BEFORE THE FOOTLIGHTS

JOSEPH WHEELOCK, JR. In "Just Out of College," at the Grand Opera House.

ROSE BEAUMONT. At the West End this week.

ELIZABETH KENNEDY. In "Mizpah," at the Academy.

ANNIE B. WHITE. At Keith & Proctor's Twenty-third Street Theatre this week.

FRITZI SCHEFF. At the Harlem Opera House this week.

CHARLES DALTON. In "Mizpah," at the Academy.

SEMI-RELIGIOUS PLAYS.

"Prince of India" at the Broadway—"Mizpah" at the Academy.

Drama of a semi-religious cast will be the feature of the week. It will be seen at the Broadway Theatre and at the Academy of Music.

At the Broadway Theatre to-morrow night the "Prince of India," dramatized by J. I. C. Clarke from General Wallace's novel, will have its first hearing in this city. It is staged, of course, with elaborate scenery, for which the period and plot of the play furnish ample opportunity. The story tells of the fall of Constantinople and of the loves of Prince Mahomet and Princess Irene. The leading character, however, it will be remembered by readers of the book, is the Wandering Jew of legend, the Prince of India of the story. He walks through the drama like Wotan. A feature of the production will be the special music composed by Horatio Parker.

Klaw & Erlanger have selected a long cast. Emmett Corrigan, who will be remembered as the original Sheik Ilderim in "Ben-Hur," will play the title part. William Farnum will impersonate Prince Mahomet. Adelaide Keim will play Princess Irene. Other leading parts will be acted by Boyd Putnam, Julius McVicker, Harrison Armstrong, W. H. Leyden, Julie Herne, Adele Davis, Marshall Farnum, Monroe Salisbury, Florence Chase, Lucille Fallon, Elsie Smith, Agnes Mark and Jane Burdette. Matinee performances will be given on Wednesday and Saturday afternoons.

At the Academy of Music "Mizpah," a drama in blank verse by Ella Wheeler Wilcox and Luscombe Searelle, will be shown to-morrow night. Copies of this play, which is a melodrama based on the story of Esther, are available in book form, wherein the reader may distinguish, thanks to a careful use of italics, just what portion of the text came from the pen of Mrs. Wilcox. In the cast of one hundred are Charles Dalton, an actor best remembered for his work in "The Sign of the Cross"; Frank Losee, Edward J. Mack, Harry Brennan, Thomas Quinn, Harry MacFayden, Elwyn Eaton, F. W. Elliott, Albert Lang, Miss Elizabeth Kennedy, Miss Lillian Lamson, Mrs. Louise Rial, Miss Gertrude Wolfe and Mlle. Arnoldi, premier danseuse.

To-morrow evening, also, a new piece will be disclosed at the Knickerbocker Theatre, which promises to be of interest for two reasons: Victor Herbert has supplied the music and Montgomery and Stone, of "Wizard of Oz" fame, are to supply the fun. Mr. Blossom is credited with the libretto, which he entitled, "The Red Mill." The scene is not laid in Paris, however, but in Holland. Montgomery and Stone are not this time toy men, but real live New Yorkers mixed up in a Dutch romance.

David Warfield will close his phenomenal run in "The Music Master" at the Bijou next Saturday, and on October 1 he will settle down for a full season in Boston. Not the least remarkable part of this run is the fact that this fall—the third season in New York—the business has been just as large as ever. He could stay here, apparently, another winter.

Miss Bates, in "The Girl of the Golden West," continues at the Belasco.

Mr. Crane, in "The Price of Money," at the Garrick, has several performances yet before the revival of "She Stoops to Conquer" begins.

"The Hypocrites," at the Hudson, continues the most popular play in the city.

Drew, in "His House in Order," is keeping the Empire full.

Miss Hattie Williams, in "The Little Cherub," continues to good business at the Criterion.

Harry Bulger, in "The Man from Now," enters on his last week at the New Amsterdam to-morrow.

Jesse Lynch Williams's play of newspaper and political life in New York, "The Stolen Story," comes to the Garden Theatre on October 2. The seat sale begins next Thursday.

E. F. Albee, of the Keith & Proctor theatres, has made arrangements for the production by the stock company at Keith & Proctor's One-hundred-and-twenty-fifth Street Theatre of Channing Pollock's play, "The Little Gray Lady." This will be its first production by a stock company. The play will be produced on October 8. By the terms of the contract Mr. Albee secures the entire original production. Miss Beatrice Morgan will play The Little Gray Lady and others in the cast will be Paul McAllister, Agnes Scott, William Norton, Robert Hill, George Howell, Albert Roberts and Riley Chamberlin.

Miss Rose Stahl's characterization of the typical chorus girl in James Forbes's comedy, "The Chorus Lady," continues to attract capacity audiences to the Savoy Theatre.

"The Lion and the Mouse" will reach its 400th performance at the Lyceum Theatre on Tuesday, October 30. The occasion will be marked by the distribution of souvenirs.

Miss Cahill begins her last two weeks in the jolly musical farce, "Marrying Mary," at Daly's to-morrow.

"Clothes" continues at the Manhattan Theatre.

Lew Fields, in "About Town," at the Herald Square Theatre, is doing better business every night.

"Mrs. Wiggs of the Cabbage Patch" continues at the New York, and Miss Ellis Jeffreys at the Liberty.

At the Lyric Theatre on Monday evening Bertha Kalich will begin the third week of her New York engagement in "The Kreutzer Sonata."

"The Tourists," at the Majestic, with Richard Golden, Julia Sanderson, Alfred Hickman and Vera Michelena, has proved one of the musical hits of the town. The return of Alfred Hickman to the cast has added to the comedy feature of the piece. "The Tourists" promises to stay at the Majestic a good part of the winter.

"My Lady's Maid," which is English made, continues at the Casino.

Rehearsals for "The Belle of Mayfair," the latest Leslie Stuart musical comedy, now running at the Vaudeville Theatre, London, will be called on Monday by Thomas W. Ryley, who was responsible for the first of Mr. Stuart's productions in this country, "Florodora." The novelty in the production, if arrangements can be successfully completed, will be the importation of the twelve show girls now appearing in the piece in London. "The Belle of Mayfair" will be presented at Daly's Theatre about the end of November.

Daniel Frohman announces that the sale of course tickets for the Burton Holmes "travelogues" at the Lyceum Theatre will begin on Monday, October 1. Mr. Holmes will deliver two identical courses this season, five Sunday nights, beginning October 7, and five Monday matinees, beginning October 8.

The "travelogues" for 1906 will include "Cairo, the Egypt of To-day"; "The Nile, the Egypt of Yesterday"; "Naples and Near By, the Beauty Spots of Southern Italy"; "Athens and the New Olympic Games," and "Vesuvius in Fury; the Great Eruption of 1906." The illustrations for these lectures, both views and motion pictures, will surpass in interest any other of Mr. Holmes's pictorial displays.

"His Honor the Mayor" leaves Wallack's next Saturday to make way for George Cohan's new play, "Popularity," with Thomas Ross as the star.

With the beginning of the cool weather the Hippodrome business has increased, both matinee and night. Miss Rose Wentworth, in an attractive equestrian act, is a newcomer. The Uessens, in head balancing feats; the Merkel sisters, acrobats; Mlle. Allarty and her trained camel; the Althoffs, in a daring equestrian act; Marceline, the clown, and the ride on motor cycles in midair of the Tom Davies Trio have all met with popular approval.

The advance made in the last few years in the science of sailing through the air is shown in a series of remarkable cinematograph views now being exhibited at the Eden Musée. The aerial art has been brought to a much higher state of perfection in England than in this country, and the views show the members of the Ranelagh Aerial Club holding their weekly contests. As many as eight and ten balloons are seen competing for the prizes. Some exciting and amusing experiences are witnessed at these friendly races through and above the clouds.

Tony Pastor is still putting on good shows at his theatre. This week he will present to his patrons a cast composed of such well known acts as Miss Gracie Emmett, Irish comedienne, assisted by her company, in an entirely new and original German comedy; Miss Estelle Wordette and company, in their "Honeymoon in the Catskills"; J. Aldrich Libbey and Wathryne Trayer, in their musical comedietta; the Three Famous Nudos, in their acrobatic novelty, "The Frame of Life," and Howard and Linder.

At the Colonial Theatre this week Mr. Williams offers a bill which contains five acts entitled to headline honors, but The Fays are assigned to the head of the list. The other stars are John C. Rice and Sally Cohen, presenting their one-act comedy skit, "All the World Loves a Lover"; Edwin Stevens, in his latest monologue; Will H. Murphy and Blanche Nichols, in "From Zaza to Uncle Tom"; the Rose de Haven Septet in "The Understudy"; Chris Richards, eccentric London comedian; Herbert's Dogs; Lydia and Albino, equilibristic stars. The Vitagraph will show new and interesting pictures.

Percy G. Williams announces that he has signed contracts with William H. Thompson, the actor, who has recently been starring in "The Bishop," for a tour of Mr. Williams's houses, in a playlet by Clay Green, entitled "For Love's Sweet Sake." The engagement begins early in October.

At the Alhambra this week the bill will be headed by Arthur Prince, who will make his farewell appearance at this theatre, and will introduce an entirely new line of ventriloquial work. The list also contains Joe Welch, late star of "The Pedler" Company; Stuart Barnes; the Immensaphone, a musical novelty; Mlle. Marquis and her trained ponies; The Kochly Brothers, acrobats; Cook and Stevens; Nettie Vesta, vocalist, and as an extra feature Fred Karno's Comedy Company of fifteen players, who will present an entirely new pantomimic comedy, entitled "The Jail Birds." The vitagraph will show new pictures.

In the continuous programme at Keith & Proctor's Union Square this week Colonel Gaston Bordeverry, the rifle shot, has the headline honors. Toby Claude will try to captivate the Union Square audiences with her gowns and singing. The Willis Family, a musical specialty, will be retained for another week. Other features are: Lee Tong Fee, Chinese barytone; the Four Londons, in a casting exhibition; Dave Lewis, in his German monologue; Bartholdy and his troupe of trained cockatoos; Monroe, Mack and Lawrence, in a comedy sketch; Bert Marion and Sabel Deane, presenting a new comedietta; Kenney and Hollis, "conversationalists"; Texarkansas and Walby, in songs and dances; Mlit Wood, expert wooden shoe dancer, and others.

At Keith & Proctor's Twenty-third Street this week the Fadettes, an orchestra of thirty women, have been retained for another week. Max Witt's Four Singing Colleens will form a special feature of the bill. Julian Rose, Hebrew character delineator, occupies a prominent place in the bill.

The programme for this week at Keith & Proctor's Fifty-eighth Street Theatre includes Carleton Macy and Maude Edna Hall, who will be seen in the comedietta, "The Magpie and the Jay," for the first time on a New York stage. The Rossow midgets hold an important place in the bill. "That Quartet" is another feature. Others are Mathews and Ashley, in "A Smash-up in Chinatown;" Bailey and Austin, the Rooney sisters, Al Carleton, Alinei and monkey, and Mr. and Mrs. Allison, presenting "Minnie from Minnesota."

THE COMING COUNTY FAIR.

These are busy days in the office of Frank Melville, who is preparing to hold another New York County Fair in Madison Square Garden for three weeks, beginning one week from Monday. The gold framed mirrors and antique paintings on his walls look down upon the motley array of calicoes and sunbonnets, of jumpers and 10-cent hats, and upon a motley crowd as well.

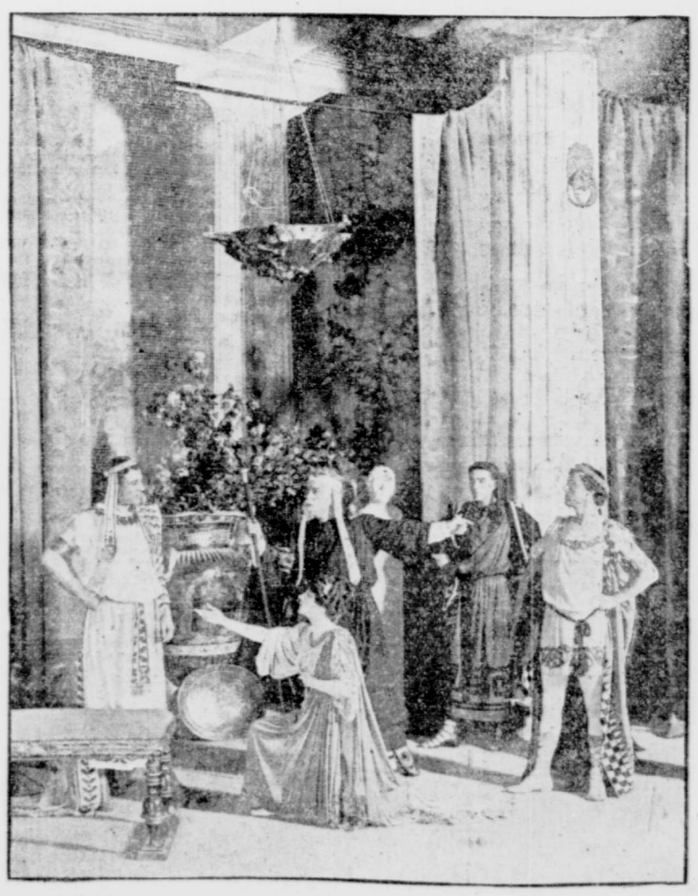
There are acrobats, circus performers, ambitious mothers trundling their babies, simpering manicure champions, Wild West horsewomen, farmers' boys and demure milkmaids, Irish singers and dancers, the best corn husker in Clinton County, the leading barn dance fiddler and announcer, professional Bowery spielers, farmers with gigantic pumpkins and curly tailed porkers, the ugliest boy in New York and the prettiest girl, for whom the rustic impresario advertised; the printers' devil waiting for the copy for the county paper which is to serve as a programme and catalogue in the Garden.

Farmers' Day will be one of the features of the fair. Every farmer who brings a cow, sheep or hog, a chicken, a goose, a duck, a pumpkin or a lighted lantern to the Garden will be admitted free that day, and there will be a parade of buckboards, buggies, phaetons and market wagons.

In the international infants' reunion, which will be held on the three Wednesday afternoons during the progress of the show, for one hour only, and which will be absolutely free, competing pretty babies, clever babies, fat babies, strenuous babies and tiny babies have already been entered.

SCENE FROM "THE PRINCE OF INDIA" AT THE BROADWAY TO-MORROW.

SCENE FROM "THE RED MILL," MONTGOMERY AND STONE'S PLAY.



SCENE FROM "A MIDSUMMER NIGHT'S DREAM" AT THE ASTOR.

LINCOLN SQUARE THEATRE.

The newly erected Lincoln Square Theatre, in Lincoln Square, 66th street and Broadway, will be opened on Tuesday, October 30, with Edward Peple's play of Western life, "The Love Route," now running in Chicago.

The Lincoln Square Theatre is the first theatre in New York built under the exacting new city fire laws. Special care has been taken to separate the stage from the auditorium in case of need. Instead of the ordinarily required asbestos curtain, to sever the stage from the auditorium, the Lincoln Square Theatre is protected by two fireproof walls, one a three-inch thick steel curtain weighing sixteen thousand pounds, and the other a water curtain.

The steel curtain falls into place by the burning or cutting of a rope. The water curtain operates automatically when subjected to 135 degrees of heat. By the pressure of a single button a child may force either one or both into place. The steel curtain is an improvement on the famous curtain in Chicago. The water curtain is the first of its kind, and is formed by the spurting of innumerable jets of water from the sides and the top of the proscenium arch. The sheet of water forced from these automatic sprinklers form a barrier to any flame. In addition to the usual automatic skylights required by law, the roof of the stage is equipped with ventilating chimneys designed to carry the smoke from the stage.

The automatic sprinkler system is supplied from a ten thousand gallon gravity tank, and, by the addition of what are technically known as pressure tanks, is capable of throwing water at all times at the rate of sixty pounds to the square inch. In consideration of these unusual and undemanded improvements the insurance officials of the city have made for the Lincoln Square Theatre, it is said, an insurance rate lower than that of any theatre in New York city or in any other city.

The general decorative design of the interior of the Lincoln Square Theatre is Louis XIV. The color scheme is built on a background of old rose. The drop curtain is the work of Matt Morgan, jr., and depicts a scene in the Orient made from some of Mr. Morgan's drawings when in India. Over the proscenium arch are three figures—Music, Drama and Poetry. This and the other decorations of the house—the ceiling, frieze, ornamental scroll work here and there about the pillars and on the walls—is the work of Herman H. Ruifs, the artist who is responsible for the decorations of the banquet hall of the Hotel Majestic.

There are 1,603 seats in the auditorium. The stage is 43 feet deep and 90 feet wide. From the stage floor to the gridiron above the measurement is 70 feet 2 inches. For the comfort of the players, twenty-one model dressing rooms have been arranged in the building adjoining the theatre proper, and fitted up with every appliance for comfort and safety.

NEW ELMENDORF LECTURE COURSE.

Will Include Illustrated Talks on Holland, Switzerland and Italy.

Dwight Elmendorf, the travel-lecturer, has returned to his home in New York after a successful summer trip. Among the motion pictures which he will show this fall are some taken during the coronation of the King and Queen of Spain. A picture of remarkable clearness shows the young King and his bride descending the steps of the cathedral. Other pictures will portray eruptions of Vesuvius, and a remarkable motion picture of the last terrible upheaval will be shown. Mr. Elmendorf was not present during this last eruption, but he succeeded in purchasing the American rights to a picture taken by a foreign firm, whose representative was there during all of the eruption.

The subjects for Mr. Elmendorf's fall course of travel talks wills be "Holland," "The Rhine," "Switzerland," "Italy I" and "Italy II." This new course of five lectures will form a continued journey from Holland southward into Italy. For the Holland lecture, the dykes, the quaint windmills, and the people have been photographed.

For his lecture on the Rhine—Mr. Elmendorf obtained some motion pictures of the Rhine falls and of the journey by way of the Rhine into the mountains of Switzerland—In the third lecture, with Mr. Elmendorf as guide, his audience will make the ascent of the Jungfrau.

The fourth lecture continues the journey into Italy. Mr. Elmendorf will project some motion pictures of the Carnival of Venice and many "still" pictures in color of the cities, the life, the country and finally the art galleries.

The course of lectures in this city will be delivered at Carnegie Hall on five consecutive Sunday evenings, beginning November 11.

RECORDS OF ENLISTED MEN.

Identification by Finger Prints Now Required.

On September 1 the system of personal identification prescribed on April 7 by the War Department was placed in operation and a record is to be made of every enlisted man now in the military service and of every man who may hereafter enlist or re-enlist in that service. Circular 44 enjoins commanding officers to take such steps as may be necessary to insure prompt and complete compliance with the requirements of the order, and inspecting officers are charged to make special inquiry and report as to whether these requirements have been met. On September 1 the outline figure cards previously in use were discontinued, and hereafter the complete identification record, consisting of finger prints, personal description of the soldier, photographic negative and one print of the negative, will be forwarded to the military secretary of the army.

One of the most important features of this identification record is the impression of the fingers, as it is held that the finger prints of no two men are identical. It is absolutely necessary, therefore, that the finger prints shall be clear and the ridges distinctly outlined. There are two kinds of impressions, "plain" and "rolled." The former is secured by pressing the bulb of the finger on the inked plate, with the plane of the nail parallel to the plane of the plate, and then on the paper in the same manner. A rolled impression is obtained by pressing the side of the finger on the plate and then rolling the finger from one side to the other. After the impression of each finger separately has been taken a plain impression of all the fingers of the right hand is taken at one time. The outline on the opposite side of the prescribed form is then filled up and the personal description completed by noting on the outline figure the principal identification marks. Upon completion of this routine the soldier is required to sign his name in the place provided for "signature of soldier," and after being photographed it is assumed that the means for his identification are as complete as it is possible for human ingenuity to make them.

"TO BOUCH."

New Verb Coined by an English Critic.

By Max Beerbohm.

Already there is a small, proud company of persons, past and present, whose names have been absorbed into the language. Signor Marconi sits blushing between Mr. Pullman and Mr. Hansom, and not far off (though he was not the author, but the first subject, of the invention) sits Captain Boycott. And there is a higher dais than these, the dais reserved for those who have not hit on a mere discovery, or have a mere discovery hit on them, but have done in a superlative or supremely eminent manner something which a more or less numerous portion of the human race has essayed without distinction. Other prophets than Jeremiah have deplored the times they were born into; other statesmen than Machiavelli have been sly; but who so sly as Machiavelli, so bitter as Jeremiah? The one gives us an adjective, the other a noun. Others than Dr. Bowdler have expurgated the classics, but who so unswervingly?

To advertise one's self with great industry, but without discretion, to advertise one's self in such a way as to make people tired of one or sorry for one—what verb have we to describe compendiously this intricate and not uncommon form of activity? It is a great inconvenience that we have no such verb. It is a great convenience that we have in Arthur Bourchier one whose fatiguing industry and pitiable lack of discretion in self-advertisement are so signal as to suply our need henceforth. We shall get along very well with the verb "to bouch."

How well I remember the stream of documents that used to flow to me from the Garrick Theatre! How often would the management have been "obliged if I could find space for the inclosed paragraph!" . . . If anything can console me for having, two or three years ago, incurred Mr. Bourchier's wrath, and not having yet been forgiven for not thinking him a heaven-sent actor, it is that my letter box is freed from the strain of these communications.

Either just before or just after the burial of Sir Henry Irving in Westminster Abbey I read in some other paper—it may have been printed in many papers—a portion of a letter from H. B. Irving inviting Mr. Bourchier to act as chief steward. At that time Mr. Bourchier was playing in "The Merchant of Venice," and Mr. Irving had written that it seemed appropriate that "the latest Shylock" should bear a prominent part in the ceremony. That was a quite legitimate and graceful thing to say in a letter that cannot have been written with a view to publication. And then Mr. Bourchier has replied in the following terms: "My dear Harry: It will be the proudest day of my life." If Mr. Bourchier did not sanction the publication of that gem of epistolary tact, who was the thief who purloined it and held it up to a dazzled public? Unaware that Mr. Bourchier made any subsequent protest or apology, I assume that he held the gem up to us with his own hand, and I cite this action as a good instance of what I call bouching.

Another good though less obvious instance is the exclusion of E. A. Baughan from the first night of Mr. Bourchier's version of "Crainquebille." Possibly the actor-adapter would have preferred that no comparisons should be drawn between himself and M. Guitry or himself and M. Anatole France by the talented critic of "The Daily News," but I do not see in this preference the mainspring of his action. He must have known that he could not prevent Mr. Baughan from seeing him some other night, if Mr. Baughan were so disposed. He must have known that no one would sympathize with him, and that many people would be angry with him. He had tried a similar trick on Mr. Walkley, and after a lapse of time had apologized to Mr. Walkley, in order that the existence of his theatre might no longer be ignored by "The Times."

But what chance did I give him when I wrote here that "the average level of acting is lower in England than in France, or Germany, or Italy"? No one would dream of disputing this platitude. Doubtless there are in England certain mimes who would stand comparison with any mimes that any foreign nation could muster. But that our "average level" is lower than that of the three nations mentioned by me is a platitude of which I was so ashamed that I very nearly expunged it when I corrected the proof of my article. Yet this same platitude is, according to Mr. Bourchier, "an impertinent attack," and I am an "opponent" of his "craft," and I had been craftily waiting to attack the exponents of that craft while they were "away on their holidays," and am one of the "little Englanders," and am by Mr. Bourchier reminded that "the famous artist, Mr. Whistler," cared nothing about the criticism of any one who was not an "admitted master of his own craft," and am further reminded that I am not "master of any branch of the difficult art of acting."

Didn't he whom Mr. Bourchier would probably call "the well known lexicographer, Dr. Johnson," say something about fat oxen and their driver thereby killing with ridicule for ever the old fallacy that Mr. Bourchier roots out? But I don't summarize Mr. Bourchier's letter for the purpose of arguing with him. He knows as well as I do what fustian and balderdash it all is. Even while he wrote it he must have known. But he knew also, that some of the newspapers to which it was addressed would publish it. And so, again, regardless of other things, he bouched.

A brief philological note on the verb's form. Purists might prefer the form "to bourchier." But I have always felt that Mr. Bourchier's name ought to be spelled phonetically. I have always felt that the authorized spelling of it struck a discord as being horribly suggestive of Gallic finesse. "Boucher" has always seemed to me the desirable mode. Therefrom, corollarily, I have deduced the verb in question.

I look forward to the time when in every dictionary there shall be, between the explanations of "Bottony" and "Bouchet," "Bouch, v. tr. To advertise one's self with great industry, but without discretion; to advertise one's self in such a way as to make people tired of one or sorry for one. [Deriv.: Bourchier, an English actor.] Boucher, s. One who bouches."—Saturday Review.

TOBACCO CONCESSIONS.

When the French Government wishes to confer a favor on the widow—and sometimes the child—of a deceased civil functionary or officer, it grants her the concession of a tobacco shop. The Minister of Finances has just had the list drawn up for presentation to Parliament of the tobacco shops which he granted last year. They number 286, and among the beneficiaries are the widows of two Deputies and two Senators, of a colonial representative, a musical composer, an admiral, a general of brigade of marine infantry, a president of the Court of Cassation, a Public Prosecutor, a president of the Court of Appeal, a minister in the Cabinet of 1877, a professor at the School of Mines, a prefect, a sub-prefect, and a professor at the Agronomical Institute. Besides all these widows, the following individuals have during the year been granted tobacco shops—an ex-actress of the Comédie Française, who is the daughter of a "proscrit"; a father of seventeen children at Malay, in the Aisne; a franc-tireur of the war of 1870; and the father of a non-commissioned officer murdered in Madagascar.—London Globe.