

THE OPERA HOUSES

GENNETT Theatre

IRA SWISHER
Lessee and Manager.

Monday Eve'g, Oct 3d

The New York Casino's
Grandest Success

ARTHUR DUNN

In Sam S. Shubert's Gorgeous New
\$75,000 Musical Extravaganza

The Runaways!

Seven months at N. Y. Casino Thea-
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tirely suspended.PRICES—\$1.50, \$1, 75c, 50c 25c
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ing, September 30th, at West-
cott Pharmacy.

GENNETT Theatre

IRA SWISHER
Lessee and Manager.

Tuesday Eve'g, Oct 4th

Elmer Walter's

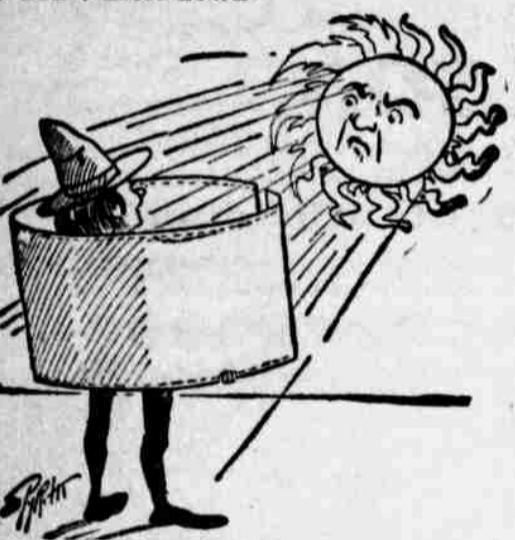
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Thoroughbred
Tramp.

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the seeds of success
sown by this comedy.Prices 50, 35, 25 and 15c.
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O. B. Medearis

AMUSEMENTS

"It's all very well to talk about me having a *chein* in that kissing song," complained Arthur Dunn, the diminutive comedian of "The Runaways," who causes a thrill of envy to percolate through the masculine portion of the audience when he executes his A Kiss for Each Day in the week specialty, assisted by the six beautiful widows, the star show girls of the opera.

"Kissing is all right and I don't say a word against these widows, but I think the public ought to understand that while it may look like a snapshot from the front I am earning my salary by hard work.

"In the first place it takes all the enjoyment out of a kiss to have a girl fussing about her gown all the time. If I am to do that kissing song I think those widows ought to discard those \$3,000 bunches of chiffon and lace and wear something that will stand for a little gentle embracing.

"The kiss may look good from down in front, but here's the line of talk I get handed out to me every time I try to kiss one of those widows:

"Don't you dare tear this gown or I'll have you settle the bill out of your own salary.

"While another is pursing up her lips in a way to inspire every man in the audience to apply for the job of understudy, I am informed to keep my distance and not dare rub the make up off her face.

"When I kiss another she gives me a sigh and murmurs "Thank goodness, that's over" and in spite of those cruel things I have to respond to an encore.

"People who applaud may envy me and may think they know something about osculation, but they don't know the pangs of anguish in stage kissing. My song is supposed to be A Kiss for Each Day in the Week, but I certainly have to work overtime. There are eight days in all of my weeks.

"Figure it out for yourself—six kisses to each chorus and five encores. There's thirty-six kisses. Seven performances a week two hundred and fifty two kisses. At the end of forty weeks ten thousand and eighty kisses, will be placed to my credit.

"Dancing anyway, the inconvenience of kissing a pretty girl on a ladder or on stilts. Instead of getting sympathy from the widows though, when I try to balance myself on stilts and look pleadingly for a kiss, a girl murmurs sotto voice:

"Lookout, you're going over, don't you dare tear my dress."

"I got six kisses while standing on my dear little golden ladder, but that isn't all that comes to me. While I'm singing Here's a Kiss for Monday and am trying to imprint a kiss on the girl's lips, she is trying to push the ladder away from that five hundred dollar bunch of feminine wearing apparel.

"Can you imagine where much pleasure comes in 'Here's a kiss for Wednesday when I think most of you,' when you are bracing yourself so that your voice won't do tremolo stunts with the ladder and at the same time are being encouraged by having a girl tell you that the chiffon on her gown is caught on the ladder and she will have you fined if you're not careful.

"I suppose those widow's gowns are about the most expensive bunches of loveliness a press agent ever wrote about, but it's a shame to put them in a kissing song, especially when they get kissed so tall you have to use stilts and ladders.

"Bring on the fellers who say I have a snap. Kisses are all right, but for mine let's cut out the glare of the footlights and a bunch of widows who think more of those swell gowns than they do of the opportunity of being kissed by me."

Miss Bob White.

The unmistakable marks of inspiration is apparent in Willard Spencer's score of "Miss Bob White." It is entirely devoid of that studied strain that prevades the conventional composer's works as exemplified in the modern, so called 'up to date' musical comedies. Simple in theme, yet sweet and melodious, it is within the ordinary understanding, and that is why it has become so universally popular. Mr. Spencer's libre to hold the same virtue as his score and the blending of the two constitutes a performance so clean, so wholesome and so pure in every detail that it immediately recommends itself to everyone who appreciates the best in theatrical.

It goes without saying that "Miss Bob White" will appeal to local theatre goers to the very last man. The engagement here takes place soon at the Gennett.

England-Hook.

That the England-Hook Indoor circus is one of the most popular institutions there is no gainsaying. When

it is considered that the old and decrepit look upon it with the same wide-eyed amazement as the young and buoyant, there must be something else to it than the flaming billboard and the golden promise of the advertisements. What is the chief unit of its strength and power of attraction, it would be hard to say. The man of affairs, impressed with the difficulties of his own business, would likely attach most interest to its astonishing mobility, with its thousands upon thousands of parts, folded and unfolded, with the sureness, precision and smoothness, that seem incredible and comparable only to some triumph of mechanics. This feature of the circus few people consider seriously; yet the populace must wonder mightily where it all came from, and how it is managed.

It was well attended at the Gennett last night.

"Candida"

The remarkable vogue which Bernard Shaw's brilliant play "Candida" obtained in New York last season prevented the appearance of Arnold Daly in any cities except Boston and San Francisco. His traveling will be almost as limited this year as this city will be one of only ten in which the Shaw comedies will be presented by Mr. Daly and his strong company.

"The Runaways."

Enthusiastically praised by more than three-quarters of a million of people who have witnessed the magnificently-mounted production of Sam S. Shubert's musical extravaganza entitled "The Runaways," with Arthur Dunn in the stellar role, is an enviable record. The curtain first arose on this production at the Casino Theatre in New York City a little more than a year ago. It was a revelation of extravagance in scenery and costumes, and enhanced by the glare of dozens of calcium and new electrical effects. "The Runaway" became the rage of the town and played for more than seven months at one theatre to immense audiences. This season "The Runaways" has taken tour and the date at the Gennett theatre will be Monday evening, October 3d, when local theatre goers will have their first opportunity to witness the most laughable role before the public today. The cast includes such well known names as Charles Dox, Clarence Harvey, Thos Whitebread, bread, Mm. Meehan, Misses Ermine Earle, Blanche Wayne, Sallie Randall, the Althea sisters and the original Casino show girls.

"A Thoroughbred Tramp."

In Denver, during the week of March 9, 1902, while "A Thoroughbred Tramp" was playing at the Denver theatre, after the orchestra pit, aisles, and every available foot of space was filled with auditors, the police were obliged to interfere and stop the further sale of tickets. A gentleman from the mountain district who did not understand the trend of affairs inquired at the box office for a ticket. Upon being informed that the police had stopped the further sale of tickets, he looked wisely at the ticket seller and turned away. Crossing to the door-keeper he tendered him a two-dollar bill for admission. Upon being refused he stooped over and whispered to him: "Just let me in, I won't squeal." He imagined the police interference had been actuated by an entirely different motive, and it took all of fifteen minutes to convince him otherwise. At the Gennett Tuesday, October 4th.

Foggs Ferry.

The new Foggs Ferry, with Mattie Vickers in the stellar role is a play worthy of the patronage of discriminating theatre goers for the reason that both play and players are not unknown qualities, but both rank with the best. Minnie Madden (Fiske) attained her celebration through the medium of that beautiful play which through successive years has held its hold upon popular favor and which in its new dress of scenery etc., with an able presenting company will give still further honors at the hands of Richmond theatre goers. The theatre goers of America are a very critical people and when a play enjoys a "run" for years, it indicates that it has advanced in the public heart that time will not change at least it has not done so in the case of Foggs Ferry which comes to the New Phillips Tuesday evening.

Eva Tanguay's Paris Gowns.

In connection with the announcement of the coming of Miss Eva Tanguay in her big musical comedy success, "The Sambo Girl" at the Gennett Theatre, next Friday evening and one that will no doubt be found interesting to the fair sex, is the fact that the little comedienne will wear some particularly fetching costumes designed by herself and made in Paris during a visit paid the French metropolis the past summer.

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Miss Tanguay's first entrance in "The Sambo Girl," is made in an velvet in the new burnt orange shade, shoes, hat and sunshade will match this gown, making a beautiful effect. Next comes a magnificent low-neck dress of white lace.

In the second act of "The Sambo Girl," Miss Tanguay has a march song in which she will appear in tights, the costume itself being of white broadcloth, with trimmings of gold braid and sable fox.

A quaint idea, and entirely original with Miss Tanguay, is a dress made exclusively of red velvet ribbon. One of the Frenchiest creations is a light blue satin chiffon, very tight as to waist and decidedly diminutive as to skirt. It is in this costume that Miss Tanguay will render her famous song entitled, "A Banja Serenade."