

TELEGRAPHIC NEWS

CHICAGO

The Red Mill—Artie Makes a Hit—The Cat and the Fiddle—Theatre Gossip.

(Special to The Mirror.)

CHICAGO, Aug. 26.—Montgomery and Stone are the hit expected in The Red Mill at the Grand Opera House, a handsome production full of good music and good fun and immensely pleasing to the audiences and critics, with possibly one exception among the latter. The theatre has been full at all performances, and the telltale line of prosperity is seen daily coiling itself from the box office window about the lobby. Ethel Johnson is attracting merited special attention as a soubrette and a graceful dancer. She has especial ability to deliver humorous lines. The thrilling rescue effect with the windmill is as big a hit here as in the East. The two stars evidently lose nothing by being seen in totally different roles from the Scarecrow and Tin Man and probably create more laughter in The Red Mill than in The Wizard of Oz. Edward Bogley makes the burgomaster an excellent character, and Charles Fox is a genuinely funny sheriff. David L. Don makes Willem a successful part, and Stanley Hawkins sings well and looks handsome as the sailor lover. Claude Cooper makes good impression as the English solicitor, and Neal McCay is clever in make-up and interpretation of the Governor. Aline Crater is exceedingly ingratiating, as usual, and Juliet Dika is a good French Countess. Julia Bruner as Gretchen is pretty, petite and appealing, and she sings nicely. Increasing public interest could probably keep The Red Mill at the Grand for a much longer time than its booking, and capacity houses are therefore likely to continue till the close.

Artie, George Ade's new play from his story of the same name, realized expectations at the Studebaker last week, and that is saying a good deal. After a tryout at South Bend the play was produced Sunday week, and it was apparent next morning from the reviews that another Ade success had been brought to light. The audience was enthusiastic and was seen going out with that peculiarly satisfied look of the cat that swallowed the canary. It had been fed with a palatable dramatic tidbit of excellent flavor. There were plenty of good laughs, numerous neat little sentimental scenes and many touches of nature. Artie is Chicago up to date, but the locale can be changed to New York, or Kansas City, or almost any large live Northern city with ease. Artie Blanchard, a young, slangy, good-hearted American of energy, nerve and gall, is leader of a young men's Republican club in a certain ward, also a real estate clerk at \$14 a week. He goes to a dance gotten up by a labor union and virtually introduces himself to all the girls, including the pretty daughter of President Carroll, of the union. He falls in love with her and rouses the jealousy of a big grocery clerk, who thought he was going to marry her. This chap constantly threatens him with great personal violence till the last act, when he surrenders. In the meantime Artie has become a frequent caller at the Carroll cottage, in a street of a working-man's home district. While calling one day survivors appear, and Artie sees a scheme to extend the elevated railway over the property thereabouts. He buys six lots and houses in the neighborhood, on the line of extension, for nothing but a gold watch. Five hundred dollars from a rich uncle helps him in a pinch. Artie's employer discovers that he, virtually his office boy, is the man who has blocked the purchase of the needed land for right of way and discharges him for stealing office secrets. The vote of the prospective new alderman of Artie's ward is needed for the extension franchise, and Artie's old employer is forced to deal with him, as he holds the key to the ward situation. The real estate dealer then allows Artie to make a profit of \$12,000, exonerates him and enables him to win back Miss Carroll, who has been estranged by his apparent disgrace and double-dealing. The first act is in Germania Hall while the dance is being given. The second shows three separate set plain two-story houses, all alike. They about the street without a fence. The action is on the stoops, in the houses, first and second floors, between the houses, and in the street front. The survivors appear, and a genuine street piano with an Italian man and woman are brought on for the lively climax. The third act is in the real estate office. The last act has a setting as novel as the second. It gives a houseless view on the edge of the city of a typical platted "addition to boom" sales of lots. Looming high among little trees in the center and standing before a big wheat field is a sign announcing in impressive letters, "Grand Avenue."

The mute point gets a round of applause. Mr. Ade's exit in the first act, has attended to his dramatic knitting well enough and brightened almost every minute with wit or humor. The last act is surprisingly good and ends very neatly. Laurence Wheat is the right man for Artie, in fact just as right as Maclyn Arbuckle was for The County Chairman, and in a short time will have Artie as finished a creation as the now famous hero of Indiana politics. Artie is sufficiently alert and not too flippant. He is a naturally bright chap as Mr. Wheat plays him, who engages and holds the sympathy of the audience, while it laughs at his "nerve." Joseph M. Sparks does Carroll in a way that approaches most interestingly near perfection. The character is quickly recognized as typical, natural and substantial. It is a fine example of the real art of acting, where player sinks and the assumed being appears instead. Joseph Brennan's personality fits the virile part of Burlingh, the brusque, cigar-chewing real estate dealer, nicely, or Mr. Brennan fits himself into it with rare skill and judgment. Anyhow the result is another real character, as well as a good, strong one. Hale Norcross does the solid part of Roscoe Miller, Artie's best friend, sufficiently well, and William Harrigan does Larkin, the young politician, very cleverly. Thomas H. Wilson, another recruit from The College Widow, in which his pinched feet made much of the fun, is a good choice for the grocery clerk rival of Artie, and does it without a single violation of what seems to be the proper way to play it. Vira Stowe is rather pretty and always pleasing as Mamie Carroll, and Grace Fisher shows talent and good training as the stage-struck girl. Rose Beaudet does Mrs. Carroll finely and amply. Louis R. Grisel does the grasping landlord sufficiently well. The cast includes Franklyn Burelch as Mr. Hall, W. Nagel Barry as Mr. Sweeney, Frederick Wallace as Henry, Daniel Corse as Bradley, the survivor; Jesse Keppler as the messenger boy, Grace Fisher and Virginia Milton as Susie and Lizzie Connolly, and Lily Griffith Barbour, Dorothy Douglas, Gwendolyn Valentine, Walter Ford, George A. Cameron, Albert Johnson, Herbert Cole, and James Stewart in minor parts.

Lincoln Carter's "great musical comedy trick spectacle," The Cat and the Fiddle, was produced at his theatre, the Criterion, last week. It was a scenic revelation chiefly, with a great deal of trick business, mostly humorous in effect, and much exceptionally good incidental music by Clarence F. Sim. There are nineteen scenes, six in the first act, eight in the second and five in the third, as follows: On a farm; mountain scene, with spirit of the great owl; Egyptian cave, with the jar of the genii; deck of the Diana; cave of the water witches, and wreck of the ship in Act I; under the waves; tropical beach of Eyeland; exterior of fantastic castle; Hall of Ghosts; palace of Circe; priests' council chamber, and interior of Circe's palace. In Act II: street in Eyeland; room in a palace of genii; forest of the demons; pro altar before The Great Eye; the final transformation scene, airship and home. This long series of big and elaborate settings requires numerous dark changes. The novel locale is the Island of Eye, where mortals, through a shipwreck, meet immortal folk whose king and queen rule while the great Eye is kept open. To keep this eye open a beautiful girl has to be sacrificed every 100 years. Failure to make the sacrifice to the monstrous optic results in the

restoration of the power of the genii with the return of the Cat and the Fiddle to the throne after being imprisoned 600 years in the caverns of the Catskill Mountains. A sweet girl from Kokomo starts on a voyage. A villain is aboard in the interests of the usurping rulers of Eyeland, and he, getting the ship in range of the Great Eye, wishes the boat to sink, and it does. The intended sacrifice is rescued, but so are others, through the aid of the genii and the Cat and the Fiddle, the imprisoning jar having been found and opened by a tramp, who thus becomes the hero and rescuer. The tramp and assisting genii give battle to the usurpers and close the Eye forever. The heroine is rescued and saved and after seeing the Cat and Fiddle back on their throne the mortals sail away home in an airship. All of the nineteen sets are unusually interesting, appealing strongly and pleasantly to the imagination. The storm and shipwreck at the close of the first act set big applause, and the checking of the evil immortals by the genii and the rescuing mortals, led by the tramp, resulted in a line-up and situation that caused a big demonstration of approval. The large company required had been generally well chosen. Charles A. Sellen played the tramp well, but had not made the most of its possibilities last week. Fred Guillard did the German comedy of Hans, and Harry B. Norman did Mike, the captain's mate, effectively. The tramp, the German and the Irishman traveled together. The villain of the piece is played as a conventional indigent actor by M. T. Bohannon, who was generally satisfactory and made the personal hit of the production with a song in the second act which he delivered with excellent voice and well considered business, well acted. Aleta Servosa was sweet and pretty as the good fairy, and Lotta Emmons as Circe, the evil sorceress, and Farnam as the king of Eyeland, was excellent, giving the part sufficient dignity, reading his lines in good, clear voice and commanding the earnest attention of the audience at all times, which was not always to be noted of other parts. Lawrence Gothard did the pantomime of the cat creditably. The cast included E. L. Boas as Captain Bluff; Edward Poole, who played the lover well and got several encores with his solo; Florence Willis as the captain's daughter; Mrs. E. Saulsbury, who "hankered for love" fairly well; Blanche Buhler as Minnie; Elaine Frohman as Kitty; Otis Gothard as the owl and the demon; Barbara Swager as the witch; Tom Smalley as the high priest; F. N. Shaw as the torturer; W. F. Dawson as the headman, and Will J. Moss as the cook. The chorus was bright and attractive and did the fine little number of the spirit of the waves so well as to get an encore. They were handicapped in the Indian number by the surprising fact that the music was not Indian music at all. Witches, pink girls, soldiers of Eyeland, undressed kids, palace girls, choo-choo girls, priests of the temple and fire dancers, gnomes and sprites inhabit the scenes. Many of Mr. Carter's scenes as regards the libretto are too transitory. People come and go too abruptly. The specialties are good, including several songs by the Transatlantic Quartette, which were well received.

The Burgomaster bobbed up at the Garrick last week and seemed very much at home, though the name of the theatre is not the Dearborn, as it was in the good old days when Pixley and Luders were young hopefuls in the stage world, and "The Tale of the Kangaroo" was a popular song with a capital P as high as the Masonic Temple. The opening houses were big, and there was good house Wednesday night in spite of the first-class seats of prices. Gus Weinburg was back in his old part of Stuyvesant, and Ruth White, the best of Willies, played the young man again with all her former winning ways. The new candidate for the reward of merit known as applause who got it was Leo Kendal. His Doodle was a real accomplishment, including make-up, contrasting sharply at times with an apparent disinterestedness on the part of Mr. Weinburg. Robert W. Albright was good as the Spider, and aroused the audience to enthusiasm with a rich voice in his solo. Fred W. Bailey was a better Talkington than in most of the recent revivals, and George McKissock's Indian chief and Clancey were both good. Marie Grandpre was a pretty Summer girl and sang well. Marion Mack did Phoebe fairly well. Joseph Rooney was Captain Spuyten, Robert W. Albright was Colonel Keel, J. J. McClure played Rafferty, Etta Lockard appeared as Daisy, and Eleanor Ring as the newswoman. The revival elicited some good notices. It is under the management of W. P. Cullen, who has taken pains in detail to give the old favorite a good production. George E. Romain was stage director.

Marcus La Blanche, after closing a very successful Summer season, during which he was a dramatic critic when not busy as a character man in stock, has gone to New York to complete arrangements for the regular season.

Last week's performances of The Burgomaster made the total number in this city 325.

Manager Herbert Duce, of the Garrick, has provided a handsome writing room for women on the orchestra floor.

My Dixie Girl, under the management of Messrs. Dodge and Duffield, will open at Aurora on Aug. 29. The company includes Mae Abbott in the title role, Brian, Darlene, Ray, Le Roy Vincent, Emmett Gibbons, Thomas Doyle, Michael Carey, John Cole, Frances Meek and Carrie Orton. Hugh Coyle is the general representative and Carl Deane business manager.

Henry A. Guthrie, formerly a member of the editorial staff of The Show World, has gone in advance of A Poor Relation, in which Lee D. Ellsworth is playing the Russell role. F. V. Peterson is directing the tour.

A. H. Woods owns Halsted Street this week, with Nellie, the Beautiful Cloak Model, at the Academy and Chinatown Charlie at the Bijou.

Florence Sinnott was in town last week on her way East from San Francisco after an engagement since March in the San Francisco Operatic company.

John Fernlock, last season with Fantasma, has been engaged for the heavy in The Flaming Arrow.

Harry S. Fulton is acting manager of Artie.

Manager E. J. Sullivan, of the Studebaker, was found selling tickets and thus fulfilling his duty as treasurer, which is one of his capacities.

William Frederick Peters, the composer, and A. G. Delamater, actor and manager, have completed a musical comedy which they call The Resorters, and Mr. Delamater has gone East with the libretto and score.

Lillian Ethel Norris has been engaged to play Kundry in the Martin and Emery production of William L. Roberts' successful play Parsifal.

Pat Bannon arrived last week ahead of the production of Strongheart, with Edgar Selwyn, which was the opening attraction at McVicker's last Saturday night. Comment is deferred.

Asher Levy, formerly assistant treasurer of the Garrick and last season treasurer of the Shubert, Kansas City, has been appointed treasurer of the Inquest, Pittsburgh.

John A. Larkin, recently with Ned Harrigan, has returned to his home city after seven years' absence in the East, to direct the stage of the Marlowe Theatre in Englewood.

The engagement of Comin' Thro' the Rye at the Garrick was cancelled and the house is dark this week.

The new La Salle production, The Girl Question, was introduced to the public last week with numerous complimentary remarks but not with unanimous praise. It proved to be a play with eight musical numbers. Some of the numbers are bright, novel and very successful. There are several good characters well acted, and some bright lines. The work of the authors, Messrs. Hough and Adams, and the composer, Joseph Howard, was supplemented by Ned Waburn's stage direction. The house has been well filled since the opening and the audiences enthusiastic at intervals. Usually a La Salle production has required a few weeks to make the most of it, and in a short time The Girl Question may be running as agreeably and prosperously as most of its predecessors. There is a tendency in The Girl Question to stray farther from musical comedy into the field of drama. Of the eight musical numbers the two that have promise of popularity are sentimental ballads. There is no topical song. However, there is enough dramatic interest to hold attention. This "financial roma-

begins in a restaurant of the financial center of Chicago. A head waiter is in love with the cashier and one of the waitresses is in love with the head waiter. The son of a millionaire, college youth, discovers the pretty cashier and wins her. A German baron appears, seeking the waitress who loves in vain, to tell her she is heir to \$50,000 railroad stock wanted badly by the millionaire. In the third act a new play is sprouted and some of the characters of the first two are missed. The scene of the first act is at noon in the restaurant, with people coming in hurriedly to eat. The second act shows the same café at midnight, with a party in progress given by the head waiter in honor of the cashier. The third act shows the café changed into the office of the capitalist. Julie McCree as the head waiter, Con, makes the part agreeably funny in so far as the libretto gives him a chance. He is a sort of Kid Burns. Nena Blake furnishes her part, that of the cashier, with the proper appearance of beauty, looking quite the dimpled darling that Con calls her. Lee Kohlmair makes a fine character of the German baron. It stands out by far the best example of the art of the actor. The part is immensely popular with the audience. Frances Demarest is fetching as Mrs. Jesse Sears and sings most pleasingly. George Drew Mendum as the love-sick waitress delivers her smart "come back" speeches in her characteristic, bitful manner and evinces her well-known talent under the difficulties of a too sentimental role. Arthur Sanders as the magnate, à la Ryder in The Lion and the Mouse, does it well. The Eddie Foy broiler number catches the audience and is a big hit, one girl making up with remarkable exactness. The cast includes Zeke Colvin as the reporter, William Robinson as the cook, Tell Taylor as Harold, Phynette Ogden as the chorus girl, Johnny Fogarty as the Skinny, Hamilton Coleman as an undertaker. There are Anna Held girls, college men, waitresses, stenographers and brokers, and Mr. Kohlmair gives Warfield imitations.

Under Southern Skies was exceptionally well played at the Great Northern last week and drew well. The company, one of the best seen in the old favorite in recent seasons, included Willard Perry, Viola Bancroft, Elsa Berold, F. E. Mortimer, Craig Meyers, Edward Mainard, Jessie Edwards, J. J. Hurley, George Kohler, Bessie Burns, Patrick Donahue, Annie Mortimer, Jeanette Woolf, Brownie De Mont, Kate Morris, Mano Nichol, Alice Duprey, Kate Morris, and Etta Long.

A Daughter of Judah, under the direction of Scott and Raynor, will open on Aug. 28. Ma's New Husband, under the same management, will open on Aug. 28.

The bills this week: Grand Opera House, The Red Mill, with Montgomery and Stone; Studebaker, Artie; College Theatre, The Woman in the Case; Great Northern, The Vanderbilt Cup; Bush Temple, The Marriage of William Ash; Colonial, Brewster's Millions; Powers, The Chorus Lady; Illinois, The Man of the Hour; Whitney, A Knight for a Day; La Salle, The Girl Question; Columbus, The Mysterious Burglar; Bijou, Chinatown Charlie; Academy, Nellie, the Beautiful Cloak Model; Alhambra, King and Queen of Gamblers; Criterion, The Peddler; Pekin, minstrels.

Dorothy Vaughn has been engaged to play the widow in the new production of The Girl Over There, in which Mabel McGain will have the featured role. Elsie Crescy and George Lemming, formerly at the People's, will be in the company. OTIS COLBURN.

ST. LOUIS

Helen Bertram in Stock—The Toast of the Town—Gardens Closing—A New Paper.

(Special to The Mirror.)

St. Louis, Aug. 26.—Helen Bertram began a two weeks' engagement at the Suburban Garden Sunday night in Jane, and the former prima donna is scoring a pronounced success, as the crowded houses attest. Her billet calls for straight comedy, but she interpolates vocal numbers which show her voice is as fresh and of as great compass as when she sang leading roles for the old Bostonians. In the cast with her are John T. Doyle, Al. W. Fremont, P. D. Quin, C. W. Beach, Helen Courtney, Corinne Cantwell, and a newcomer, Blanche Levering. Miss Bertram's farewell week, which also closes the Suburban season, will be the farce-comedy, A Scrap of Paper.

Opette Tyler attained her best triumph the previous week at the Suburban in The Toast of the Town. She was given fine support by Mr. Van Buren. Miss Cantwell as Mistress Roxana was a rival of Miss Tyler in the generous applause given. Her work in St. Louis easily promises great things for her future.

With cooler weather The Four Corners of the Earth proved a fine attraction at Havlin's. It is a Western play and one of last season's successes.

Delmar Garden closes this week with The Office Boy. This is new in stock work and three songs made strong hits: "I'm on the Water Wagon Now," "I Never Had to Work," and "Mamie O'Hooley." A real horse race was introduced, something not shown in the original presentation. The Gelsa last week proved a high class attraction. Miss Deyo as Mollie Seamore, Miss Rhoda as O Mimosa San, John E. Young as Wun Hi, and Frank Rushworth as Reginald Fairfax were well received.

Minnie Seligman and William Bramwell in the farce, A Dakota Widow, are top liners this week at the Columbia. Charles Wayne, assisted by Gertrude De Roches and company, is another strong card in a vaudeville novelty entitled Ten A. M.; or, The Morning After.

Forest Park Highlands still draws well in straight vaudeville. Numerous fraternal and secret societies have been holding annual picnics at this garden, which insures big crowds. Hoicome's Band has proven popular, and Anna Gelsler Woodward, the soprano, was a versatile and thorough artist in operatic and ballad music. Emma Partidge, a soprano from Louisville, succeeds her.

Thais Magrane retains her popularity at West End Heights Garden in the English comedy, Why Smith Left Home, this week.

The feminine contingent of The Man of the Hour, which comes to the Olympic on Sept. 1 to open that house, is led by Frances Ring, Mabel Van Buren, and Kate Lester. The play revolves around Miss Ring, who played leads in The College Widow and The County Chairman. She is a sister of Blanche Ring. Miss Van Buren is favorably known in ingenue roles, and Miss Lester is a high class impersonator.

Frank Moore comes to the Century on Sept. 1 in the leading role of The Heir to the Hoarsh, Helen Lackaye, who has become Mrs. Harry J. Riddings since her last visit here, will play the lively widow, Kate Brandon.

The Yankee Regent succeeded David Corson at the Grand. It is a clever musical show. Book and lyrics are by Irving A. Lee, the professional name of I. L. Blumenstock, of St. Louis. Ben Jerome did the music. He produced the music in the Isle of Spice and The Royal Chef. The Yankee Regent came from Chicago, where it had a pronounced vogue at the Garrick.

Kate Barton's Temptation, by Lillian Mortimer, authoress, is the current bill at the Imperial. Ida Russell, known as the original stage Bowersy Girl, won the audiences from the start as the star. Ray Raymond, a comedian and singer, made as great a hit in The Candy Kid last week as when he appeared here before in The Cowboy Girl.

Harry Bryant's extravaganza company is the attraction at the Gayety this week.

The Fay Foster Burlesquers are the bill at the Standard, following the Jolly Grass Widows. The Fay Foster show begins with a skit, Dress Parade, and closes with an up-to-date travesty, Manila Bay.

Theatrical circles in St. Louis are interested in the initial number of Ye Summer, a weekly theatrical magazine which is to begin publication early in September. Ye Summer is to be edited by local newspaper men for patrons of the theatre. It will have ninety-six pages the first issue. H. L. Gates, formerly an Eastern critic, will be managing editor. GEORGE H. MOSSER.

BOSTON

The Belle of Mayfair—The Shoo Fly Regiment—Eight Bells—Beaton's Gossip.

(Special to The Mirror.)

BOSTON, Aug. 26.—One week more and things will be in full swing with every local house open. To-night one of the first-class places of amusement threw open its doors, the Hollis Street, and another, the Bowdoin Square, began its regular Winter season, while the Castle Square began the final week of its Summer season.

The season at the Hollis was ushered in with a splendid performance of The Belle of Mayfair, and many of those who passed across the threshold stopped a few moments to shake hands with Charles Rich, the acting manager of the house, who has just returned from a pleasant trip abroad. The interior of the Hollis has been put in splendid shape for the season, and judging by the large audience The Belle of Mayfair promises to prove a most successful engagement. All the old favorites are in the cast.

The Shoo-Fly Regiment, with Cole and Johnson as the stars, began an engagement at the Globe Theatre to-night before a large audience, which included a large contingent of the negro population of Boston, with whom these comedians are popular. In the company is Nettie Glean, who made a great hit with her toe dancing.

The many friends of the Brothers Byrne were out in full force to-night at the Grand Opera House to enjoy the remodeled Eight Bells, which has entertained the crowds of theatregoers these many seasons. Full of acrobatic stunts and tricks of an intricate mechanical character, this piece is one of the best things of its kind before the public.

Flotow's Martha, always a most popular opera, began the final week of the Summer season at the Castle Square Theatre. Clara Lane and Lois Ewell are alternating in the title role, and Harry Davies and Henry Taylor are dividing the part of Lionel during the week. The production has been staged by Frank Rigo, of the Metropolitan Opera House company, who was especially engaged. Next Monday the regular season at this house will begin with a carefully prepared performance of The Serenade, for which a number of extra people have been engaged, including Jack Henderson in the role originally played by Barnabee when The Bostonians used to sing it.

The last performances of The Green Bird were begun at the Majestic Theatre to-night when the strings to negro music took effect, the entire house having been bought by the Commercial Telegraphers' Union. Interest in the piece largely centered in the appearance of Henry Norman in the role of the Cannibal King, who succeeds George Schiller. Mr. Norman gave an entirely new conception of the part and his work was highly enjoyed. Next Monday the regular season at this house will be ushered in with the Casino play, Fascinating Flora.

With Charlotte Hunt in the leading role, the regular season at the Bowdoin Square was begun to-night with a largely attended performance of Man to Man. Both Miss Hunt and Clayton Legge, the leading man, were most warmly welcomed, and the entire company played unusually well.

The indications are that the Boston Theatre, under Lindsay Morison's management, is in for a good season. Already more than 800 subscriptions have been registered at the box office, and the advance sale for the opening week, beginning Labor Day, has already been enormous. Mr. Morison has secured twenty of the best and strongest plays, such as The Christian, Zaza and the great Drury Lane success, Cheer, Boys, Cheer, and this latter piece he is to offer as a special holiday attraction. The interior of the auditorium looks delightfully cheerful, fresh and artistic. As the stage has been used by carpenters and scene painters preparing the settings for The Pit, the opening attraction, the company has been rehearsing on the stage of the Park Theatre.

A new member of Mr. Morison's executive staff who comes from the other end of the city is William Lothrop, who has accepted the position of treasurer of the Boston Theatre. Mr. Lothrop, who has been on the staff of the Howard, is a brother of Carl Lothrop of B. P. Keith's staff, next door. In the box office one sees the smiling countenance of R. A. Jones, who occupied a similar position for John Craig when he was at the Bijou Theatre all last Winter and during the past Summer at the Globe Theatre. Assisting him in the box office is Joseph Coughlin, another favorite, who will be recalled as having been at the Orpheum last Winter and more recently at the Castle Square.

W. D. Andreas, of the Park Theatre, is back from his trip through the West, which he took with Mrs. Andreas. He reports the trip over the Great Lakes from Buffalo one of the most delightful excursions to be had in this country. Mr. Andreas is now busily engaged with the preliminaries incident to the opening of his house on Labor Day, when Bostonians will have their first opportunity of seeing The Spell, which promises to be one of the much talked of plays of the season. The occasion will also be of special interest, as it will be the first time that David Kessler will be seen here as a star. Ida Con-

CURRENT AMUSEMENTS.

Week ending August 31.

- ACADEMY OF MUSIC—McIntyre and Heath in The Ham Treen—3d week—17 to 24 times.
AERIAL GARDEN—Closed Aug. 24.
ALHAMBRA—Vaudeville.
AMERICAN—Edna, the Pretty Typewriter—9 times.
ASTOR—Raymond H. Hitchcock in A Yankee Tourist—3d week—16 to 22 times.
BELASCOS—Commencing Aug. 31—The Rise of the Rancho.
BIJOU—Closed Aug. 17.
CASINO—Fascinating Flora—15th week—107 to 113 times.
CRITERION—The Dairymaids—1st week—1 to 7 times.
DALY'S—Commencing Aug. 31—Margaret Anglin and Henry Miller in The Great Divide.
DEWEY—Twenty-first Century Mads.
EMPIRE—Commencing Aug. 31—John Drew in My Wife.
FOURTEENTH STREET—The Singing Girl of Killarney—9 times.
GARRICK—Frances Wilson in When Knights Were Bold—2d week—7 to 13 times.
GOTHAM—Brigadiers Burlesquers.
GRAND OPERA HOUSE—The Boys of Company B—96 times, plus 2 to 9 times.
HARLEM OPERA HOUSE—Stock ec. in An American Comedy.
HERALD SQUARE—Eddie Foy in The Orchid—21st week—157 to 163 times.
HIPPODROME—Commencing Aug. 31—Pioneer Days and Neptune's Daughter.
HUDSON—Commencing Aug. 29—Robert Edison in Classmates—1 to 4 times.
HURTING AND SEAMON'S MUSIC HALL—Clark's Runaways.
JARDIN DE PARIS—Closed Aug. 23.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KEITH & PROCTOR'S 230 STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock ec. in Hearts Aflame.
KNICKERBOCKER—The Alaskan—3d week—15 to 21 times.
LIBERTY—The Follies of 1907—47 times, plus 1st week—2 to 8 times.
LINCOLN SQUARE—The Red Feather—8 times.
LYCEUM—Grace George in Divorcées—54 times, plus 3d week—13 to 20 times.
LYRIC—The Lady from Lane's—2d week—9 to 16 times.
MADISON SQUARE GOLF—The Maid and The Mill—Bonnie—10th week—66 to 72 times.
MAJESTIC—Commencing Aug. 30—The Other House—3 times.
METROPOLIS—His Great Secret—9 times.
MINER'S BOWERY—Washington Society Girls.
MINER'S EIGHTH AVENUE—Nightingale Burlesquers.
MURRAY HILL—Sam Scribner's Show.
NEW AMSTERDAM—The Round Up—1st week—1 to 8 times.
NEW STAR—The Great Express Robbery—9 times.
NEW YORK VAUDEVILLE.
PARADISE ROOF—Vaudeville.
PARTOR'S—Vaudeville.
SAVOY—The Man of the Hour—39th week—308 to 315 times.
THALIA—The Gambler of the West—9 times.
VICTORIA—2d week—31 to 38 times.
WALLACK'S—The Time, the Place, and the Girl—4th week—25 to 32 times.
WEST END—Commencing Aug. 31—Van den Berg Opera in Martha.
YORKVILLE—Nat M. Willis in A Lucky Dog.