

### Scalpers

New York Season Has Proved Fine Harvest for Managers Who Let Agents Sell the Tickets

CONFIRMING and continuing remarks made in this column last Sunday arent prosperity at the theaters: A returned wanderer who has sojourned in New York for the last few weeks brings some word as to conditions at the theaters there. First of all items is that the Broadway houses have put on an additional tariff, now asking \$2.50 for what sold a year ago for \$2. It is, says this man, who is wise in the ways of the world, a waste of time to go to the box office of a New York theater to purchase a ticket; they are always sold out. If you want to see a show in Gotham it is necessary to negotiate through the newsdealer at the hotel you intend. This will always bring the tickets required, at the very moderate premium of \$1 per sitting, so that seats only cost the purchaser \$3.50. Other things are in prospect making the evening at the play one of great enjoyment to the man who doesn't care what happens to his money.

One of the amusing sidelights on this situation is the terrific fight the theater managers of New York are making on the "scalpers." In a recent issue of the Mirror was contained a pronouncement that tickets purchased from scalpers would not be honored at the door, and that any sidewalk vendor detected in carrying his nefarious traffic would be prosecuted to the limit of the law. All of which camouflage fools nobody. Managers of theaters easily may know the disposition of large blocks of tickets at any time, and give people who patronize their credit with little sense when pretending to bitterly oppose scalping all the while they are permitting the sale of tickets at hotels or other "agencies" at advanced rates. The scheme is as transparent as some of the costumes in the Winter Garden chorus used to wear, said costumes being chiefly powder. People do not particularly relish being held up, but they resent being treated as ninnyas into the bargain. Something will overtake those bandits of Broadway one of these fine days.

Chief among the productions of the season in New York is that in which George Arliss is playing the role of Alexander Hamilton, in the play called "Hamilton." Critics have given a verdict to the effect that Mr. Arliss' characterization of the young American statesman is more effective than was his remarkable performance of Disraeli, with which Omaha folks are familiar. The action of the play covers a page in American history of intense interest to all, and deals with the selection for the place of secretary of treasury in Washington's cabinet. A number of historic figures move as human beings through the drama, and its course discloses the fact that politics and intrigue in those days were much the same as they are now, and some of the episodes on which the serious turns show that idols yet may have feet of clay. The drama itself is not expected to be highly praised by reviewers, but the playing of Mr. Arliss and his associates is hailed as proof that the art of the theater is not decadent in America, admitting the present supremacy of the lighter forms of entertainment. It is not at all likely that Mr. Arliss will leave the Knickerbocker for a tour this season.

Thirty-seven theaters in the Broadway district are running full blast now, and others are getting ready to open. The \$2 moving picture houses are also doing business, the vaudeville theaters are jammed at each performance, and the outlying or "neighborhood" houses are sharing in the general prosperity. From a monetary standpoint the stage in America was never doing so well as now. It is curious to note, though, that of the thirty-seven theaters advertising high grade attractions for the New York public, the Knickerbocker, at which Mr. Arliss is playing, "The Republic," when the two Barrymores and Constance Collier are playing "Peter Ibbetson," at the Lyric, when Guy Bates Post is making a success of "The Masquerader," and the only ones that put forth a serious appeal. All the others are purveying the light and fluffy, musical comedy or comedy without music, or else the bald and unashamed melodrama. The revival has not yet touched deep enough to unlock the spring of real worth, apparently. But maybe Gotham is not a good gauge by which to test the situation. People there are gay; they are in the very swirl of the most wonderful tide of dollars ever loosened in this world, and life has no serious aspect for them, once the lights begin to twinkle and the tide of life turns northward across the bridge. However, even in the hours of daylight may be, when nightfall comes all bets are off. "No sleep till morn, when youth and pleasure meet," is good for New York now as it was an hundred years ago at Brussels, or has been everywhere, world without end. The trouble is, New York sets the fashion for the country in the matter of the theater, just now, and, whether we like it or not, we are required to take what is sent from there or do without. And there you are.

Would you marry for love or money? This question is asked and the riddle is solved in "Which One Shall I Marry?" which comes to the Boyd today for four days, with matinee today, Tuesday and Wednesday. The theme is of a modern young girl who is sought in marriage by two men, one rich and the other poor. She has a preference for the poor man, but her family all urge her to marry the rich one. In her perplexity she prays that she may be allowed to know what the future would be to her as the wife of each. The second act is the allegory in which this information is made clear to her.

"The Road to Happiness" will be presented by the Brandeis Players at the Brandeis theater during the coming week. Says a well known New York critic: "The difference between Mr. Lawrence Whitman's play, 'The Road to Happiness,' as it is being presented here, and many other rural dramas of its kind is that the author seems to have lived what he is writing about, and the players seem to believe thoroughly in what they are

## At the Theaters



At the Boyd  
**Anna Held**



**Marjorie Davis**  
BRANDEIS PLAYERS



**Helene Hamilton**  
At the Orpheum



**Jere Delaney**  
At the Orpheum



**La Clavelita**  
AT THE BOYD



**Ruth Lee**  
At the Boyd



**Florence Tanner**  
AT THE GAYETY



**Jay Baker**  
AT THE EMPRESS

doing. The dog, the old horse, the hen roosting on the rafters, the ginger cookies that Eva bakes for Jim—all these are the real things, not only the cookies, but the young people themselves; they represent the feelings of those who have grown up in a small town and liked it." Mr. Minturn plays the leading part of Jim Whitman in "The Road to Happiness."

Anna Held is coming to the Boyd next Thursday for three nights in her latest and what is said to be her greatest musical comedy success, "Follow Me." Miss Held's career in America has been exceptionally brilliant. She has appeared at the head of many of the most gorgeously mounted and most brilliantly executed musical comedies of the period. Among these may be chronicled "Miss Innocence," "The Parisienne Model," "The Little Duchess" and "Papa's Wife." Miss Held comes to the Boyd as the sole owner of "Follow Me," in which she is said to have achieved at the Casino, New York, last season the greatest success of her career. The piece has an interesting story of love intrigue, a cast of leading Broadway favorites, a chorus of exceptionally beautiful girls, scenic equipment embracing three scenes that give "Follow Me" the name of the most gorgeous musical production ever seen in New York, and admittedly the most wonderful gowns ever worn in any production, some that grace the forms of chorus beauties alone costing as much as \$1,000, while Miss Held's most remarkable sartorial display she has ever shown—Parisienne finery that cost \$15,000 to make. "Follow Me" comes in its entirety just as it scored a sensational success in New York.

Tales of adventure, strange lands with tropic scenes and seas, rites and customs of another day, and underneath it all such a tale as makes the red blood thrill have gone to the making of "The Flame," which Richard Walton Tully is to present at the Boyd theater for three days commencing Thursday, October 18. Mr. Tully is not unfamiliar with the welding together of such elements into an entertaining play for he gave to our stage "The Bird of Paradise" and "Omar, the Tentmaker." It is said that in "The Flame" he has once again scored in producing such a play as has a wide appeal to all classes of playgoers. It is a big production which he sends, for in this respect he bears comparison with "Ben Hur," "The Garden of Allah" and such other dramas.

Harry B. Watson and Jere Delaney are the chief comedians in the melange of music and fun called "Rubeville," offered this week at the Orpheum as the headline attraction. Austin Webb will contribute a one-act comedy, "Hit the Trail," especially featured. A general store dispensing merchandise and gossip is the scene of the production, "Rubeville." The instrumentalists comprise a band of instrumentalists and a male quartet. The comedy in which Mr. Webb appears is not a Billy Sunday travesty. Five players are required for the presentation of the one-act play. Hamilton and Barnes are to offer a skit called "Just Fun." Senor Westony, the Spanish pianist, has just finished a tour of the world. His vaudeville program, while embracing classical numbers, has a decided popular trend. "The New Bellboy" is to be the offering of Ben Deely, assisted by Emmet Briscoe. Grace and charm are combined in the act to be contributed by the Dancing Tyrelis. Darto and Rial-

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to are balancers, jugglers and pantomime comedians. For its exclusive display of motion pictures the Orpheum Tr. vel weekly is to show insect destroyers of gardens and scenes in the country of Isiano, Tangier and Morocco.

The Twentieth Century Maids will be seen all week at the popular Gayety theater, when they will present a production which will afford diversion in good measure. These Twentieth Century Maids are an up-to-date lot of girls, and no matter what praise is bestowed upon the principal of the company, the audiences never forget to rave over the choristers. They act their part in the production without affectation—at least, it does not appear to be affectation, for the girls impress one as being to the manner born. They are skillful and energetic dancers and possess no small degree of vocal supremacy. Altogether they prove a most worthy feature of a show which aims at perfection in every department. Jim Barton heads the cast as principal funster. Today's matinee starts at 3. Beginning tomorrow, there will be a ladies' matinee daily all week.

The bill at the Empress theater this week is headed by the Musical McDonalds, who present a musical number using both standard and novelty

instruments. "Finders-Keepers" is the title of a one-act comedy-drama play, with a brand new idea as the keynote, which will be presented. Princess Olga and her leopards is the best advertised troupe of wild animal performers in the whole world, as Princess Olga for years has performed the most hazardous feats with wild beasts in the Selig photoplays, especially in "The Adventures of Kathlyn," where she made lions, tigers and leopards obey her will. Roth & Roberts present a comedy talking act which they call "The Wop and the Cop."

An added interest in the production of "The White Slave," at the Boyd for four days next Sunday will be the appearance of Aurelia Allison, a 19-year-old girl, in the character of Liza, the principal role. She is the youngest of a line of actresses who have played this part and it is said that her work evinces talent of a high order.

**Retreat of Germans to Be Shown at Orpheum Soon**  
While history is being made on the battlefields of Europe, the British government is recording it on the film that the present war may be retold accurately and vividly in the future. William K. Vanderbilt has arranged with

the British government to exhibit various of these pictures throughout the United States, the proceeds of such exhibitions to go to various organizations active in the relief of the distress of the conflict. Already \$300,000 have been given to the American ambulance corps. Martin Beck has secured the exclusive rights to present these pictures for the Orpheum circuit and will show them at the Orpheum, starting Sunday, October 14. "The retreat of the Germans at the Battle of Arras" shows the drive of the allies in every detail. It brings to every spectator the dust and smoke and din and death of actual warfare. The terror and excitement of the colossal struggle with one army of millions driving another before it, bring to your realization probably for the first time just what modern warfare really means. The heroism of the British forces and the gallantry of the French, marvelous test of strength and courage of

every soldier on the western battle front is vividly portrayed. In fact the pictures of "The retreat of the Germans at Arras" unrec'd before you the the lines where are located the hospitals, the supplies, the ammunition stores and the reserves to the retreat from one line of trenches to another of the vanquished Hun.

**Empress Garden Offers New Cabaret Singers for the Week**  
Exceptional amusement is promised patrons of the Empress Garden starting today. Mack Lewis, who was delayed last week, will surely make his appearance. He comes direct from the New York Hippodrome. As a special added attraction Jean Lewis will also be on the program. She is said to have a stunning wardrobe of gowns and is a singer of songs, both "rag" and ballads. Continuous mu-

sic is now being supplied, while the appetizing food of both the main dining part as well as the new cafeteria that has just been opened continue to play to capacity business.

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Played by Wm. Hodge for Three Successful Seasons.

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Next Week—"Just a Woman."  
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SEATS MONDAY—Prices: 50c to \$2.00 Matinee, 50c to \$1.50.

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By the Author of "The Bird of Paradise."

The desire for motherhood is instinct in you all. That is the summation of a well spent life. Richard Walton Tully in his play has idealized this great spirit and "The Flame" of the play is the child which will carry on the race. Every woman will understand and love it, every man be stirred by its dramatic intensity.

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