless, rapid, safest and best treatment on earth. I tried it on myself with astonishing results. My friends stood aghast in amazement, marveling at the wondrous change in my appearance. My fat just rolled away. Af-

ter the first three days I noticed it beginning to leave me. My reduction grew greater and greater until finally, I was almost appalled with delight when I realized the stupendous success of my efforts and when I awoke to the fact that I had reduced 70 pounds of my fat without leaving a wrinkle, and the glory of my new figure and the grace and beauty of my curves gave me the admiration of the world. I enjoyed the triumph of my life and the success of my whole career when my manager, Mr. Shubert, on account of my glorious new figure, made me the star of the "Passing Show," and, mind you, this very same manager had said I was doomed to oblivion just a short time before when I tipped the scales at two hundred and four pounds.

MISS TEXAS GUINAN.
God's masterpiece and the most fascinating actress in America.



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realize that I was doomed to despair and failure. "My success in reducing my own fat proves that there is no such word as 'fail.' I simply would not be resigned to my fate, and although everyone said 'Texas,' there is no way out of your dilemma," and told me that no fat reducing specialist could reduce my weight. I determined not to give up in despair, with the result that I absolutely conquered my fat. My new, great book on obesity, which gives full particulars of my simple, safe, quick, harmless fat reducing treatment, is now ready and will be sent free to all who wish to reduce their weight. It is simply astonishing the furor this new treatment is causing among the intimate friends of Miss Guinan to whom she has given it. A letter from the world's most famous dancer, La Petite Adelaide, says: "Dear Miss Guinan: Let me congratulate you upon the high excellence of your remarkable new obesity treatment, which I find reduces me as rapidly as I desire. Sincerely, Adelaide." My other letters of praise and commendation, from Miss Guinan from all parts of the country from those who have reduced with her successful treatment. Louis Brunello, the Quaker maid, one of the earth's greatest beauties, has been using a similar remedy week with this astonishing new treatment. It is said this remarkable treatment is not unlike the treatment used by the court ladies and famous actresses of the Old World, which has been using a similar remedy throughout Europe, and the remarkable thing is that Texas Guinan is the first to introduce it in America. Her free book, which is now ready for distribution, should be requested by all who are pining for reduction. It is written in a fascinating style. It explains how, by her treatment, Texas Guinan, who is acknowledged America's most successful star, reduced her own fat thirty-seven pounds, and conquered the monster FAT.

This glorious little woman is doing her utmost to benefit fat men and women who are in need of a perfect home treatment. Everything will be sent to you in a perfectly plain package, so that in your own room, away from all prying eyes, you may plan to reduce your weight at once. Miss Guinan wants to help all who are burdened with superfluous fat, and thereby make life really worth while.

Write her at once, and learn the anguish she felt when her girlish beauty started to develop to abnormal proportions. Read of the suffering she went when that monster FAT made her realize that she must give up her profession and fade into oblivion. Learn how she experimented, how she tried everything and, finally, with patient effort and determination, she conquered her fat. Learn of these things so you may improve your own form and destroy your own fat so it will not be longer necessary for you to suffer the jibes and sneers of others. Remember, there is no exercise or physical culture of any description in her treatment. Harmful massage or worthless poison body lotions. You may eat as many meals daily as you desire and go right on rapidly reducing. A most astonishing part of this fat reducing treatment is that it does not produce wrinkles or leave the skin flabby. All who have been dieting and starving themselves, trying to reduce their weight, and who have been taking exercises and internal baths and who have been taking internal and external remedies should write for a copy of her great FREE book entitled "RAPID WEIGHT REDUCTION WITHOUT EXERCISE, DIET OR INTERNAL REMEDIES." Write for your own form and destroy your own fat so it will not be longer necessary for you to suffer the jibes and sneers of others. Remember, there is no exercise or physical culture of any description in her treatment. Harmful massage or worthless poison body lotions. You may eat as many meals daily as you desire and go right on rapidly reducing. A most astonishing part of this fat reducing treatment is that it does not produce wrinkles or leave the skin flabby. 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La Estrellita

Sails for South Africa Sept. 27, to fulfill a return engagement of ten weeks with the Empires Circuit.



uproar. Even Gene Myers forgot about being arrested and laughed, too. This Pauline fellow is a great showman. It makes no difference what the people think while looking at him working or after he has finished, the act makes them laugh and when it is over there is still doubt about his hypnotic power being faked. Pauline puzzles, interests and amuses all at once and that's some little feat to perform. The single change in the bill brought the Altos Brothers, club jugglers, into the opening position and the boys started things nicely. Scott and Wilson got some laughs with their comedy acrobatic turn. The opening is wearing off and needs trimming up a bit. Jenkins and Covert have a rapid-fire line of talk introduced in a sketch called "Just Married," and it got plenty of laughs. It's a patter sketch from start to finish, with a lot of good cross fire talk and a breezy style about it that hits the mark. It's a first rate skit for the "pop" houses. Viola Duval tells all about what she is going to do and then sings. Viola can sing and might just as well go right after it from the start without telling about it. Her voice will carry her along the big small time route all right, but the verse stuff won't help any. She sings classy and "rag" stuff equally well. Joseph K. Watson jumped in here while the "Happy Widows" are laying off and put over a monolog which brought good results. He might have brought Willie Cohen along to show him the big theatre and Willie would have got some laughs, too. Watson had some good talk and some parodies which got over in good shape. The Three Amblers had a showy gymnastic act for the finish, rounding out a smoothly running, well balance show with comedy as its strongest feature. "Pop" audiences like comedy shows, and this one hit a high mark of favor.

BOSTON

By J. GOOLITZ.

LOEW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville. Fourth anniversary; capacity.
LOEW'S ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville. Split bill with the Orpheum. Capacity.
NATIONAL (George H. Haley, res. mgr.; agent, U. B. O.).—Vaudeville. Fair business.
HOLLIS (Charles J. Rich, res. mgr.).—"The Sunshine Girl." Excellent business.
COLONIAL (Charles J. Rich, res. mgr.).—Macklyn Arbuckle in "The Merry Martyr." Fair business.
PARK (Charles J. Rich, res. mgr.).—"The Conspiracy." Good business.
TRIFONT (John B. Schoefel, res. mgr.).—"Her Little Highness." Good business.
PLYMOUTH (Fred Wright, res. mgr.).—"A Widow by Proxy." Poor business.
CASTLE SQUARE (John Craig, res. mgr.).—Stock, "Ninety and Nine."

SHUBERT (E. D. Smith, res. mgr.).—"The Purple Road." Fair business.
MAJESTIC (E. D. Smith, res. mgr.).—"The Ham Tree." Good business.
BOSTON (Al Levering, res. mgr.).—"The Courtin'." Poor business.
HOWARD (George E. Lothrop, res. mgr.).—"Robinson Crusoe Girls."
GRAND OPERA (George E. Lothrop, res. mgr.).—"The Sunshine Girls."
CASINO (Charles Waldron, res. mgr.).—Mancheater's "Crackerjacks."
GAILETY (George T. Batcheller, res. mgr.).—Al Reeves' Company.

The Sunshine Girls at the Grand Opera are picking up a little unexpected business this week through the similarity in name to "The Sunshine Girl" at the Hollis.

Fifty theatrical managers were given a scathing lecture by Mayor Fitzgerald last week, in which an ultimatum was laid down barring any suggestive acts, whether in the 42 houses or in the movies. He said that there would be no question of modification in such productions as "The Lure" and "The Fight," and in any kind of loose dancing. He also laid down the law on the fire hazard questions, forbidding the standing of frames containing photos and posters in the lobbies where the public might trip over them in case of a rush for the exits. They are to be fastened to the walls. Ten theatres without fire alarm boxes on the stage were ordered to have them installed. Conferences are to be held every month with the managers in which the morals of contemplated attractions will be discussed and either approved or barred.

The New Washington opened this week after an outlay of about \$10,000 in alterations. It is at Washington and Kneeland streets.

The Gilding O'Mearas, who the United Booking Office tried to put across a month ago as a feature attraction at B. F. Keith's big time house with a heavy advertising campaign, are now playing at the National, a low-priced house, and is buried in the bill in small type.

Ernest L. Waitt, a newspaper man broke into Boston with his new dramatic sketch, "A False Start," this week at Keith's Bijou, having sold it to Ralph Santos, who is playing it. Joseph DiPese, press agent of the Plymouth, is handling a boom for it.

John Craig in stock is going to feature "Madame Sherry" at the Castle Square in a few weeks as his annual musical production.

Walter Donovan, treasurer of B. F. Keith's house, who was reported as being in a dying condition from a paralytic shock, shows signs of recovery, although he will probably never return to the house.

Boston acts are in great demand for Sunday work in New York. A number of acts have been taken from this city to New York for Sunday shows only and have been paid enough to make the jump there and back. It is claimed that a dozen acts a week do this thing.

One of the biggest theatrical realty deals ever started is now said to be on the go. Mitchell Mark, the New York man, of the M. H. Mark Realty Corporation, is scouting through New England looking for houses that he can buy or lease. It is said that he has \$10,000,000 at his command and is willing to invest it if he can see any profit in the outlay.

"Doc" Mark, a brother of Mitchell Mark, is ill at Poland Springs. He is said to be suffering from a severe throat trouble.

ATLANTIC CITY

By I. B. FULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Master Gabriel & Co., cordially received; Doc Neil, good; Morton & Glass, scored; The Youngers, acrobatic class; Conly & Webb, big; Clara Inge, liked; Olympic Trio, clever.
NIXON (Harry Brown, mgr.; agent, N-N).—1st half: Naynon's Birds, interesting; Merritt & Stanton, liked; Edmund Stanley & Co., opera; Gilmore Trio, good; Newkirk & Evans Sisters, good; Milt. Arnsman, scored; pictures.
2d half: Naynon's Birds; Barney Gilmore; Weston & Keith; Marion Reeves & Co.; Hammond & Forrester; Reddington & Brand.
APOLLIO (Fred E. Moore, mgr.; K. & E.).—"Fair Play," premiere (all week).
MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—Pictures.

Murphy's Minstrels concluded their engagement at the Steel Pier last week.

"The Bluebird" is the attraction at the Apollo the first three days of next week. "At Bay" is scheduled for the last half, but is not certain.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell mgr.; K. & E.).—"North of 63."
CRESCENT (T. C. Campbell, mgr.; K. & E.).—"That Printer of Udeil's."
DAUPHINE (Henry Greenwall, mgr.).—Emma Bunting Stock Co. in "The Cutest Girl in Town."
LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "The Confessions of a Wife."
HIPPODROME (Lew Rose, mgr.).—Bird & Co.; Jack Neville; Galloway; L. A. Temple & Co.; Kuetzer; Earls; Mortimer Sisters.

LAFAYETTE (H. C. Fourton, mgr.).—Joseph Bernard & Co.; Five Melody Boys; V. P. Woodward; Bradleys; Mennen & Bugha.
MAJESTIC (J. C. Kalem, mgr.).—Vaudeville.
ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

ORPHEUM (Arthur White, mgr.).—Inferior show this week. Steel & Mack, skate well; Cecil Beresford, not impressive; Nina Morris sketch suggests "Typhoon," suffering through comparison; Thos. A. Wise (New Acts); Ota Gygi, hit; Quinn & Mitchell, did little; General Pisano, good.

PANTAGES (Sol Myer, mgr.).—Inaugural Bill, fairly entertaining; Miller & Miller, open noiselessly; Fagg & White, ordinary; John Ellis, interesting; Hillebrand & DeLong, conventional; Van & Vadette, fair; Haws & Northlane, excellent.

Hagenbeck-Wallace Shows here Oct. 4-5.

Melba Palmer supercedes Amelia Buckman as heavy woman at the Lyric.

Owing to the disbanding of "Quincy Adams Sawyer," the "Quo Vadis" pictures will be recled off at the Crescent next week.

The Emma Bunting Stock Co. proved very successful during its first week at the Dauphine. John Sloan is managing the company.

Fichtenberg's Plaza opens Nov. 15. His new theatre in Pensacola will be on Palafox avenue, opposite the San Carlos Hotel.

Non-union stage hands are employed at the Hippodrome, due to the refusal of Manager Lew Rose to increase his stage crew.

The Greenwall will in future be known as Pantages Varieties.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Zelda Zears & Co. in "The Wardrobe Woman," success as headliner; Gus Erdman & Frances Rubens, delightful; Kathleen Clifford, went big; Martin E. Johnson, very interesting; Edna Showalter, excellent; Matthews & Shayne, very good; Hanlon & Hanlon, exceptionally clever; Valvius & Lamore, well received.
HIPPODROME (Frank Talbot, mgr.).—Slayton All's Twelve Wild Moors, thrilling headliner; Inland & Coto, opened well; The Four Prevosts, very funny; Lauder, Sherry & Co., encores; Bucher Bros., hearty applause; Ray & Ray, very pleasing; O'Rilla Barbee & Co., excellent; Blanche Gordon, good; Four Tanta Bros., well received; Musical Stipps, hit.
NEW GRAND (Harry R. Wallace, mgr.).—"Rock-a-Bye Baby," headlined to advantage. Loveen-Cross & Co., very interesting; Vera Bertiner, hearty applause; McNish & McNish.

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The house cost nearly \$40,000. L. Lampert of Rochester was the architect.

THAYER.

CLARKSBURG, W. VA.

VICTORIA (J. W. Duffy, mgr.); agent, L. C. McLaughlin.—Johnson Bros. & Johnson; Campbell & Parker, Marr & Evans; Pearle Stevens; Nimmeyer, Bruch & Co.; Sans & Sans, Frederick & Venita; Roy Lindsay.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.)—22-24, Al White's Minstrels, scored; "Cheating the Devil," meritorious; Wood's Monkeys, surprised; Sterling & Chapman, applause; Zeda & Hart, clever.

The Masonic Temple and theatre is to go under the hammer this week.

G. Franklin Davis of Collingwood, a suburb, is backing Newton B. T. Roney's scheme to erect a theatre at Broadway and Pine street. Vaudeville and pictures announced as policy. House will cost about \$100,000. It is said.

DANIEL P. McCONNELL.

CANTON, O.

LYCEUM (Abrams & Bender, mgrs.; agent, U. B. O.)—Capital City Four, elegant; Raub & Kaufman, good; The Hunters, fine; Chickadee, hit; Hodge & Lowell, scored.
GRAND (Chas. E. Smith, mgr.)—Billie Burke, 24, sold out. THOMPSON.

CLEVELAND, O.

KEITH'S HIP (Harry A. Daniels, mgr.; rehearsal Mon. 10).—Thessian's Dogs, a novelty; Field Bros., good dancing; Glein, Abe & Nicholson, good; Homer Miles & Co., "On the Edge of Things," very good; James Diamond & Sybil Brennan, captured the audience; Ralph Lynn & Co., "The Purple Lady," featured; Bert Fitzgibbon, laughing hit; Delmore & Lee, clever novelty.

FRISCILLA Proctor E. Sea, mgr.; rehearsal, Mon. 10.—"The Hallowe'en Hop," headlined; Lasky's "Visions D'Art," feature; Gotham City Trio, hit; Emma De (astro & Co., "Winning a Widow," good; Four Valdares, sensational cyclists; Saxophone Duo, pleased.

COLONIAL (R. H. McLaughlin, mgr.; rehearsal Mon. 10).—George Primrose & Lew Dockstader, big revival of old-time minstrelsy.
OPERA HOUSE (Geo. Gardner, busa, mgr.; K. & E.; rehearsal Mon. 10).—Richard Bennett, "Damaged Goods."

EMPIRE (Geo. Chenet, mgr.; rehearsal Mon. 10).—Billy Spencer & Co., one of the best singing shows this season.

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—"The Gayety Girls."

PROSPECT (J. W. Lyons, mgr.; Stair; rehearsal Mon. 10).—"The Divorce Question."

METROPOLITAN (Harry Smith, mgr.).—Vaughan Glasser and Fay Courtney Stock Co., "Pierre of the Plains."

DUCHES.—Miss Percy Haswell and her

stock company opened the Duchesse with "Mrs. Dot."

WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; agent, Inter.; rehearsal Mon. 10).—O'Brien-Havel & Co., in clever skit, "Monday," very good; Thurber & Madison, pleased; Edwin Kough & Helen Nelson, hit; Quigley Bros., very good; Black & White, pleased; Pero & Wilson, good; Helen Gannon, good.

GARDEN (R. J. Stinnett, mgr.; agent, Inter.; rehearsal Sun. 10).—Don Carney, hit; Higgle & Laura, very good; Baker & DeWerte, pleased; Eva Weston II; "A Buttery Wife," excellent.
GEO. B. WALKER.

DAVENPORT, IA.

AMERICAN (Butterfield & Helman; Art C. Frudenfeld, mgr.; Inter.; rehearsal Sun. and Thurs.).—Week 20, 1st half; James Kennedy & Co., excellent; Davis, fine; Fred Whitfield & Marie Ireland, pleased; Eugene Trio, comedy far, good; 3 Loretas, musical, fine results. Last half: Miss Lottie Williams & Co.; Burkhardt & White; Roxey La Rocca; Granto & Maude and Dudley & Parsons.
BURTIS (Cort, Shubert & Kindl).—"Royalty," 20; "Salome," 21; "Count of Luxembourg," 25; "Mrs. Fiske," 2.
SHARON.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; agents, Gus Sun and U. B. O.; rehearsal Mon. 10).—Gormley & Caffery, clever; The Gibson, good; Melville O'Neill Trio, well liked; Percy Waram & Co., excellent; Joe & Lew Cooper, big; Strivo, big.

PARK B. H. (D. D. Kelsey, mgr.).—Sept. 23, Billie Burke, "The Amazons"; 24, "A Buttery on the Wheel"; 25-27, "Teg O' My Heart."
M. H. MIZENER.

ELMIRA, N. Y.

MAJESTIC (M. D. Gibson, mgr.)—22-24, "The House Warming," pleased; Tanean & Taction, excellent; Carrie Lillie, good; Tokio, good.

MOZART (Geo. Van Demark, mgr.).—22-24, Sherman & De Porraz (Co. in "A Jay Circus," pleased; John Neff & Carrie Starr, clever; Taylor & Brown, good; Wilbur, good.
LYCEUM (Lee Norton, mgr.).—24-25, Rainey's Pictures. 27, "Mutt and Jeff."
J. M. BEERS.

EVANSVILLE, IND.

GRAND (Wm. McGowan, mgr.).—18-21, "Rock-a-Bye Baby," proved good musical tabloid; Miss Grace Cumings featured. 22-24, Berry & Berry, Comedy Musical; Joe Foundellier; Alexander Girls, dancers; Bell Boy Trio, singers; Boehm's Athletic Girls. 25-28, Bombay Deerfoot, juggler; Burns & Fulton, dainty duo; Creighton Sisters, piano act; Jo Bogany Troupe & Danny Simons. Business good.
WELLS BIJOU (Chas. Swerton, mgr.).—21, "Office 666," good house.

MAJESTIC.—Mallory Sisters, in stock; indefinite.
EDW. SCHUELER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.)—Malley-Dennison Stock Co., in "Uncle Zeb," business good.

BIJOU (Chas. E. Cook, mgr.; agent, Sheedy)—Bayha-Hick Stock Co., in "The Sign of the Four," business good.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—22-24, L. Lohmueller, excellent; Grant Gardner, hit; Claude & Marion Cleveland, very good; Lavine-Climmation Trio, good. 25-27, Delephone; Williams & Hawley; Wm. Lampe & Co.; Whirlwind DeForesta.
EDWARD F. RAFFERTY.

FULTON, N. Y.

QUIRK (Geo. Washburn, mgr.)—18, "Red Rose," good business; 22, "The Spendthrift," by Porter Emerson Browne. RICHARDS.

GEORGETOWN, DEL.

William C. McDaniel, a bandmaster, has leased from John M. Vesicle the Lyceum at Lewes, Del. For the past few months McDaniel has been running the theatre at Centreville, Md.

Work will be started within a short time on the second theatre for Delmar, Del. The one in that town at the present time is being used for pictures.

The Erie theatre, at the northwest corner of Marshall street and Erie avenue, Philadelphia, has been sold by the Erie Amusement Co. to the syndicate headed by James J. Springer. The Erie has a seating capacity of 1,200.

Letters have been sent out to 5,000 probable investors in the city of Wilmington and throughout the State of Delaware, signed by Edward Coyne of New York City, as president of the Wilmington Vaudeville Theatre Co., telling of a new theatre project for Wilmington.

HAMILTON, O.

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. and Thurs. 10.30).—21-24, Lillian Mortimer & Co., excellent tab. 25-27, Lawrence Johnson; Knickerbocker Trio; Kennedy & Murray; Gregory & Elmir; Hamilton Bros.; "Country Store," added. Big business.
QUAD.

HARRISBURG, PA.

MAJESTIC (Wilmer & Vincent, mgrs.; K. & E.)—17, "Stars of Barlesque," fair business; 18, Robt. Hilliard in "The Argyle Case," good house; 19-20, feature pictures of "The Prisoner of Zenda," good business; 23, "Little Women"; 24, "Dandy Girls" (burlesque); 26-27, Lyman Howe's Travel Festival; 29, Gertrude Hoffman, Mme. Poincaré, Lady Richardson & Co., with orchestra of 80; 30, U. S. Marine Band.
J. P. J.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Week 22, The Kemps, entertained; Cole & Donahy, applauded; Al Carleton, fair; Winsch & Poore, hit of bill; Zelaya, very good; Burley & Burley, good; Lasky's "The Spring Girls" (New Acts), pictures, fair. Capacity business.
J. P. J.

HOMESTEAD, PA.

GRAND (John Stahl, mgr.; agent, L. C. McLaughlin).—Three Neros; Chase & Carmia; Sheppard; Edwards; Walter Brown; Chas. Silver Co.; Vivian & Burdell; Blount & Shaw; Billy Ray; Dolly Dimples Musick Comedy Co.

HOOPESTON, ILL.

THE McFERRIN (O. H. McFerrin, mgr.).—23, "The Eric."
THE VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—18-20, LaMont & Milham, first class; The Great Nelson, very good. 21-23, Cora Hall, Howe & Howe. RIGGS.

HONOLULU, H. I.

BIJOU (Consolidated Amusement Co.; J. H. Magoon, mgr.).—The Fenton Trio, acrobats, and Bates & Bailey, musical turn, are the attraction for the week ending Aug. 30. Two shows, nightly, 10:20-30.
ROYAL HAWAIIAN O. H. (W. D. Adams, mgr.).—Aug. 28-30, "The General's Birthday," military musical comedy, played by the members of the Healan Club at the Opera House. The two performances were given to raise funds for the coming Hawaii Regatta

fund. The performances were under the direction of Sonny Cunha, with VARIETY's representative, E. C. (Ted) Vaughan, playing the leading character.

James T. Carey, former newspaper man of Honolulu, sailed for San Francisco, Sept. 2, per S. S. Lurline, as manager for round-the-world tour of Barnes & West, who have engaged Carey and six Hawaiians on a two-year contract.

M. H. Newman has arranged for a thoroughbred Cabaret show for Honolulu. He says he has closed with a company of twelve artists and is now arranging for a location. It is a new and interesting venture for Honolulu, with its own peculiar ideas of things theatrical.

ROYAL HAWAIIAN O. H. (Lessee and mgr. during Biassac season, J. C. Cohen).—Virginia Biassac opened at the Royal Hawaiian Opera House Sept. 3 and was greeted by a packed house. The four-act comedy by James Forbes, "The Traveling Salesman," was the opening play. "The Gambler" is underlined.

Robert McGreer, former manager of the Consolidated Amusement Co., Honolulu, left for San Francisco on the S. S. Manchuria, Aug. 26.
E. C. VAUGHAN.

INDIANAPOLIS, IND.

SHUBERT-MURAT (W. E. Mick, mgr.).—22-23, dark; John Philip Sousa Band; 25-27, "The Passing Show of 1912."

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Robert T. Haines; Sophie Tucker; Spencer & Williams; Lawton; Lewis & Cody; Bert Howard & Ethel Lawrence; Steiner Trio.
ENGLISH'S (Bingham, Cohen & Cross, mgr.; agent Sun).—Six Society Girls; Four Tango Dancers; Ned Nye; Tuxedo Trio; Two Kitties.

LYRIC (H. K. Burton, mgr.; agent, Doyle).—First half: Grey & Peters; Mueller Bros.; Leslie & Leslie; Upton & Ingraham. Last half: Thomas J. Keogh & Ruth Francis; Great Francillas; Bowery Trio; Lamb & Clayton.

LYCEUM (Phil Brown, mgr.).—"The White Slave," pleased; good business.

FAMILY (H. Harmon, mgr.).—Gus Rapler Musical Comedy Co., good show; good business.

COLUMBIA (M. T. Middleton, mgr.).—Bon Welch's own show; excellent show; good business.

MAJESTIC (J. E. Sullivan, mgr.; Progressive Wheel).—High Life Girls, good show; good business.
C. J. CALLAHAN.

JACKSONVILLE, FLA.

ORPHEUM (C. A. Leach, Jr., mgr.; agent, Inter.).—Doris Wilson & Co., hit; Gordon & Rica, good; Gamble, pleased; Wentworth, Ven.

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ta & Teddy, good; Harry Schmidt & Prince, fair; 14-20, good business. DUVALL (George W. Sammis, mgr.; K. & E.)—Jacksonville Stock Co. in "The White Sister," 16-21, pleased; poor business. OSTRICH FARM (Chas. W. Fraiser, mgr.; Ind.)—Lamonte Comedy Co., 16-21; fair attendance. E. D. MANN.

JAMESTOWN, N. Y. LYRIC (W. T. Connelly, mgr.)—Jeanette Adler & Six Cabaret Girls, big hit; Original Cowboy Quartet, pleased; Goforth & Doyle, very good; Hargrove & Co., good; Frank Carmen, clever.

SAMUELS (W. T. Connelly, mgr.)—25, "The Butterfly on the Wheel"; 27, Paul Gilmore in "The Havoc"; Oct. 1, grand opera; 6, "Within the Law"; 7, "Little Women"; 8, Sousa; 9, "Mutt and Jeff"; 10-11, Lyman Howe's pictures.

LAWRENCE T. BERLINER. JOHNSTOWN, PA. GLOBE (J. G. Foley, mgr.; agent, L. C. McLaughlin)—Aivin & Nulty, Snowie, Mabelle; Braddock & Leighton; Al Bartell.

LATROBE, PA. TWILIGHT (J. A. Gordon, mgr.; agent, L. C. McLaughlin)—Marion & Thompson; West & Aigist; Blount & Shaw; The Stanleys.

LOCKPORT, N. Y. TEMPLE (Henry F. Thurston, mgr.; agent, Gus Sun; rehearsal Mon. and Thurs. 1.30)—First half: Sterling, Rose & Sterling, ordinary; Boyd & Howland, well received; Ten Honeyuckers, hit. Last half: Clay Whitney & Co.; Goforth & Doyle; Emil Turne & Co.



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MAJESTIC (F. A. Kelley, mgr.)—Pictures Business fair. GOLDEN PALACE (H. F. Thurston, mgr.)—Pictures. Good business. HODGE O. H.—Dark.

MEMPHIS, TENN. LYRIC (Ben Stainback, mgr.; agent, Wells).—"That Printer of Udell's," clever play, well acted.

LYCEUM (Frank Gray, mgr.; K. & E.)—"The Merry Countess," good business. ORPHEUM (agent direct)—Thos. A. Wise & Co., headliners, well received; Nina Morris & Co., strong sketch; Prof. Ota (ygg), an artist; Cecile Beresford, fair; Quinn & Mitchell, good; General Pisano & Co., clever; Harry K. Thaw pictures. PALACE.—Musical comedy.

The Johnnie Jones Carnival Co. will handle the Midway at the Tri-State Fair. The following free acts are billed: The Flying Kays, Foster, Lamont & Foster, the Famous Bonsett Troupe, Barry & Nelson, The Great Calvert, Matilde & Elvira, The Devoes, The Alexander Troupe.

It is rumored that a local man will be made manager of the Orpheum. Max Fubish, present manager, has been called to the New York office of the Orpheum. J. M. MAGEVNEY.

MACON, GA. GRAND (Jake Wells, mgr.; D. G. Phillips, res. mgr.)—27, Anna Held; 2, "Robin Hood." PALACE (J. B. Melton, mgr.)—Week 15, Jack Lamey & Joe Combs, pictures. MAJESTIC (J. B. Melton, mgr.)—15, Tom Kyle Co., good; Davis & Davis, scored; Eape & Paul, good; Rother & Anthony, clever; Cassin's Dog Circus, fine; Lewis, Griffin & Lewis, pleasing; Phenix Lockhart, good, matinee and twice nightly. LYRIC (H. P. Diggs, mgr.)—15, Paul Floide; pictures. PRINCESS (Angel Soteropoulos, mgr.)—15, Anna B. Palmer. ANDREW ORR.

MERIDEN, CONN. POLI'S (R. B. Boyce, mgr.; K. & E. and Clancy)—22, "Way Down East," two large houses; 26-27, Cullen Bros., Chas. Bovins & Co., Ed. Foyer; Meredith Sisters.

MONESHEN, PA. OLYMPIC (Peter Sotus, mgr.; agent, L. C. McLaughlin)—Harris & Troy Day in Paris Co.

MONTREAL, CAN. HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.)—May Robinson, 29, "The Quaker Girl." PRINCESS (A. Wright, mgr.; Shuberts). "O' My Heart," 29, Emma Trentini.

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ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.)—Arcadia; Henken, Page & Co.; Ben Meyer & Bro.; Dainty Marie; Hilda Glycer; Meng & Snyder; Cadets de Coscogne; Golden & Winters. FRANCAIS (J. O. Hooley, mgr.; agent, Loew)—Geo. Wickham; June Le Veay; Bell Hoy & Belles; Harry Gilbert; Big Jim the Bear; Arthur Rigby; Mack & Mayne; Dally Bros. IMPERIAL (H. W. Conover, mgr.)—Weber, Beck & Frazer—"Mark Walker." TIVOLI (Fred Crow, mgr.; Eastern Wheel).—"Beauty, Youth & Polly." 29, Trocadero Burlesques. MIDWAY (O. McBrien, mgr.; agent, Griffin)—Zobnon; Billy Tan; Albene & Le Brant; Sheridan. BIOGRAPH (A. Bourget, mgr.; agent, Griffin)—Nora Fuller; Strouling Singers; Annetta Link; The Musical Silvers; Varino Bros.; The Blondies. THE EAGLE (A. Sorate, mgr.; agent, Griffin)—The Andy Sisters; Toledo & Burton. LA ROUSSE (Geo. Capadria, mgr.; agent, Griffin)—Silvers; McNally; Sheridan. EMPHRE (E. Stone, mgr.; agent, Griffin)—MacNally; Pearl Sisters; Addian; Dally & Reno. STARLAND (I. Shea, mgr.; agent, Griffin).

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P. S.—THEN YOU WONDER WHY I DO BUSINESS

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COLUMBIA THEATRE

WEEK SEPT. 29

—Percy Skinner; Morrison & Clifton; Lillian Le Bowitt; Estelle. SHANNON.

MT. PLEASANT, PA.

GRAND O. H. (H. C. Morrison, mgr.; agent; Royer).—25-27, Newport & Bert; Ernst Toll.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent; Gus Sun; rehearsal Mon. 10.30).—Gus Sun's Minstrels, good; Alton Bros., good; Chas. Gano, hit; 4 Harlow Troopers, big. GEO. FIFER.

NASHVILLE, TENN.

ORPHEUM (George H. Hickman, mgr.).—“Lavender and Old Lace.” Well filled house greeted initial performance.
PRINCESS (Harry Sudokum, mgr.; agent; Keith; rehearsal Mon. 10).—The best show this house has looked in some time. Leah Miller & Co. comedy sketch, brimful of comedy; The Wilson Sisters, comedienne, score; John Riley, comedy juggler, splendid; Altman & Nevins, good; Four Solis Brothers, high-class musical artists. Well filled house.

Vendome will have the Al. G. Field's Greater Minstrels for two performances 23-30 (State Fair week). W. R. ARNOLD.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent; U. B. O.; rehearsal Mon. 9).—“Silent, Mora,” myra; Greg, Murphy & Francis, amusing; Minnie Palmer & Co., laughable skit; Walter Van Brunt, good singer; Hunter's Posing Dogs, well trained; The Woodbine Duo, musical; Mae West; Joseph Hart's “The Green Beetle,” well handled; James J. Corbett, hit; The Newark Boys Work & Play, repeat.

LYRIC (Proctor's).—The Macy Models, captivating; Chester Johnstone & Co., remarkable cyclists; Byron & Franke, sketches; Josephine Clairmont, hit in song; Eren & Cafe, amusing; John West & Wolf, entertained; Fluke & McDonald, in “The Electric Boy,” to many laughs.

WASHINGTON (O. R. Neu, mgr.; agent; Fox).—The “Olivette Troubadours,” good musical; Moffat-Clair Trio, dance well; Thompson & Kent, comedy; Sadie Marlowe, charmed; “Lyrica,” vocalized sweetly and Mamie & Bell, went big.

MINER'S (Tom Miner, mgr.).—Watson Sisters are here with a good show to crowds.

METROPOLITAN (Samuel Ross, mgr.).—“I Pagliacci,” and “Cavaleria Rusticana,” by the Royal Grand Italian Opera Co., pleasing.

NEWARK (George Robbins, mgr.).—“Stop Thief,” opened the regular season to big business.

SHUBERT (Lee Oteclengul, mgr.).—Last week of Stock Co., big audience viewing “The Woman in the Case.”
ORPHEUM (M. S. Schlesinger, mgr.).—“The Common Law,” drew well.

All the theatres are now open excepting “Proctor's New” and “Payton's” nearing completion. All had full houses during the week.

James Havell, old-time minstrel, now acting as stage manager at the Bellevue, was tendered a testimonial at that house last week, Manager Pollak donating the house.

Star & Havlin productions may go to the Hippodrome (Cort's) or the Orpheum.
JOE O'BRYAN.

NEW KENSINGTON, PA.

COLUMBIA (M. K. Williams, mgr.; agent; L. C. McLaughlin).—Three Humdingers;

Raymond & Hess; Al Bartell; Three Neros; McClain & Mack; Jonathan, cartoonist.

OMAHA, NEB.

ORPHEUM (Wm. P. Byrne, mgr.).—Week 14. Fred & Albert, open nicely; DeLeon & Davies, pleased; “Detective Keen,” headlined; Chief Capoulain, novelty; Three Collegians, hit; Lyons & Yocco, entertaining; Dupree & Dupree, closed a good program to capacity business.

GAYETY (E. L. Johnson, mgr.).—Week 14, Sam Howe & his “Lovelackers,” entertained packed houses.
EMPRESS (Frank Harris, mgr.; agent; W. V. M. A.).—Week 14. Kate Fowler, big material; Pisano & Bingham, good; Fairman & Furman, hit; Booth Trio, very good. Capacity business.

BOYD (C. W. Turner, Jr., mgr.).—Florence Stone in “La Tosca,” playing to good business.
BRANDEIS (Ed. Monahan, mgr.; K. & E. and Shuberts).—14-16, “Man From Home”; 17-20, “Trail of the Lonesome Pine.” KOPALD.

OTTAWA, CAN.

RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—22-24, “The Garden of Allah,” big sale; 25-27, Lawrence Brough in “The Lady of Orendel.” Announced, Pini Coral and the Gilmore Course.

DOMINION (J. F. Clancy, mgr.; agent; U. B. O.).—Robt. L. Dailey & Co. in “Our Bob”; Thomas P. Jackson & Co. in “A Letter from Home”; Jimmy Lucas; Arlon Four; Charles S. Nevin and Ada Gordon; Anita Bartling; Bud & Bud.

FRANCAIS (Ken Finley, mgr.; agent; Aloz).—22-24, Stock Co., supporting Yvette Paul in “Little Lord Fauntleroy,” vaudeville, 25-27, Stock Co. in “Slaves of the Mills,” vaudeville.

FAMILY (Ken Finley, mgr.; agent; Aloz).—22-24, Claire Walker; Redmond & Redmond, 25-27, “The Battle of Waterloo,” feature picture.

A panic resulted in “The Theatre National Saturday, when someone called fire.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent; U. B. O.; rehearsal Mon. and Thurs. 11).—22-24, La Meastana, novelty; Hunter & Davenport, scream; Carlisle & Romer, good; Seven Mischief Makers, funny, 25-27, The Mozarts; Burk & Homer; The Kelos; Art Adair; capacity houses.

OPERA HOUSE (John Essex, mgr.).—23, Aborn Opera Co.; 25, Royal Opera Co.; 26-27, “Five Frankforters.” Big business.
LYCEUM (E. J. Wilber, mgr.).—“The Round Up.”

ORPHEUM (Mr. McCready, mgr.).—“Girls From Happyland.”

EMPIRE (A. M. Bruggerman, mgr.).—Stock, closing week; poor business.

Al. Hillier, a local boy, has joined the Watson Sisters Burlesque Co.

FERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; agent; U. B. O.).—22-24, “Night of Wedding,” good; Art Adair, good; Copeland & Payton, excellent; Raunders & Cameron, pleased; Mr. & Mrs. David Elwyn and Sidney Taylor, scored.

PORTLAND, ORE.

HERLIG (W. T. Pangle, mgr.; K. & E.).—Hawallian pictures. Next week, “Les Miserables.”
BAKER (Geo. L. Baker, mgr.).—Baker

Players in “The Only Son.” Business very good.

ORPHEUM (Frank Cornbery, mgr.; agent; direct).—Wm. J. Dooly & Co. feature; Mitton & DeLong Sisters, hit; Jeanette Franziska, did well; Darrell & Conway, scored; Frosini, appreciated; McAllen & Conson, clever; Mile. Martha & Sisters, good; Harry Thaw pictures closed.

EMPRESS (S-C).—J. P. Wade & Co., feature; Seven Bracks, fine; 4 Society Girls, well liked; Hurst, Watts & Hurst, hit; Charlie Gibbs, winner; La France Bros., good; FANTASIES (J. Johnson, mgr.; direct).—Menlo Moore's “Summer Girls,” feature; Mus Art Three, fair; DeVon Sisters, pleased; Jaa. Brockman, applause hit; The Bartletts, good; Chas. King & Virginia Thornton, added attraction.

LYRIC (L. Keating, mgr.).—Burlesque. Business good.

Dorothy Ott has closed at the Louvre and gone to Seattle to the Hofbrau.

Herr Ernst Moeller, who has been singing at the People's for the past four weeks, has gone to Eugene, Ore. for an indefinite engagement. F. D. RICHARDSON.

PORTLAND, ME.

KEITH'S (J. M. Mosher, mgr.; agent; U. B. O.; rehearsal Mon. 10.30).—Kelly & Lafferty, good; E. J. Appleby, pleasing; John T. Doyle & Co., excellent; Muller & Stanley, hit; Add Hoyt's Minstrels, featured; Don Fulano, very clever.

GREELEYS (James W. Greeley, mgr.; agent; Church; rehearsal Mon. and Thurs. 12.30).—Harry Morse & Co.; Jimmy Greene; Montclair Duo; 25-27, Nashville Students; The Bacons; Dick Hamblen.

JEFFERSON (Julius Cahn, mgr.).—Franklyn Dannel & William Yerrance in the “Great John Gatton, Oct. 11, Hoffman, Richardson, Poirais show; 14, Edith Thayer in the “Firefly.”

AUDITORIUM.—Oct. 6-8, Maine Music Festival, soloists, Schumann-Henk, Lillian Blauvelt.

PYTHIAN TEMPLE.—Sept. 25, Dramatic Interpretation by Madame Harriet Labadie of Percy McKaye's play, “Tomorrow.”

SCENIC (Westbrook) (Rexford Looe, mgr.; agent; Ind.; rehearsal Mon. and Thurs. 10.30).—22-25, Fred Dugas, clever; Vinton Sisters, pleasing; Harry Le Marr & Co., presenting “Married Life,” drawing capacity houses.

The new Bath Opera House at Bath, Me., built by Hiram Abrams of this city, will open Saturday evening, Oct. 11; vaudeville and pictures. H. C. A.

PROVIDENCE, R. I.

UNION (C. Allen, mgr.; agent; Quilley).—Bob Desmond & His Six Girls, fine; Ella May & Co., good; Kohler, excellent; Manchester & Wensley, good; Geo. Barton, pleased.

BULLOCK (P. L. Barker, mgr.; agent; U. B. O.).—Six Russian Dancers, excellent; Haxson & Bonet, very good; Walter Woonos, amuse; Tossing Tabera, good.

SCENIC (W. A. Hopkins, mgr.).—Temple Playgoer with Katherine Funnell.

WESTMINSTER (G. Collier, mgr.).—“Vanity Fair.”

EMPIRE (F. Braung, mgr.).—“The Price.”

OPERA HOUSE (F. Wendelschafer, mgr.).—Bunty Pills in the String.

COLONIAL (M. Spink, mgr.; S. & H.).—“Romance of Underworld.”

KEITH'S (C. Lovenberg, mgr.; agent; U. B. O.).—Meistersingers of Boston; “The Act Beautiful”; Six American Dancers; Smith, Cook & Brandon; Fredericka Simons & Co.

Mureal & Francis; Sprague & McNeese; Meredith & Snoozler. C. E. HALE.

READING, PA.

HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. and Thurs. 10.30).—Bill Orlin, liked; Kruaders, very well; Selinger & Witman, very well; Billy Inman & Co., nicely; Barney Gilmore, nicely; “Rose of the Harem,” headline, big.

ORPHEUM (Witmer & Vincent, mgrs.).—“Charley's Aunt,” scored another hit.
GRAND—Calmith Co. “Woman in the Case,” well received.

ACADEMY.—Sept. 29, “Conspiracy,” 30; burlesque, Oct. 3. G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs., agents, McMahon & Dee).—23-27, Oliver's Minstrels, very good; big business. WM. E. ALBRIGHT.

RICHMOND, VA.

LYRIC (E. P. Lyons, mgr.; agent; U. B. O.; rehearsal Mon. 11).—Lillian Shaw, big. Bert Leslie & Co., funny; Wentworth, Vesta & Teddy, liked; Dancing Marvels, good; Russell's Comedians, very big; English & Redding, good; Rayno's Bull Terriers, fine.
COLONIAL (M. A. Wilber, mgr.; agent; U. B. O.; rehearsal Mon. 11).—George Bloomquist, Players, “Nerve,” hit; Fox & Foale, amused; Brona & Small, clever; Marsten & McVitie, encores; “The Little Johns,” scored. Business good.

ACADEMY (Leo Wise, mgr.).—22, Anna Hold Variete Jubilee (reviewed elsewhere); 23, “Ready Money.”

BLOU (Harry McViney, mgr.; S. & H.).—“Sold for Money,” usual big houses.

ORPHEUM (H. V. Zarrow, mgr.).—“A Night at Coney Island,” drawing well.

Prof. Len Garvey is the new leader of the Lyric Orchestra. WALTER D. NELSON.

ROCHESTER, N. Y.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—22, Billie Burke in “The Amazons.” Big reputation. Dark remainder of week.

SHUBERT (Elmer Walters, mgr.).—22, “Little Women.” Return engagement; good business.

FAMILY (John H. W. Fenneyvesey, mgr.; agent; Low; rehearsal Mon. 10).—Onip went big; Dietrick Bros., pleasing; Laura Martaler, good reception; Billy Cliff, several laughs; Joe Brennan, yodling specialty, went big; Nick & Lida Russell, entertaining.

BAKER (Mortimer Shaw, mgr.; S. & H.).—“The Rosary.” Return engagement to capacity business. 22, “Mutt and Jeff in Panama.”

ORINTHIAN (John L. Glennan, mgr.; agent; H. C. Jacobs).—Louis Roble's Best Show, Oh, Oh, Josephine, Snappy burlesque enthusiastically received. 22, The Gay New Yorkers. A. M. FRANKLIN.

SAVANNAH, GA.

BLOU (Corbin Shield, mgr.; agent; U. B. O.; rehearsal Mon. 11).—Darl & Davis and Metropolitan Dancers, excellent; Morrissey & Rich, scored; Camille's Poodles, wonderful; Jennings & Wilson, enjoyable; Austin & Taps, Klemacolor.

NEW SAVANNAH (Wm. B. Sox, mgr.).—“The Confession,” 19, fair business; Anna Hold Variete Co., 26; “Ready Money,” 27; “Robin Hood,” 30.

PRINCESS (Geiger & Stebbins, mgrs.).—King & Gibbs Musical Comedy Co. and Lep Meyer.

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TALENTED

ARTISTIC

The Liberty theatre has again suspended business. Mr. Zabin, one of the lessees having left; destination unknown. REX.

SCHENECTADY, N. Y.
PROCTORS (Chas. H. Goulding, mgr.; agents, U. B. O. and K. E.; rehearsal Mon. and Thurs. 9)—17, "The Spring Maid," pleased very big business; 18-20, Rube Welch & Co., headlined, 8 people, scored; Baker, Lynn & Co., laughs; Brown & Williams, good dancers; Brevet & Merrill, conventional; Burke, Barton & Wilson, good; Kinemacolor features; capacity business; 22-24, "The Leading Girl," headlined, 9 people, fair; Johnson & Wells, entertained; Inez Clough, a hit; Lonzo Cox, clever; Monroe & Pussey, passed; Kinemacolor, features; Oct. 9, Fluke O'Hara in "Old Dublin."

VAN CURLER (Chas. H. McDonald, mgr.; Shuberts and Progressive Wheel),—17, Southern & Marlowe, in "The Taming of the Shrew," an artistic triumph, capacity business; 18, "The Follies of Pleasure," with Dan Coleman, best yet, capacity business; 19, Billie Burke in "The Amazons," pleased to S. R. O. business; 20, "Stop Thief," with a capable cast, hit, good business; 22, "The Red Rose," with Mabel Day, fine production, fair business; 23, "Damaged Goods"; 24, Emma Trentini, in "The Firefly"; 25-27, May Howard & Her Girls of All Nations, with Frankie Bailey; 29, Antonio Lini-Coral & Co.; 30, Lillian Russell Vaudeville Festival, 1, "Officer 666"; 2, McIntyre & Heath in "The Ham Tree"; 3-4, "Within the Law," "HOWY."

ST. JOHN, N. B.
IMPERIAL (W. H. Golding, mgr.; agent, U. B. O.)—Opening 29, with Signor Manetta, Roher & Tunison, Gertrude Ashe.
OPERA HOUSE (Kieran Kelly, mgr.)—18-20, Boston Opera Company Stars, good business; 22-24, "Officer 666."
NICKEL (W. H. Golding, mgr.; agent, U. B. O.)—15-18, Roher & Tunison, hit; Gertrude Ashe, House closed 19.
LYRIC (Steve Hurley, mgr.)—15-17, Ralton & LaTour, fair; 18-20, Mullane & Edson, good.

SEATTLE.

ORPHEUM (Carl Rietler, mgr.; agent, direct)—Week 15, Belleclair & Herman, clever; Lorraine & Burke, scored; Robbie Gordone, applause; Ed. Wynn & Co., popular; Charlotte Barry, Moore, Day & FIB, applause; pleased; Jungmann Family, good, business big.

EMPRESS (E. C. Donnellan, mgr.; agent, S.C.)—Gypsy Countess, applause; "The Concealed Bed," hit; Grand, scored well; Norton & Earl, good; Billy Sheer, applause.

PANTAGES (Ed. Milne, mgr.; agent, direct)—Allison & Trucco, applause; Ameen Abu Hamid Troupe, hit; Joseph Maleno & Co., pleased; Moore, Day & FIB, applause; Anderson & Golca, good; De Vole Trio, scored.

METROPOLITAN (McKenzie, mgr.)—Dark MOORE (Ben Ketchum, mgr.)—Pictures.
BEATLE (Mrs. 25-27, Ross Sherman, R. Road Mitchell Stock Co., "The Traffic," big business.
GRAND (Jay Haas, mgr.)—Vaudeville and pictures.
 HERBERT L. STAY.

SCOTTDALE, PA.
OPERA HOUSE (E. M. Given, mgr.; agent, L. C. McLaughlin)—Chas. Silver & Co.; Marr & Evans; Walter Brown; May Larden

SOUTH BRND, IND.
ORPHEUM (C. J. Allardt, mgr.; agent, W. V. M. A.)—rehearsal Sun. and Thurs. 12.30.—21-24, "I Should Worry," fair; Ethel White-stead & Plicka; 25-27, Ross Sherman, R. Road Miller Singers; Great Howard; Lydell Conley & Lydell.

MAJESTIC (Pat. Clifford, mgr.; agent, W. V. M. A.)—22-28, Angels Musical Comedy Co., fair; Rose, Beach, hit.

AUDITORIUM (S. W. Pickering, mgr.)—Stock; 21-27, "The Blue Mouse," good production. Poor business.

OLIVER (S. W. Pickering, mgr.)—26, "Common Law"; 27, "Officer 666."
 W. H. STEIN.

"FUN THAT IS CLEAN"
DICK BERNARD
 and Company, in His Comedy Playlet,
"THE ANIMAL STUFFER"
 JUST COMPLETED LAUGHING TOUR OF THE MARQUA LOEW CIRCUIT
 OPENING FOR SULLIVAN-CONSIDINE DECEMBER 1.

SPOKANE, WASH.
AMERICAN (agent, N. W. T. A., bookings for Auditorium, Charles York, mgr.)—Week 8, "Everywoman," nine performances to paying business; 14, "The Shepherd of the Hills," small business; 15-16, Kitty Gordon, "The Enchantress," fair houses.
ORPHEUM (Joseph Muller, mgr.; agent, direct)—Week 14, Lulu Glaser, attracted, sketch week; The Langtons, got spontaneous tribute; Swor & Mack, capital funmakers; Georgette's Songs, went nicely; "The Town-leya, good; Sutton, McIntyre & Sutton, woman best; Klutzing's Entertainers, average animal act.
EMPRESS (George Blakeslee, mgr.; agent, S.C.)—Week 18, "The Mission Garden," enthusiastically received; Drew, Clayton & Allen, truly funny; O'Brien & Lear, successful; Clarence Oliver, small effect; Gruet & Gruet, hard-working comedy.
PANTAGES (E. Clarke Walker, mgr.; agent, direct)—"A Day at Ellis Island," no local significance, but applauded; Boris Redekin, Russian, whirlwind dancing; Tom Kelly, effective single; Connors & Edina, clever team; Aldo Brothers, voted funny.

Thomas J. Newlin and E. R. Condon of Chicago have arrived to take over the American theatre. They declined on their arrival to identify the interests which have leased the playhouse.

Declaring he was deceived when he purchased the Lyric picture theatre from W. R. Windsor for \$3,500—\$1,000 down and \$500 a year—G. F. Scheurman has filed suit in the superior court here to recover his \$1,000 and to cancel his notes. He says he came from Baginaw, Mich., on Windsor's representation that the house was paying \$15 a day and found that it was not breaking even.

Annabelle Moore, a Spokane society girl, has been given a Sullivan & Conside contract and has left for Seattle to open. She is a dancer. J. E. ROYCE.

ST. PAUL, MINN.

ORPHEUM—Harry Fox and Vanced Dolly, receive much applause; Stuart Barnes, monologist, please; Geo. Holland & Co., are good; Jane Connelly & Co., very good; Virginia Rankin, pleasing; La Valera & Stokes, well liked; Carson Bros., are good.

EMPRESS (Chas. S. Greening, mgr.)—Edna Aug. is very well liked; "Behind the Footlights," a good comedy sketch; Houghton, Morris & Houghton, clever cyclists; Leo Bero, well received again; Adeline Howe & Co., please.

METROPOLITAN—"The Chocolate Soldier" opened for a week's engagement to a fairly good house. 29, Margaret Illington in "Within the Law."

SHUBERT—The Huntington Players, "Mother."

GRAND—The American Beauties opened the week's engagement to one of the biggest Sunday houses since the Grand changed to burlesque, and scored a success. Next week "Girls of the Gay White Way." BENHAM

SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; Chas. G. Andrews, mgr. for Keith; agent, U. B. O.)—Landry Bros., clever; Hal & Frances, fair; McCormick & Wallace, liked; Peppino, pleas-

ing; Harry Tighe & Co., well received; Cris Richards, scored; Lafayette's Animals, good.
HASTABLE (Stephen Bastable, mgr.)—29-1, "Beauty Show"; 2-4, "The Rosary."
EMPIRE (Frederic Gage, mgr.)—Pictures. 29, "Dream Maiden."
WEITING (Francis Martin, mgr.)—29, "Within the Law"; 30, Opera Co.; 2-4, "Two Days."

TERRE HAUTE, IND.

VARIETIES (Ross Garver, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 10)—Wood-folk's tabloid "Rock-a-Bye Baby," fair; Chas. Ledekar, good; Alman & Nevins, good; Gold-rich, Moore & Kinas, good; Burke King & Walsh, good; Ergott & Lilliputians, hit; business good.
GRAND (S. W. Carruthers, mgr.; agent, J. L. & S.; rehearsal Thurs. 10)—Kublick, hit; Juntus Romani & Co., hit; Gray & Peters, Irving Hursely Troupe, good; Morie's Cock-a-toos, good; 30, "Modern Eve," Vaudeville hit; 25-28, H. V. Fitzgerald; Four Sullivan; Makrenko Players; Dorla Opera Trio; Three Atella Bros. McCURLEY.

TORONTO, ONT.

ROYAL ALEXANDRA (L. Solman, mgr.)—"Snow White and the Seven Dwarfs," a big fancy spectacle; 29, "O. I. Say."
PRINCESS (A. J. Sheppard, mgr.)—"The Quaker Girl," 29, "The Garden of Allah."
GRAND (C. J. Small, mgr.)—Fluke O'Hara in "Old Dublin," 29, "The Old Home-stead."

SHEA'S (J. Shea, mgr.)—Golding, well received; Bert Levy, a prime favorite; Gould & Ashlyn, clever; Mabel Berra, pleased; Betts & Childlaw, good; Tierney & Saltbath, a hit; Rolandow Bros., novel.

GAYETY (T. R. Henry, mgr.)—Miner's Big Frolic; 28, Bohman Show.

STAR (Dan E. Pierce, mgr.)—"Mischief Makers," 29, "Dolly Dimple Girls."
MAJESTIC (Peter F. Griffin, mgr.)—Wagner & Rhodes; Tull's Marionettes; Dula Brown; Murphy & Murphy; Mills, Tuttle; Jas. Gallukler.

PARK (S. M. Buck, mgr.)—Copeland & Wells; Wheeler & Hay, first Last Two Gibsons; Francell & Lewis. HARTLEY

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 11)—22-27, Hazel Deas Langenour, great hit; 22-24, Huban & Kelly, good; Prof. Karl & His Dogs, fine; The Four Burns Sisters, applause; Irving Jones, pleased; 25-27, Ivy & Ivy; Raymond & LaSalle; Sculliger & Wilson; Mitt Anneman; The Hal Reid picture, "Harry Thaw's Fight for Freedom," was a feature.
BROAD ST. (W. M. McLaine, mgr.; agents, S. & H.)—22-24, the great hit was picture "Victory," fair business; 25-27, "The Silver King," with William Corbett. A. C. W.

VANDERGRIFT, PA.

CASINO (C. F. Fox, mgr.; agent, L. C. McLaughlin)—Campbell & Parker; Scotty & McCoy; Billy Ray; Sallie Foster.

VIRGINIA, MINN.

LYRIC (Henry Segal, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12)—15-17,

Bennington, clever; Giles, entertaining; Gus Sun's Conservatory of Music, funny; 18-21, Campbell & Yates, pleasing; Walter Brooks & Sunshine Girls, hit; Nancy Neville, entertaining.

ROYAL (R. A. McLean, mgr.; agent, S.C.; rehearsal Mon. and Thurs. 12)—15-17, Paul Petching & Co., good; Ryan & Smith, pleasing; 18-21, Harry Howell, scored; Mr. & Mrs. Everett Bennett, pleased. "RANGE"

WATERLOO, IA.

MAJESTIC (Herman & Butterfield, mgrs.; agent, W. V. M. A.; rehearsal Sun. and Thurs. 11)—21-24, Woodworth's Dogs, good; Leonard & Dempsey, pleased; Princeton & Yale, good; Toxy La Rocca, hit; Itekawa Brothers, hit of bill; 2d half; Prentice Trio, Pissano & Binckham; Frances Hush; Three Loretas; Emma Francis & Arab.
WATERLOO (A. J. Busby, mgr.)—De-Romine Stock Co., fair business.
CRYSTAL, PRINCESS, LYRIC and **COLUMBIA**—Pictures; good business.

Howard Wexford, for yours treasurer of the Butterfield houses at Fort Huron, Mich., is in the same capacity at Majestic.
 JOE MASSLICK.

WAYNESBURG, PA.

GARDEN (J. J. Fordyce, mgr.; agent, L. C. McLaughlin)—Johnson Bros. & Johnson; Marion & Thompson; Laura Howe.

WILKES-BARRE, PA.

GRAND O. H. (D. M. Cuffman, mgr.)—24, "The Trail of the Lonesome Pine"; 25, "Damaged Goods"; 26, Aborn Grand Opera Co.; 27, John Drew; Oct. 2, Lillian Russell; 9-11, "Ben Hur."

POLI'S (L. J. Vanni, mgr.)—The Meredith Sisters, hit; Ed Herron & Co., good; Mlle. Paton, went well; Lynch-Zeller, entertained; Musical Monarchs & Mudd, pleased; Billy Davie.

MAJESTIC (L. Kalkki, mgr.)—Five Girl Violinists, hit; Bert Wilcox & Co., went well; Whitehall & Whitehall, pleased; Kohla, entertained; Marie Donia, good; Grace King, enjoyed.

WOODLAWN, PA.

GRAND (Geth. Humes, mgr.; agent, Royer)—22-24, Harris & Prov. "A Day in Paris" Musical Comedy Co.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Fisher & Shea)—Florence Horst & Co., pleasing; Sandberg & Lee, amusing; Chas. E. Semon, hit; Eddie Bolton & Leo Shannon, funny; Olive Brisbane, artistic; Tom Smith & Ralph Austin, hit.

GRAND (John R. Elliott, mgr.; agents, S. & H.)—Sarah Padden in "Kindling," 22-24, Lillian Russell Vaudeville Co., underlined for Oct. 8. C. A. LEEDY.

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 CHAS. MEYER.

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (September 29)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A

Abeles Edward Variety N Y
 Adonis 64 W 14th St N Y
 Alder & Mitchell Empress Cincinnati
 Ambrose Mary Tausig 101 East 14th St N Y
 Anthony & Ross Variety N Y

"SINGERS FROM WAY BACK."
AKIN, FIGG & DUFFY
 "GIRLS FROM HAPPYLAND."

Ash & Shaw Empress Denver
 Atherton & Orpheum Seattle
 Aug Edna Empress Winnipeg Can

B

Bards Four Variety N Y
 Barnes & Crawford Globe Theatre N Y
 Berger Edgar White Rats N Y
 Berlin Vera 5724 Ridge Ave Chicago
 Big Jim F Bernstein 142 Bway N Y
 Bowers Waiters & Croker Orpheum Brooklyn
 Bracks Seven 104 E 14th Tausig N Y
 Brahm Ned Variety N Y
 Breton Ted & Corinne Plunkett 1493 Bway N Y
 Byron & Langdon G O H Indianapolis

C

Calles Novelty 1334 6th St Philadelphia
 Carletta M 337 Manhattan Ave Brooklyn N Y
 Le Dora 9 Riverside Ave Newark
 Clarke & Bergman 121 George St Brooklyn
 Correll & Gillette Majestic Milwaukee
 Crouch & Welch Variety London
 Curson Sisters Third Time Orpheum Circuit

D

"Dance Dream" Orpheum Seattle
 Dancing Kennedys Empress Los Angeles
 D'Arcy & Williams Empress Milwaukee
 D'Arville Jeannette Montreal Indef
 Davis Josephine Variety London

FRED DARLING'S
 TRAINED EQUINES
 Fall Season, New York Hippodrome.

Derkin's Dogs Empress Spokane
 Devine & Williams Orpheum Omaha
 Dingle & Corcoran Empress Portland
 Dingle & Emeraldia Madison 1493 Bway N Y
 Dorr Mary Empress Chicago

An Adept in Jugglery
W. J. DU BOIS
 Now Touring Sullivan-Casale Circuit
 (Sept. 29), Empress, Spokane.

E

Ebeling Trio 18 Hudson Pl Hoboken N J
 Edwards Shorly Variety N Y
 Elizabeth Mary Variety London
 Elliott Sydney A 247 Harvey Ave Detroit
 Emersons 3 Empress St Paul
 Emmett Grace Maple Great North Foxboro
 Escardos 3 G Hughes Palace Theatre Bldg
 New York
 Evans & Vidocq Empress San Diego
 "Everywife" Empress Milwaukee

F

Ferry Alcazar Casino Vichy France
 Fields W C Colburn London Eng
 Fox & Ward 117 Wolf St Philadelphia
 Francis Ruth Hoche 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 Chicago
 George's Orpheum Portland Oe
 Gerard Empress Topeka
 Gibbs Chas Empress San Francisco
 Gibson Lulu Orpheum Portland Ore
 Godfrey & Henderson 211 W 45th N Y
 Golden Morris 101 Synagogue Bldg Pittsburgh
 Golden Claude Princess Little Rock Ark
 Golden & Hughes Empress Chicago
 Golden & West Empress Kansas City
 Graham & Dent Variety N Y
 Granville Taylor 350 W 55th St N Y
 Grant & Grant Orpheum Vancouver B C
 Guerrero & Carmen 2103 North Ave Chicago

H

Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy
 Care Will Collins, Broadmead House,
 Foston St., London, England.

Hanson Bros Palace Blackpool Eng
 Harrah Great Variety N Y
 Haywood Harry Co Variety N Y
 Heather Josie Dominion Ottawa Can
 Hermann Adelaide 1193 Broadway N Y
 Hines Palmer & Girls Variety N Y

Robt. Henry Hodge
 "BILL BLITHERS, BACHELOR"
 Loew Time.

Holman Harry & Co Variety Chicago
 Houdini Variety London
 Hutchinson Willard & Co Variety London

I

Imhoff Conn & Coreene Pohl's Wilkes-Barre
 Inge Clara Variety N Y
 Inness & Lorella Orpheum New Orleans
 Ismed Bushwick Brooklyn

J

Jackson Joe Variety N Y
 Jackson Thos & Co Variety N Y
 Jones & Sylvester New Grand Evansville
 Juggling De Lisle Shea's Buffalo
 "Just Half Way" Bronx N Y

K

Kayne Agnes Variety Chicago
 Keefe Matt Empress Pueblo
 Kelley Andrew Orpheum Spokane
 Kelly & Galvin Empress Tacoma
 Kelso & Leighton 187 W 14th St N Y C
 Kenny & Hollis 66 Brainerd Rd Allston Mass
 Kennedy & Kramer Dominion Ottawa
 Kingston World Mindell Idora Park Oakland
 Klein Bros Empress Los Angeles
 Klutzing's Animals Orpheum Portland Ore
 Koners Bros Variety London
 Kurtis Roosters Brennan-Fuller Sydney

L

La France Bros Empress San Francisco
 Lamberli Variety N Y
 Lamba Manikias Variety N Y
 Langdon The Orpheum Portland Ore
 La Vic Orpheum Spokane
 Lawson & Namon Variety Chicago
 Loan Cecil M 8 Bentham Putnam Bldg N Y
 Lander Harry Empress Denver
 Le Dent Frank Variety London
 LeLands The Empress San Diego
 Leonard Bessie 229 Townsend Ave New Haven
 Conn

Leslie Bert & Co Hammerstein's N Y
 Lester Trio Empress Butte
 Lewis & Norton Empress Butte
 Lichter Barton Empress Sacramento
 Littlejohns Frank & Clara Variety N Y
 Lozano Troupe Empress Pueblo

M

Martin & Fabbri, 120 W 103rd St N Y
 McDermost Billy Miller Hotel N Y
 "Merced" Shea's Variety N Y
 McOrlith Sisters 330 W 51st St N Y
 Mercer Mile Variety New York
 Moran Polly Variety London
 Morris Fred & Eva Bedford Brooklyn
 Murray Elizabeth M Variety N Y
 Musette 414 Central Park West N Y

N

Nagya The Empress Portland Ore
 Newhoff & Phelps 540 W 163rd St N Y
 Nible & Spencer 363 12th St Bklyn N Y
 Nicol Bros 1590 Amsterdam Ave N Y
 Nichols Nellie Orpheum Seattle
 "Night at Bath" Empress Chicago
 "Night in Police Station" Empress Cincinnati
 Norton & Earl Empress Victoria B C

O

O'Brien & Lear Orpheum Vancouver B C
 Oliver Clarence Orpheum Vancouver B C
 Richter Lauri Empress Edmonton Alta
 Orville & Frank Empress Miles City
 Oxford 4 Empress Calgary Alta

P

Pagliacci 4 care J Levy 1641 Bway N Y
 Palmore Low Empress Salt Lake
 Parry Charlotte Variety N Y
 Parsleys The Hammerstein's N Y
 Payne Nina Empress Tacoma
 Peaton & Golden Orpheum Spokane
 Perkins Fisher Co Bway Detroit
 Pollock Milton & Co Variety N Y
 Power Tyrone & Co Fifth Ave N Y
 Price & Price Bway Detroit
 Press Janet Woolfolk 36 W Randolph Chicago
 "Purple Lady" Grand Syracuse

R

Rafael Dave 1101 Grant Ave San Francisco
 Ramsey Sisters Enrich House N Y
 Reeves Billie Rickard Circuit Australia
 Reavis Four Variety Chicago
 Rice Fanny Blanchard Farm Franklin N H
 Richmond Dorothy Hotel Wellington N Y
 Reiser & Gores Keith's Boston
 Roehma Athletic Girls Variety Chicago

W. E. Ritchie and Co.
 THE ORIGINAL TRAMP CYCLIST

Ronair & Ward Variety N Y
 Ross & Ashton Babcock Billings & Empress
 Miles City

Thos. J. Ryan-Richfield Co.
 This Week (Sept. 22), Shubert, Brooklyn
 Personal Direction, JULE DELMAR



GREAT RINGLIN
 Next Week (Sept. 29), Hammerstein's.
 Direction, FRANK BOHM.

S

Smith Cook & Brandon Keiths Pawtucket
 Solla Bros Variety Chicago
 Stanley Stan Union Ave & Oak Lane Phila
 Indef
 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 Mannhai Mo
 Sutton & Caprice Casino Boston
 Sutton McIntrye & Sutton Orpheum Portland
 Ore

T

Taylor Jack Pantages Salt Lake
 "Temptation" Hammerstein's N Y
 Terry & Lambert Friars Club N Y
 Thomas Mr & Mrs Fred Bayshore L I
 Thurston Howard S & H 1493 Bway N Y
 Tilford Pantages Los Angeles
 Tivoli Trio Family Dixon Ill
 Tojetti & Bennett Pantages Ogden Utah
 Travato Morris & Fell 1493 Broadway N Y

V

Vaill Muriel & Arthur Variety N Y
 Van Billy Forrest Ave Madisonville O
 Van Billy B Van Harbor N H
 Violineky Lyle Richmond Va

W

Wade John P & Co Empress San Diego
 Walker & Ill Empress San Diego
 Wander & Stone Variety New York
 Watson's Farmyard Empress Sacramento
 Weber & Wilson Hammerstein's N Y
 Webster & Ward Empress Cincinnati
 Wells Lew Empress Milwaukee
 West Mae Fifth Ave N Y
 Whipple Houston Co Empress Pueblo
 Whyte Peiser & Whyte Empress Ft Wayne
 Work Frank 1029 E 39th St Bklyn N Y

BURLESQUE ROUTES

WEEKS SEPT. 29 AND OCT. 6

American Beauties 29 Gayety Milwaukee 6
 Polly Chicago
 Beauty Parade 29 L O (owing non-completion
 126 St Music Hall New York) 6 Empire
 Hoboken
 Beauty Youth & Polly 29-1 Empire Albany
 2-4 Worcester Worcester 6 Gayety Boston
 Behman Show 29 Gayety Toronto 6 Lafayette
 Buffalo
 Belles Beauty Row 29 Standard St Louis 6
 Gayety Kansas City
 Ben Welch Show 29 Star & Garter Chicago 6
 Standard St Louis
 Big Galey 29 Empire Toledo 6 Columbia Chi-
 cago
 Big Jubilee 29 Orpheum Paterson 6 Empire
 Newark
 Billy Watsons Big Show 29 Miners Bronx
 New York 6 Casino Brooklyn
 Blanch Baldrs Big Show 29 Englewood Chi-
 cago 6 Haymarket Chicago
 Bon Tom Girls 29 L O 6 Gayety Minneapolis
 Bowers Burlesquers 29 Gayety Washington
 6 Gayety Pittsburgh
 Broadway Girls 29 Buckingham Louisville 6
 Columbia Indianapolis
 College Girls 29 Empire Hoboken 6 Empire
 Philadelphia
 Columbia Burlesquers 29 Gayety Baltimore 6
 Gayety Washington
 Crackerjacks 29-1 Gilmore Springfield 2-4
 Empire Albany 6 Miners Bronx New York
 Crusoe Girls 29 Grand O H Boston 6 Gotham
 New York
 Dandy Girls 29 Empire Cleveland 6 Olympic
 Cincinnati
 Dolly Empire Girls 29 Star Toronto 6 Garden
 Buffalo
 Eva Mulls Big Beauty Show 29 Star Scran-
 ton 6 Penn Circuit
 Fay Foster Co 29 Willis Wood Kansas 6 L O
 13 Englewood Chicago
 Follies of Day 29 Empire Philadelphia 6 Mur-
 ray Hill New York
 Follies of Pleasure 29 Howard Boston 6
 Grand O H Boston
 Gay New Yorkers 6 Miners Bronx New York
 6-8 Bastable Syracuse 9-11 Lumberg Utica
 Gay White Way 29 Grand St Paul 6 Gayety
 Milwaukee
 Ginger Girls 29 Gayety Kansas City 6 Gay-
 ety Omaha
 Girls of Follies 29 L O 6 Englewood Chicago

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J. H. ALOZ

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- Girls from Happyland 29 Empire Newark 6 Casino Philadelphia 29
Girls from Starland 29 Gayety Detroit 6 Gayety Toronto
Golden Crook 29-1 L O 2-4 Bridgeport 6 Westminster Providence
Happy Widows 29 Westminster Providence 6 Casino Boston
Hastings Big Show 29 Gayety Omaha 6 L O 13 Gayety Minneapolis
High Life Girls 29 Gayety St Louis 6 Willis Wood Kansas
Honeycomb Girls 29 Gayety Pittsburgh 6 Star Cleveland
Honey Girls 29 Olympic New York 6 Trocadero Philadelphia
Honey's Lovemakers 29 Gayety Minneapolis 6 Grand St. Paul
Jack Reids Progressive Girls 29 Cadillac Detroit 6 Star Toronto
Liberty Girls 29 Gayety Boston 6 Columbia West York
Marion's Dreamlands 29 Casino Brooklyn 6 Orpheum Paterson
Marion's Own Show 29 Peoples New York 6 L O Gowing non-completion 125 St Music Hall New York
May Howard's Girls of All Nations 29-1 Empire Pittsfield 2-4 Empire Holyoke 6 Howard Boston
Miner's Big Frolic 29 Lafayette Buffalo 6 Corinthian Rochester
Mirth Makers 29-1 Bender Utica 2-4 Van Curler O H Schenectady 6-8 Empire Pittsfield 9-11 Empire Holyoke
Mischief Makers 29 Golden Buffalo 6-8 Bender Utica 9-11 Van Curler O H Schenectady
Mollie Williams Show 29 Empire Brooklyn 6 People's New York
Monte Carlo Girls 29 Haymarket Chicago 6 Cadillac Detroit
Parlour Beauties 29 Trocadero Philadelphia 6 Star Scranton
Queens of Paris 29 Columbia Indianapolis 6 Star & Garter Chicago
Rector Girls 29 Penn Circuit 6 Empire Cleveland
Reeve's Big Beauty Show 29 Columbia New York 6 Star Brooklyn
Robie's Beauty Show 29-1 Bastable Syracuse 2-4 Lumburg 6 Gayety Montreal
Roseland Girls 29 Murray Hill New York 6-8 L O 9-11 Bridgeport
Rose Sydell's 29 Star Cleveland 6 Empire Toledo
Runaway Girls 29 Star Brooklyn 6 Empire Brooklyn
Social Maids 29 Standard Cincinnati 6 Buckingham Louisville
Star & Garter 29 Folly Chicago 6 Gayety Detroit
Stars of Burlesque 29 Olympic Cincinnati 6 Majestic Indianapolis
Sunshine Girls 29 Gotham New York 6 Olympic New York
Tango Girls 29 Majestic Indianapolis 6 Gayety St Louis
Taxi Girls 29 Columbia Chicago 6 Standard Cincinnati
Trocadero 29 Gayety Montreal 6-8 Empire Albany 9-11 Worcester Worcester
Vanly Pair 29 Casino Boston 6-8 Gilmore Springfield 9-11 Empire Allauy
Watson Sister's Show 29 Casino Philadelphia 6 Gayety Baltimore

CIRCUS ROUTES

- BARNUM-HAILEY: 26 Knoxville, Tenn. 27 Asheville, N. C. 29 Winston-Salem, 30 Danville, Va. 1 Durham, N. C. 2 Goldsboro, 3 Rocky Mount, 4 Newbern, 5 Norfolk, Va. 7 Portsmouth, 8 Henderson, N. C. 9 Raleigh, 10 Greensboro, 11 Hiram, Pa.
HAGENBECK-WALLACE: 26 Orange, Tex. 27 Lake Charles, La. 29 Crowley, 30 Opelousas, 1 New Iberia, 2 Morgan City, 4-5 New Orleans, 6 Baton Rouge, 7 Metomb, Miss., 8 Brookhaven, 9 Natchez, 10 Port Gibson, 11 Vicksburg.
101 RANCH: 26 Joplin, Mo., 27 Independence, Kan., 29 Ponca City, Okla., 30 Enid, 1 El Reno, 2 Chickasha, 3 Lawton, 4 Waurika, 6 Dallas, Tex., 7 Fort Worth, 8 Hillsboro, 9 Denton, 10 Denison, 11 McKinney.
OKLAHOMA RANCH: 26 Mangum, Okla., 27 Hollis, 29 Frederick, 30 Wichita Falls, Tex. 1 Seymour, 2 Stamford, 3 Cato, 4 Dublin, 6 Grandberry, 7 Comanche, 8 Hamilton, 9 Gateways, 10 Hubbard, 11 Athens.
RINGLING: 26 Austin, 27 San Antonio, 29 Galveston, 30 Houston, 1 Beaumont, 2 Lake Charles, La., 3 Alexandria, 4 Shreveport, 6 Texarkana, Ark., 7 Tyler, Tex., 8 Garfield, 9 Waxahachie, 10 Hillburo, 11 Temple.
SELLS-FLOTO: 26 Chillicothe, O., 27 Washington, 29 Louisville, Ky., 30 Owensboro, 1 Evansville, Ind., 2 Princeton, Ky., 3 Paducah, 4 Jackson, Tenn., 6 Memphis, 7 Helena, Ark., 8 Dermott, 9 Pine Bluff, 10 Little Rock, 11 Conway Springs.

Billy Atwell

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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.

- A
Alex 3
Aubright Mrs Little
Andrews Izan
Angeles Millet
Arnell Lillian
Arding & Arding (C)
Arnold Rene
Azard Bros
B
Bachem Sam
Balker Alice H
Bankoff Izan
Barbeau Family
Barnes & Asher
Barnes Howard
Barnold Mrs
Bartman Bliz & M
Bell Jessie (C)
Bennett Lillian
Bernard Lester
Block Harry
Boogs Mrs Billy
Booth Hope
Brown Geo N
Bruce Chas (C)
Burns Billy K
Burns Billy C
Bush Albert
C
Cahn L Fred
Caine & Odum (C)
Campbell Dan
Campbell Flossie
Carl & Riel
Carr Ernest (C)
Carr Mrs E
Cathan Margie
Clarendon Trizie
Clark Bert
Clausius & Searlet
Clemens Le Roy
Cliff Sadie
Close Sidney
Coleman Blanche
Coll Owen
Covender Minerva
Crain & Cunningham (C)
Crane Dixie
Crape Harry
Cross Alex
D
Dayton Harry
Delmore Mrs John
Deserve Bush Trio
Dinkle Tom
Dixon Dorothy
Dorney Joseph R
Doyle Verna H
Duncan & Holt
Dunne Thos P (C)
Dupont Miss P
Dyke
Dyson Hal P (F)
E
Ellis Mr & Mrs
Epphey Nina
Evans Harry
F
Feller Leo (C)
Ferguson Dave
Ferris Evelyn
Fields Joe
Finley Bob
Floodas June (C)
Foster Grace
Francis Milton
Franklins Mrs Rob
Frank J
Frans Billy F
Friendly Dan
G
Gagnoux Mrs Belle
Galoway Gil (C)
George Edwin
Germaine Flo
Germaine Miss
Gilbert Billy
Gillingham W J (C)
Glick Dan (C)
Glissendo Millie
Gordon Jennie
Gordon Mr
Gorham & Phillips
Grubbs Marvellous
Gravtayo Groat
Griffith Lewis & G
H
Hagan & Walsh
Halsey Dorothy (C)
Hancock Raymond
Harcourt Daisy (C)
Hardy Adele
Haynes Capt (C)
Held Jules
Hendrick Ethel
Henry Jean H
Henry Kitty
Herman Victor (C)
Hill Mrs Athar (C)
Hilliard Chas L
Hoffman Thos
Holt Dan (C)
Hoops Arthur
Howard Sisters
Hutchins Richmond (C)
I
Johnson Jessie I (C)
Jones George N
Joyce Florence
Julian Miss (P)
K
Kennedy John
Kennedy & Rooney
Kent Mr & Mrs B (C)
Inbal Emie L
Kinzo
Kirk Ralph
Kuma Tom
L
La Croix Miss J K
La Mar Leona
Lambert Otis
Ledegar Mr & Mrs C
Lee Dick
Leon & Adeline Sis
Landon Louis
Lorraine Fred
Loyd & Zarina
Lucas Waltz (C)
Lucke & Yeast
Luis Oswald
Leytell W H
Lindsay Walter (C)
Linney Horace
Livingston Madeline
Landon Louis
Lorraine Fred
Loyd & Zarina
Lucas Waltz (C)
Lucke & Yeast
Luis Oswald
M
Maggie & Rose
Mallard Frank (C)
Mannink Leonard C
Marks Mrs Lou
Martin Edna
Martin Peter A
Mason Juliette
McConnell & Lockhart
McGill Gertrude
McIntosh Hugh
McKay Dorothy
McRave Walter
Merhan Violet F
Morles Cockatoo
Nosses Mr J
Sullivan Edna
Miller Maude
Minerva Billy P
Mitchell Otis
Montrose Bella (C)

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- M
Maggie & Rose
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Mannink Leonard C
Marks Mrs Lou
Martin Edna
Martin Peter A
Mason Juliette
McConnell & Lockhart
McGill Gertrude
McIntosh Hugh
McKay Dorothy
McRave Walter
Merhan Violet F
Morles Cockatoo
Nosses Mr J
Sullivan Edna
Miller Maude
Minerva Billy P
Mitchell Otis
Montrose Bella (C)



Returned to London after nine weeks in the Provinces and found Kid Ross still polishing his finger nails on the Ivories at the Cosmopolitan Club. He's a regular fixture there now. Oh!!! yes, plenty Ragtime got. Thelma says she has thrown away her knife and if he doesn't come back she's going over and bring him. Plenty said.
Off to Berlin for a month, so get out your German books for the German stuff. A regular city and a regular time for a whole month. Mine's a Stein.
Hockderkelerly Yours,

RAGTIME SIX

NED M. FAY

Becker & Adams

Next Week (Sept. 29), Pantages, Los Angeles
Direction LEW GOLDBERG.



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Morrison Thomas V.
Murphy Loyd F.
Murray John (C)
Murray & Knapp

N
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Norris Mrs. C. I.
Norton Dixie
Norwood Edward
Nugent Bob
Nunn Prissie (C)

O
Odiva
Oeszewski George (C)
Overlink Wm D.
Owen Garry (F)

P
Palmer Frank
Parkinson Mary (C)
Parlee Emily
Parquet, Hlan-be
Pollock Milton
Pope J. C.
Prior Ernest

R
Raskin Troupe
Raymond & Caverly
Reel Ruby (C)
Rice E. E.
Rice Percival & B.
Ringway Jennie
Riley Pat.
Rivoli Caesar
Robinson Blossom (C)
Romaine Julia
Rooney Julia
Rome James E.
Rose Anna
Rose Lew (C)
Ross Joe P.
Roulers Harry
Rowley Sam (C)
Royer Archie

S
Salmo June
Scheibley Mack
Schulte Gene
Schuster Florence (C)
Sellers Edid
Sefford Dixie (C)
Shaffer Geo.
Shaw & Swan
Sheldrick Remond
Sherman Mrs. Ed.
Sherman Mrs. Lee
Shopshire Clyde M.
Sidman Sam (C)
Starry Mr. (C)
Swor & Mack (F)

T
Terry & Schultz
Thayer The (C)
Tinsman L. A.
Townsend Vera
Travato
Trevor Ethel
Tsuda Harry

V
Van Dyke Vincent
Varity Elsie
Vavien Harry
Volt Augustus
Vynos Musical

W
Werher Steve
Weston Nellie
Wilken William
Williams Inno
Wilson Emma B.
Wilson Frankie
Wilson Virginia
Wood Edward
Wood John T.
Wood Juliet
Woolsey Bobby

Y
Young Eulalie
Yule Arthur



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"PARISIAN BEAUTIES"

JACK MILLER

PRINCIPAL COMEDIAN
Direction, SIM WILLIAMS,
"PARISIAN BEAUTIES"

Fred. F. DeSilva

Direction, SIM WILLIAMS,
"PARISIAN BEAUTIES"
Doing Hebrew Comedy Next Season.

3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

A manager called up Dunham and said: "You must-get-here (Musketeer) at 12 o'clock." Then he called up Edwards and said: "You must-get-here at one." Then he called up Farrel and said: "You must-get-here at two." One hour later at his office he had the Three Musketeers.

Louise Mayo

A Girl A Voice A Piano
S-C Tour

FRANCES CLARE

AND HER

8 LITTLE GIRL
FRIENDS In
"JUST KIDS"

WITH GUY RAWSON

Direction,
CHRIS O. BROWN.



MAY WARD

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This Week (Sept. 22), Empress
Sacramento.
Next Week (Sept. 29), Empress Los
Angeles.

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4 Ladellas

Comedy Acrobats

Leffel Trio

Comedy Horizontal Bars

3 Cyclonians

Comedy Bicycle Act

4--Alexime Troupe--4

Aerial Act

Blake's Animals

Comedy Animal Act

Loretta Twins

Sensational Lady Bar Performers

Marion and Zoar

Comedy Wire Act

Robinson and Marr

Comedy Barrel Jumpers

6--Abdallah Troupe--6

Whirlwind Arabian Acrobats

George Novikoff

High Class Wire Act

Hugh Blaney

Band Singer

3 Clark-Razzillans

Triple Trapeze

Les Jundts

Lady and Gentleman Equilibrists

Clairmont Brothers

Revolving Ladder

7--Adas Troupe--7

Lady and Gentleman Aerial Act

4 Ernstonians

Two Ladies and Two Gentlemen Aerial Act

3--Romans--3

Roman Ladder Act

Alfred Brothers

Equilibrists

Irene La Tour

Contortionist

Hughie Lloyd

Bounding Wire Act

Roeder and Lester

Comedy Acrobats

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Harry Tsuda

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Has raised Monology to the distinction of art.—*"Times," Los Angeles.*

He should compile his stories in book form, and leave them as a legacy of laughter to future generations.—*"Chronicle," San Francisco.*

He would be distinguished in any community of artists, and is by long odds the best thing America has yet contributed to the English Halls.—*"Referee," London.*

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