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# The Billboard

America's Leading Amusement Weekly

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Volume XXII. No. 3.

CINCINNATI—NEW YORK—CHICAGO

January 15, 1910.



Photo by Mishkin, N. Y.

ROBERT EDESON—HE HAS JUST OPENED IN A MAN'S A MAN. (See page 5.)



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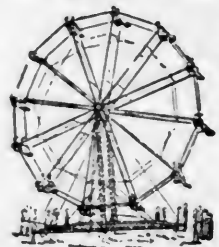
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## OBSERVATIONS OF THE STROLLER On Amusement Life and Environment STORIES & ANECDOTES

Edward Arlington, general manager of the 101 Ranch Wild West, repeats this story, told him by one of his western political friends:

"I was recently campaigning down in that part of the State we call 'Egypt,'" said he, "and was just getting started on my speech when a man who was the worse for several drinks broke in.  
"I can lick any man in Egypt," he remarked loudly.  
"Nobody paid any attention.  
"I can lick any man in the county," he volunteered again.  
"Nobody accepted the challenge.  
"I can lick the stuffin' out of any man in the State of Illinois," declared the scrappy member.  
"No takers.  
"I can lick any \_\_\_\_\_ man in the whole United States, and I can lick him to death," was the last challenge.  
"A little stubby railroad brakeman walked slowly over to him, planted a fist on the would-be champion's jaw and the latter passed down and out. Ten minutes later he came to.  
"The mistake I made," he remarked, "was that I tried to bite off too much territory."



Although E. J. Dobson is playing a snobbish part in The House Next Door, no one hates snobbishness more than he.

"I hate the snob so bitterly," said he, "that I can almost sympathize with the thief in the tumbrel.  
"During the French Revolution, you know, a thief and a marquis jolted in a tumbrel side by side through the wild streets of Paris, on the way to the guillotine, while a venerable priest tried to console their terrible last ride with moral reflections.  
"A bas la noblesse! Down with the aristocrats!" shouted the red-capped mob.  
"Thereupon the thief rose in the cart and cried:  
"My friends, you deceive yourself: I am not an aristocrat. I am a thief."  
The priest plucked him by the sleeve, saying reproachfully:  
"Sit down. This is no time for vanity."



Henry Froehlich, director of the Grand Opera House orchestra, Cincinnati, was discussing things musical a few nights ago with a number of friends, when they started to telling of funny things that had happened to musicians.

"When I was studying in Boston," said Froehlich, "they used to tell a tale about a man named Harper, an odd old character, who played a trombone in one of the small theatres there. One time they were rehearsing a new overture.  
"Throughout the piece Harper was a little behind the rest of the men. Before they started it a second time the leader reproved Harper for not coming in more regularly with the other players.  
"When they attempted it again, Harper came in as usual two or three beats behind time. The leader stopped and, after letting loose a lot of profanity, demanded to know if the trombonist knew he was playing about half a dozen notes behind the others.  
"Harper nodded. "That's all right," said he, "I can catch up with the others any time I want to."



Richard Buhler, the Ben Hur of the company playing the old Klaw and Erlanger standby, was robbed recently in a hotel billiard room while playing pool. Heroic as on the stage, he captured the man accused of robbing him and turned his prisoner over to the police. At Central Station the man gave his name as Lewis Irwin. He said he was twenty-four years old and came from Columbus, Ohio. Sixty-three dollars in money and a diamond ring were recovered.

Ben Hur and his bitter stage rival, Messala, played by Mitchell Harris, were in the hotel when Messala said:  
"What sayest thou, noble Hur, to a game of pool?"  
"Your suggestion is music to mine ears," replied Ben Hur.  
Then they hung up their coats and entered into the spirit of the game.  
"I will play the round ball in the corner, most noble son of Ithmar," said Messala.  
"You couldn't carry it to the pocket with a bucket," replied the suitor of Esther.  
Just here Ben Hur looked up from the green cloth and noticed some one edging toward his coat. Then a hand was seen to enter into Ben Hur's coat, and when it came out it had clutched in its hold a pocketbook and property of the Judean.  
Ben Hur took four stage strides to the side of the thief, wrested from him the pocketbook and then held him until an officer arrived. After Irwin was taken to Central Station and Messala and Ben Hur were rubbing grease paint on their faces in the theatre, Ben Hur turned to his friend and said:  
"I wonder whether the police magistrate will believe that an actor ever had \$60."

There is nothing more humorous than the Southern negro and one who makes a study of the character can find a constant source of amusement. Al. G. Field, the minstrel, spends a large part of his time touring the South and frequently strikes up a conversation with the old-time negro. A short time ago he came across a colored father who was the proud possessor of 16 children.



The youngest of this tribe of infants was in arms and Mr. Field, looking down at the little woolly head, inquired the name of the youthful darkey.

"Judas Iscariot," said the child's mother.  
"You don't mean that it was baptized so?"  
"Deed I do, sah; dat a Scripture name."  
"Do you know who he was?" inquired Mr. Field.  
"Course I does, sah! But doesn't it say, 'It would be better for him if he had never been borned'? That's why we call him Judas Iscariot."

Harry Lashwood, a headliner in vaudeville, recently arrived from London and who is making a phenomenal success, said:  
"Success—leaving aside thorough practical ability, which we may take for granted—success depends on tact, on sympathy.

"I'll illustrate this with an episode.  
"A Manchester man took his wife to the Palace Music Hall. The Palace girls came on and did their notable 'danse aux jambes dans l'air,' or 'dance of the uplifted limbs,' as one might say in English.  
"The Manchester woman, regarding this dance, sniffed.  
"Well, that beats me," she said.  
"Without either sympathy or tact her husband chuckled.  
"You bet it does!"



A crowd gathered at Broadway and Forty-second street to watch a handsome fox terrier that was running about, nose in air. White froth was running from the dog's mouth.



"He's mad!" yelled a fat man. The fox terrier stood in the center of the group, with wide-open eyes, either too mad or too frightened to move.

At this juncture the policeman arrived. A dozen voices began to tell him that the dog was mad; that it must be killed; that it had been snapping at the children; that it began to froth when it passed a pool

of water, and how best to shoot. A tall, quiet-looking woman pushed through the crowd and started toward the dog. A dozen men yelled at her; two or three men grabbed at her.

She picked the dog up and started out of the crowd. The policeman stopped her with:  
"Madam, that dog is mad. He must be shot. Look at the foam coming out of his mouth."  
"Foam," she said, contemptuously. "That's a cream puff he was eating."

# DECADE IN VAUDEVILLE EVERY LITTLE BIT HELPS PERFORMER RELATES HIS EXPERIENCES

Finds by Close Observation During Ten Years that More of a Performer's Success Depends upon the Various Theatre Managers for Whom He Works Than is Generally Believed.

During my ten years vaudeville career, I observed that a great many improvements can be made for the benefit of everybody concerned, in making vaudeville performances always a success. I will call my observations, "Ten Years in Vaudeville; or, Every Little Bit Helps."

Very often the reason has been asked why some of the performers are able to make a hit in one theatre and failure in another. I will try to explain the reasons.

Upon the manager of the house chiefly depends the success or the failure of the performance, for he has absolute power to command his subordinates to help or at least not to interfere with the efforts of the performer to make their acts a success, for no matter how clever a performer may be, he must depend on others.

"Every little bit helps."

The manager after having received the bill from the agent, and the plots of the performers, should have a consultation with the stage manager, electrician and property man, a couple of days before the arrival of the performers to arrange every detail of the stage settings, lights, and property matter for the following week, and not leave everything until the last hour, for it can only produce confusion and spoil the performance.

The manager should give orders to the leader of the orchestra that the rehearsal should start at nine o'clock sharp, and that none of the musicians should be late, for the absence of one musician may spoil an act.

"Every little bit helps."

The reason for the early rehearsal is to give the leader and performers sufficient time to have a good understanding between themselves, and also to give them a chance to have a little bite and a little rest before the matinee, for no good results can be obtained when everybody is in a hurry, and the leader with the musicians are every minute studying the construction of their watches.

The manager should give orders that the house be cleaned and the doors closed before the rehearsal starts, for dust and draught often produce hoarseness and pneumonia among the performers and the members of the orchestra.

"Every little bit helps."

Very often managers are very polite, and often to exaggeration, to the headliners, and nobly ignoring the rest of the performers. This is not a wise policy, for the performers are liable to imagine that the manager is not satisfied with their work, and a bad report to the agents may be expected. It doesn't cost much to be polite and encouraging, for "Every little bit helps."

In many theatres managers advertise headliners in such big type that you can see the names for a distance of three blocks, and the rest of the company is advertised in such small type that a telescope is necessary to discover the location of their names on the bill.

That produces a bad effect on the rest of the company, and is liable to make them lose the ambition to do good work, and sometimes, such a policy may result in affecting the receipts of the box-office.

"Every little bit helps."

The manager should give orders to keep the stage and dressing rooms warm, for singers, instrumentalists and dancers are not able to do good work when there is a frost upon the stage, and consequently, it may produce a frost in the audience.

In many theatres the performers, after having finished their week's toil, have to walk a block or more to the front box-office to get their wages. That is very hard for some of the performers, especially for acrobats and other spectacular acts for they have to do a great deal of work in dismounting and packing their trunks in order to be able to catch the train.

The treasurer should pay the performers in their dressing rooms.

In some theatres the manager sends the pay envelopes to the stage carpenter, to be distributed among the performers, and the consequence is that everybody on the stage learns the exact amount of salary that every performer gets. That is very humiliating for some of the performers, who are receiving sometimes less wages than some of the stage hands.

The salary of the performers should be a strict secret between the manager and the treasurer.

Sometimes a star performer makes such a big hit that a certain part of the audience is willing to let him stay on the stage all night.

Now, that is very unfair to the rest of the performers on the bill, and also to those in the audience that would like to enjoy not only the star, but also the rest of the bill.

Some of the star performers remain, sometimes, as long as seventy-five minutes on the stage, and the consequence is, that the rest of the performers have to condense or mutilate their acts, and the result is that the audience loses the opportunity to enjoy good acts, and the manager loses the opportunity to save money by looking two acts less for the bill.

Of course, it is very hard to stop a certain part of the audience who are determined to "break in the performance." In such cases, it is advisable to drop the biograph curtain with some insertions in big type, on them, for instance:

Or "GIVE OTHER PEOPLE A CHANCE."

Or "SO MANY MORE ACTS TO COME."

Or "THERE ARE OTHERS."

Or "IT'S GETTING LATE."

That may cause the rioters to quit their noise, and the performance may proceed to the enjoyment of everybody concerned.

The manager should be able to locate (without using a microscope) the exact location of the upper and lower decolletical longitude and shortitude from the center of a lady performer's overdress (?) and correct the measurement according to the geographical and atmospheric condition of the audience.

Of course, there are many other arduous duties for the manager to attend to, for instance, counting tickets, supervising the scrubbers and the ushers, composing newspaper notices, distributing paper tickets among friends, but as the above mentioned arduous duties are the stock in trade of some managers, it is un-

There are some high class vaudeville houses right here in New York, that have only white footlights. It is very detrimental to some acts which are sometimes depending on colored shadows. The spot light on some occasions is not sufficient.

"Every little bit helps."

The stage manager has a great deal to do with the success or the failure of a performance.

He must always bear in mind that the first performance must be better than the second. He also must know that the public, who pays admission, expects to see a regular performance, and that rumors travel faster than wireless, and consequently may affect the receipts of the box-office one way or another.

On the morning of the first performance, the stage manager, electrician, and the property man should be on the stage at eight o'clock sharp, and the first thing to do is to assign the dressing rooms for the performances, so that when the trunks arrive, they should be sorted, and forwarded to the dressing rooms so as to avoid confusion and to give sufficient space to the performers in which to unpack their stage trunks. The next thing to do is to arrange every detail, as to the scenery, hangings, drops, lights, and property matter.

The stage manager, in arranging details with a performer, about his act, always in the presence of the electrician and property man, should deal with one performer at a time, and not allow anybody to interrupt the final understanding with the performer about the setting of the act.

The stage manager must pay particular attention, that the drop or call curtain, should always be in good working order, and always bear in mind, that every fraction of a second in de-

HARRY STONE



Starting under the management of Mort Singer in A Stubborn Cinderella.

necessary to dwell upon them any longer.

The leader should always follow the "tempo" of the singers, for it may disconnect, and consequently spoil the act, if the leader arbitrarily takes faster or slower "tempo" against the instructions of the performer.

The leader must bear in mind that the singer must not only watch the music, but must also think about phrasing and acting.

The leader should advise moderation to the "Joy flowers" of the orchestra, especially the trombone and snare, and instruct them not to draw the voices of the performers, for the public pays to hear not only the orchestra, but also the performers. Many a talented artist, with a small voice, has been killed by drawing through the orchestra.

The leader should dedicate half an hour, after the first performance, or before the second, to visit the performers in their dressing rooms to consult and correct, in case of mistake having been made in the first performance.

"Every little bit helps."

The leader should not interrupt the rehearsal with one performer, to take on another act, even if that particular act is a headliner, for a rehearsal, by "installments" can do no good and an act may be spoiled.

"Every little bit helps."

In case of unavoidable necessity, to substitute a non-singer, the leader should make a private rehearsal with the substitute, and call his attention to the particularly important points where watchfulness is necessary, so as to avoid blunders and to prevent the spoiling of an act.

"Every little bit helps."

The leader should see that a curtain separates the stage and the orchestra, so as to prevent the noise of hammering in setting the acts interfering with the rehearsal.

laying of dropping or lifting of the curtain, may result in killing the climax of an act, especially when that particular act is a headliner, and consequently may also result in affecting the receipts of the box office for the week.

"Every little bit helps."

In case of some wonderful arrangements of a bill, for instance, like two or three sketches following each other, that, naturally, may result in causing a delay in getting the acts. The stage manager should give orders to the leader of the orchestra, that he should play a piece, previously prepared at the rehearsal, and not to cease playing until the sign of the following act is brought out.

"Every little bit helps."

The stage manager should not consider it very hard, to start at eight o'clock instead of ten, as the usual custom is, for it would not only be of great benefit to the performance, but also it will be a great benefit to all the stage hands who in unloading early, the work of the rehearsal, would be able to get an early meal, and not to be chained to the theatre from ten in the morning until the first performance is over, without having a chance to even have a bite.

In conclusion, I would like to say a few words about the moral atmosphere of the vaudeville stage.

There are some mistaken impressions, created by some people who have never been on a vaudeville stage, or by some cranky clergyman I mean that kind of clergymen who have created the new "affinity" cult, and who usually the most active members of this new religion, and would be very glad if they could extend their new propaganda to the stage and create some more worshippers.

Those ribald rumors are absolutely false and there is not a particle of truth in them.

## NEW 'FRISCO TO CELEBRATE PROGRESS OF CANAL

Event Will Be Called The Panama Pacific International Exposition, and it Promises Big Things

The Panama Pacific International Exposition, to take place at San Francisco, Cal., in 1915, is said to be a real fact and not a mere suggestion. A committee of two hundred prominent citizens has been appointed, who will go to work at once to boost matters. Already 25,000 people are wearing "Booster Buttons," which were sold at ten cents apiece to start a preliminary fund, and the lot was disposed of in one day. Several donations of \$1,000 each, have been sent to the committee, so the entire world will now keep its eyes on new San Francisco.

### MARIE FITZGERALD, PLAY-WRIGHT.

Marie A. Fitzgerald has added the title of playwright to her other titles and now she is an accepted dramatist for George Payton will present her play, entitled Woman and Why, the week of January 24 at his Lee Avenue Theatre, Brooklyn, when the stock company will essay the various roles. Miss Fitzgerald first won fame as an art critic and editor in Brooklyn while her second bond to fame was when she became press agent for the Spoozers when public interest was on the wane. It was not long ere she had manufactured stories that all subscribed to so far as being published in the daily and Sunday papers was concerned. From there, Paul's Fireworks called to this strenuous young woman and she became their booking agent. Bergen Beach was the next resort for which she booked and the Independence League attended in large numbers. From there, she became press agent for the Williams' Circuit and then took a trip to Europe of six months as her health was such that she required complete change and rest. Since her return to this country, The Quotation is Woman and Why have received the attention of Miss Fitzgerald as well as newspaper work.

### NEW VAUDEVILLE THEATRE FOR HOT SPRINGS.

J. Frank Head, the well-known theatrical manager of the southwest, is now in St. Louis arranging details for the opening of the new vaudeville theatre now in course of erection in Hot Springs, Ark. Mr. Head will also visit Chicago, to close contracts for decorating. When completed this theatre will be one of the handsomest theatres in the country, as no expense will be spared in the building of this theatre. A price of \$25 has been offered to any citizen of the Vapor City who will offer a name suitable for this theatre. The contract expires on January 31. Guess what the new theatre will be called.

### NEW MANAGEMENT—NEW POLICY.

The Harris Amusement Co. has taken over the control of the Grand Opera House, Waukegan, Ill., and established a new policy that is ten cents admission day or night, anywhere in the house. John P. Harris is the head of the company controlling the house. Nicholas Norton, one of Mr. Harris' best managers, has assumed the management.

### KEPT HIM BUSY.

William Owen, the Shakespearean actor, spent a busy day in Iowa City, Iowa, January 5 (he presented The Merchant of Venice and As You Like It, at the Golden Theatre, afternoon and evening, respectively) and delivered two addresses, one before the University of Iowa students, and the other before the high school pupils. Each of his two appearances was a success.

### KINDALL BUYS EASTERN HOUSE.

E. S. Kindall, former proprietor of the Dream Circuit and Jewel Theatres of Seattle, Wash., has purchased the Crescent Theatre of Middle town, Conn., and will run a high class vaudeville and picture house.

### VETERAN MANAGER RESIGNS.

Harry Campbell, late manager of the Andes Opera House, Fosteria, O., resigns after 12 years of competent service. Carl C. Smith has been appointed new manager.

### MANAGER CHANGES.

Harry Carter, who managed the New Bijou Theatre, Mich., since it opened, has resigned and assumed the management of the new Fuller Theatre at Kalamazoo, Mich.

Before I started my vaudeville career, I was for twenty years a member of grand opera organizations and sang in the smallest and in the largest theatres in the world, and I found the moral standard on the stage is the same.

The performers on the vaudeville stage are like one family and everybody would like to be of assistance to everybody else. There is no swearing on the stage, and no profane, double-meaning expressions are used around the performers on the stage.

Of course, there are, on the vaudeville stage, like every where else in the world, athletico-demagogues and lagos, but they play their dramas outside of the stage.

It is quite impressive to witness the way in which performers say good-bye to each other like some large family of nearest relatives.

EDISON SCORES IN NEW PLAY

A MAN'S A MAN PLEASURES

Enthusiastic Audience Greet the Work of Anna Steese Richardson and Henry Leslie Friedenberg in Syracuse

Henry B. Harris produced at the Wieting Opera House, Syracuse, N. Y., on January 3, a new play of American life in four acts, called A Man's a Man, by Anna Steese Richardson and Henry Leslie Friedenberg...

As his adviser, Crane, who also aspires to the United States Senate, engages Townsend Hewitt, a wealthy young New Yorker of the social position, Hewitt, intoxicated at the power Crane's wealth places in his hands, corrupts members of the Legislature into introducing a dishonest law...

IROQUOIS THEATRE DISASTER.

The sixth anniversary of the Iroquois Theatre disaster, which was commemorated Thursday, December 30, by memorial services at Willard Hall, Monroe and LaSalle streets, Chicago, Ill., was signalled by the announcement that an anonymous philanthropist had pledged all the money that will be needed for the completion of the Iroquois Memorial Hospital...

The identity of the man who is giving the money for the hospital is being kept secret at the earnest request of the donor.

Plans for the new hospital are in the hands of R. E. Crane, Jr., and work on the building will be begun in the spring. The proposed hospital is to be a four-story brick building, occupying a site 20 by 80 feet at Market street. It will be under the supervision of Health Commissioner Evans.

On the ground floor will be the office and a garage for an electric automobile ambulance. The second and third floors will be used as wards and the top floor will be given up to operating rooms.

Supply houses have already volunteered to equip the operating rooms free and the furniture for the wards also is to be donated. The association has a ninety-nine year lease on the site of the proposed hospital and will take possession April 1.

The treasury of the association now contains \$25,000 and the hospital will cost between \$50,000 and \$75,000.

J. P. QUINN RESIGNS.

J. P. Quinn, Private Secretary to H. A. S. O. L., owner and manager of the South Circuit of Theatres, with offices at Moline, Illinois, has resigned. Mr. Quinn, formerly manager of the Family Theatre at Rock Island, Illinois, was then under the control of Mr. Sadler but on the closing up of this playhouse, Mr. Quinn was transferred to the Family Theatre at Moline, also promoted from manager to that of private secretary. Mr. Quinn has not declared what he will do next but it is his intention of remaining in the Tel Cities.

HOUCK IS PROMOTED.

Edward H. Houck, who has been head man of the Grand Opera House, Danville, Ill., since its transfer to the Simberts, has been promoted to the management of the Springfield, Ill., house to relieve Chester Rice, who goes with one of the Simbert attractions to the Coast. Besides having the management of the Spylage hotel house, Mr. Houck will assume general management of a circuit which includes Springfield, Danville, Evans and Bloomington. D. E. F. Wessons of Danville, will take Mr. Houck's place at the Danville Grand. The change takes effect the 15th of this month.

REHEARSAL SCENE IN MARJORY'S MOTHER.

Just as the game of pinocle in The Man Who Stood Still, centered a sort of social attention on the day in which Louis Mann has made as brilliant a hit as John Krauss, the old watermaker, so the rehearsal scene in Marjory's Mother has been picked out by the elect as the most enjoyable thing in this comedy. In which Clara Hovman is acting as an individual star for the first time. When the comedy first from the French of Alexandre Bisson and Georges Thorneur, and ran nearly 600 nights in Paris, with the famous Jeanne Granier in the role played here by Miss Hovman, was noted as the first time in the United States on Thursday night, December 23, 1909 in Atlantic City that more than hundreds of visitors who had gone hither for the Christmas holidays, the result was Miss Hovman faced an audience

largely cosmopolitan, the hit of the rehearsal scene was spread by word of mouth to virtually every large city east of the Mississippi.

This scene represents a rehearsal of a play called The Worst Woman in Paris, written for the purpose of exhibiting a Parisian actress, Simone La Foe (Miss Lipman) as an English speaking player, after the manner of Nazimova. Simone is at her seaside home, and, desirous of lending her first English speaking role as quickly as possible, she presses into service for the various subsidiary roles of the play her guests and neighbors.

All these amateurs are stage struck; none of them is talented. When Simone's stage director comes to the resort for the purpose of talking over business with her, he is forced to witness one of the rehearsals, and, in his professional enthusiasm, he takes charge of the volunteer players.

The idea is by no means new, of course, but as used in Marjory's Mother, is highly effective.

NEW YORK'S NEW GERMAN THEATRE.

Plans for a new German Theatre have been filed with the New York City Buildings Department, and it is promised that the playhouse will be ready by November of this year. The theatre will be on the south side of West 43d street, 100 feet west of Broadway.

The plot of ground cost \$150,000, and the structure, a twelve-story building, including the theatre and a concert hall, will cost \$500,000.

TOO MANY THEATRES TOO FEW GOOD SHOWS

IN THE OPINION OF AL HAYMAN

Accounts for the Increasing Number of Failures of Attractions by the Theory that New York is Expected to Support as Many Theatres as London and More Than Paris.

"Managers and capitalists are going theatre-mad," says Al Hayman. "A halt should be called or a colossal amount of money will be lost."

Mr. Hayman's warning was read at the annual banquet of the Theatrical Managers' Association, January 6. Henry W. Savage, also absent, sent a letter of similar import. The dinner, though handsomely set as always, and overflowing with emblems of peace, was not a cheerful one.

The act was put on for two weeks and then failed, and the woman and her husband were stranded. Instead of following the time-honored custom of walking the ties back to San Francisco, Mrs. Alvino took her grievance into court on the ground that the agency is liable for five weeks' salary.

Since most booking on the smaller circuits is done in this manner, actors and agents took a deep interest in the outcome. Representatives of many theatrical concerns were in court. An appeal will be taken.

DANIEL E. NEVIN'S MUSICAL COMEDY.

The musical genius of the Nevin family, which has had notable manifestation in the works of Erickbert Nevin, deceased, and in those of his brother, Arthur Nevin, whose Indian opera, Pota, is shortly to have its premiere in Berlin, is evidently shared in no inconsiderable degree by Daniel E. Nevin, a cousin of the two famous brothers. The latter makes his debut with the score of a musical comedy, entitled The Powder Puff, which is to be presented at the Majestic Theatre, Dallas, Texas, on the nights of February 3 and 4 under the auspices of the Dallas Press Club.

The book of the comedy, which is said to be very clever, is the production of John N. Edwards, of Dallas, and the lyrics are by Harry L. Marriner, the "staff poet" of the Dallas News. Mr. Nevin gives credit for assistance in the work of composition to his brother, Ernest D. Nevin, and to Edward C. Dilworth, but it is known that the score is essentially his own work and to him accordingly belong the laurels for such success as it achieves. Those who have heard the music in rehearsal are unanimously favorable in their judgment.

COHAN & HARRIS' CHICAGO THEATRE.

Confronted with the necessity of making a heavy outlay to establish a new playhouse in the loop district, because of the naturally high values, theatrical promoters, desirous of building in Chicago, have, it is said, combed both the North and South sides for an available site on which a "straight" theatre might be erected and yet have practically all the advantages of a downtown house.

In New York and elsewhere, it is held, many theatres draw their entire patronage from the one section of the city they serve. The plan, it is said, gives every promise of working out satisfactorily in Chicago.

Representatives of Cohan and Harris, who are known to have been seeking a site in the downtown district, have investigated the feasibility of building on the old car barn site on the North side, and, it is said, have viewed the outlook favorably.

THE SOTHERN-MARLOWE TOUR.

The greatest dramatic social event of Washington's present season occurred January 3, in the inauguration of the tour of Sothern and Marlowe. An elaborate presentation of Romeo and Juliet was made at the Belasco Theatre. Leading dignitaries of state and society were present. The twin stellar association signals a new interest in Shakespeare throughout the country. This is the fifth year of Mr. Sothern and Miss Marlowe's association and the present tour includes the leading cities, continuing all summer. The repertoire embraces Romeo and Juliet, Taming of the Shrew, Hamlet and The Merchant of Venice, elaborately produced.

The supporting company includes members seen with them heretofore, and also several from Heerholm Tree's and Irving and Terry's London productions.

BIJOU FERNANDEZ RETIRES PROFESSIONALLY.

Bijou Fernandez, it is announced, will retire from the stage and assume the place of his mother, recently deceased, with the firm of Fernandez and Paine. This firm, grown famous through its long and intimate connection with professional people, will be well served by Miss Fernandez. Her particular department will be that of the drama.

Among the prominent interests which will continue to be represented by Fernandez and Paine are Klaw & Erlanger, Henry W. Savage, Charles Frohman, Daniel Frohman and others.

RESUMES OLD BOOKINGS.

Commencing January 3, the Bijou Theatre, Aberdeen, S. D., will be booked by George H. Webster of Fargo, N. D., splitting the week with the Bijou, Huron, S. D. Sullivan & Conshine acts have been used at these houses during the past six months, but this left Aberdeen without a theatre to split weeks with; this made it necessary for both houses to resume the old bookings.

TETRAZZINI'S TOUR.

Anna Tetrazzini is preparing for a concert tour of the West. The favored cities on the list are Toronto, Cleveland, Detroit, Columbus, St. Louis, Kansas City, Milwaukee, Buffalo and Montreal.

The tour opens January 21, and will be concluded in time for her appearance in New York February 8.

GEORGE D. PARKER.



Photo by Marcent.

Popular member of the Orpheum Players, at Chestnut St. Theatre, Philadelphia, and author of The Stronger Claim, a new drama which met with much success and ran for two weeks in that city.

The architect, Carl Ambrosius, of No. 5 East 11th street, who is managing the details of construction, said ground would probably be broken in a month. He would not disclose the identity of the backers.

The building will be in the neo-classic style. The first and second floors will be taken up by the theatre, and the third floor will be fitted out as a concert hall. The other floors will be used for office purposes. A roof garden is planned for the top. The theatre will seat 1,200 and the concert hall as many more.

Mr. Ambrosius said it was possible that a manager from abroad might take over the direction of the theatre.

ANOTHER NEW ONE.

A theatre to cost \$200,000, and to have a seat capacity of 1,800, is to be built at 160th street and Prospect avenue, New York City, by Messrs. Froelich, Gersten and Bser.

The theatre will be opened next fall and, according to an official announcement made January 4, it will be devoted to high-class attractions, and the prices will be popular.

PRODUCTION POSTPONED.

Grisebald, the Misseton opera which was scheduled to have its first American production at the Manhattan Opera House, New York City on January 7, was not in shape to be presented and a postponement of the same was made to January 19. Faust, with Mary Garden as Marquise, was given in its stead.

"Business has not been satisfactory," said Mr. Hayman. "Too many theatres. Greater New York is asked to support more theatres and places of amusement than London, Paris and Berlin combine. I know only three actresses and one actor who can be relied on as drawing crowds in America today. Actors are not increasing. New playwrights as yet are scarce. What does the manager look forward to keep these theatres open?"

"The above conditions exist in all large cities in the country. Chicago has 35 theatres and 367 moving picture and vaudeville theatres. Philadelphia has 21 theatres licensed, in addition to 133 other places of amusement. In Boston the condition is worse." Oscar Hammerstein begged to be excused from speaking. "Business," he said, "has been too rotten."

ACTORS CANNOT RECOVER.

Justice Pierce, at Los Angeles, Cal., on December 22, last, ruled that booking agents can in no way be held responsible for the refusal of theatrical managers to accept their acts, and that performers cannot recover except under special contract.

The case was the first of its kind in the West, and was in the form of a suit for \$200 damages brought by Mrs. Rhea Alvino of San Francisco, a vaudeville actress, against the New York Dramatic Agency. Many members of the profession attended the trial. The complaining witness stated that, with her husband, she had been induced to go to Los Angeles for a booking of five weeks. The inducement was a telegram from the defendant agency.

# THE WEEK IN NEW YORK

**YOUR HUMBLE SERVANT.** A comedy drama, by Booth Tarkington and Harry Leon Wilson. Coa. Garrick Theatre.

**THE CAST.**

"Laf" Towers	Otis Skinner
Mr. Proctor	Charles B. Welles
Hick	Alfred Hudson
Knollingsworth	Alfred Fielding
Isidor Blum	A. G. Andrews
Lou Giddings	Russell Crawford
Stage Hand	W. Brunell
Servant	T. Hanna
Margaret	Elizabeth Jewell
Mrs. Brown	Isabel Richards
Mrs. Conley	Jessie Crommett

**O**TIS SKINNER seems to be the particular bright theatrical star this week (and, by the way, a generally successful week all around for attendance). Mr. Skinner presents one of those "choky" plays—bully good and he's lully better. To some the play might be the thing, to others the acting no matter which, the combination is delightful and Your Humble Servant looks like a long stay on Broadway.

Skinner portrays the role of Lafayette Towers, a barn-stormer, the entire world is about actors, and their troubles. Towers, a hope less example of the bad actor, adopted in her babyhood, Maggie Druce, the orphan child of fellow barn-stormers. He devoted his whole life to her; was her father and mother both. He dreamed incessantly of the time when he should see "Margaret Druce" in letters of fire on Broadway. Of his own career he thought nothing, her success was the one thing of which he dreamed.

Maggie, grown to girlhood and still barn-storming, loved and was loved by a stage-struck youth, the son of a rich New Yorker, who gave up his prospects to join Towers' "ten-twenty-thirty" company on a storming tour up the state. After the show had been seized by the sheriff of the country town the three escaped to New York on a canal boat, and tried to see it through in an actors' boarding house.

The young man had not the girl to see it through. The girl made him believe she did not love him, and he went back to his rich father. When they meet subsequently his love flamed up again, but Maggie, anxious that he should not repeat his prospects by returning to the old life, told him, falsely, that she loved some one else, and when he asked who it was, she fell back upon poor, useful handy Towers—her "humble servant." For a moment Towers believed she spoke the truth, and one of the strongest moments in the play was the poor actor's instant of unutterable happiness, succeeded immediately by disillusionment.

At last Towers' patient, self-effacing labor wins its crown of success, for the girl, and Maggie becomes the star in a great play, the hit of the season. Towers, quite in the Jean Valjean vein, prepares to slip out of town with a road company, that he, a failure, may not be an embarrassment to her, the brilliant success. When she learns his intention, the truth comes to her, and she knows she has loved him all the time. Even yet he can not understand his fortune, and she is obliged to tell him in plain words that she loves him.

It is a sweet play, but so brilliantly funny that one's throat never has time to fill before a laugh comes to drive the chokiness away. Booth Tarkington and Harry Leon Wilson, the authors, have made of Lafayette Towers a wonderfully appealing figure. He is as full of stage slang as Col. Sellers was of millions. He thinks of nothing but the stage, and his glittering successes at the moment when there is nothing in the house to eat, and he has lost his job.

He is pompously theatrical, and the barn-storming mannerisms never depart from him even in his moments of sincere emotion. He is bitten with a burlesque show called The Croole Belles, because the three grand actors, unable to pay their rent, putting all their purses together and raising the price of a stove to heat the room with, only to have it coaxed away from them by a man who had a sure tip on a horse race, was convincing.

Says the Times: "Mr. Skinner's art in this play is deserving of the highest praise. With his first entrance, the character of Lafayette Towers came distinctly across the footlights, and he so painted that character that it did not take half an act to make the audience in love with the delightful barn-stormer."

And the Tribune: "Mr. Otis Skinner appeared in one of those harmless but inevitable Tarkington-Wilson plays which fall of late upon the stage like autumn leaves in Vallombrosa. The Tarkington-Wilson plays are as sweet as a confectioner's shop and packed with sentiment in every scene. Your Humble Servant is the latest of those; that is to say, that latest to come before an audience in New York. Mr. Skinner made a speech at the end of the third act, and this gem of rhetoric (provided one suspects, by the authors of the play) concluded with the thanks of the 'Humble Servant,' who delivered it. Perhaps that is why the play bears its name. In that case, Mr. Skinner must be expected to make a speech at every performance, although this is rather a laborious method of explaining why day in day, night, and time is time, or why the new Tarkington-Wilson play has one name instead of another."

The World believes not so deeply in its merit: "It can not be said that Booth Tarkington and Harry Leon Wilson's play, Your Humble Servant, which Otis Skinner produced last night at the Garrick Theatre, was wholly lacking in merit. A story that has had been doing away the vialer on one of the dusty rafters of the stage, was knocked clean off its perch by one of the passages of wiled paths which the

### Otis Skinner and Lawrence Irving Offer New Plays. Burlesque House Opens with Ordinary Show—Robt. Edson Scores in A Man's a Man, at Syracuse—May Be a Hitch in the Sale of Madison Square Garden.

MAY BUCKLEY



Leading woman for Dustin Farnum in *Comes Kirby*. Photo by Moffett, Chicago.

authors had conceived for their star. It went circling around the theatre in dazed sunrise, and gave the audience the one moment of honest interest of the evening.

"The Tarkington-Wilson cropper, to which Your Humble Servant paved the way, was bound to come. Since the success of The Men from Home, these writers have been tossing new plays like pancakes off their literary griddles, and it was sure to be only a question of time before they burned their fingers. But it is a source of great regret that so talented and popular an actor as Mr. Skinner should have been the real victim of the calamity."

**THE AFFINITY.**

**THE CAST.**

Pierre	Lawrence Irving
Brochet	Orlando Daly
The Gentleman from Below	Chas. W. Butler
Langlois	George E. Roberts
The Rescuer	Alfred Cahill
Isabelle	Isabelle Lee
Phrasie	Pauline Whitson
The Lady from Below	Margaret Weston
Charlotte	Mabel Hackett

"I would like to say I sincerely hope that the long esteem and regard in which you held him who made famous the name I bear will never be diminished by anything I may say or do. You never went back on my father and I trust I may never do anything that would meet with his disapproval, were he still alive."

The foregoing being a speech made by Mr. Irving who invariably digresses in this manner to impress you that he is the son of his father, besides that, he doesn't do much acting. Generally the critics had little to say, as the piece was amply rewarded when produced here last season at several theatres under the title of The Incubus. The story in brief is as follows:

Pierre, a professor of natural history, is being with a woman, Charlotte, whom he has ceased to love. He takes advantage of her unfaithfulness to him to turn her out. She threatens suicide, as she leaves. After a few days of peace, Pierre has her brought back to him by a fisherman, who has dragged her from the water. Without the slightest hope that they can be happy together, he is forced to take her into his home again, and begin right over the bickerings that had been his daily experience before.

**COLUMBIA THEATRE OPENS.**

A goodly sized crowd had their troubles with the speculators, and what looked like mismanagement on the theatre's part which the Columbia opened (January 31). The new playhouse is located at Forty-seventh and Broadway. The Follies of New York and Paris, a very mediocre affair, was the opening bill. By far the most attractive feature of the theatre is the advertising curtain made by the Imperial Curtain Company—nothing in New York is as elegant.

**WHAT ALAN DALE THINKS.**

As a worthy example of the genuinely good natured criticisms of Alan Dale possibly the following would do.

A Little Brother of the Rich is the piece Dale selects, and here's how he sounds: "A Little Brother of the Rich is crude enough. It seems to have been thrown together by carpenters. Its 'form' is chaotic. It has no dramatic sequence, but its gaudily wicked heroine was at least out of the ordinary, because she didn't work for the sympathy of the audience." She was an out and out hind 'un. This part was played by Miss Hilda Spang, with an affection of manner that at times made her unintelligible. In spite of this, Miss Spang seemed to know what she was trying to do, and after the first half hour of her awful accent we realized that she meant completely well.

"That cute little actress who played by Miss Ida Conquest, who loves to grieve. She was grieved long before there was any occasion for grief. I believe that some people call this all right; I call it monotony. Vincent Serrano and John Flood, as two of the heroine's husbands, were both excellent. So were several others in the long cast. Furthermore, the piece was well set.

"How perfect are the acoustics at Wallack's! In those days of New Theatres, one is bound to recognize the good things in the old ones. I saw this play from the very back of Wallack's Theatre, and never missed a word or a whisper, except in the case of Miss Spang, and this was due to her accent. After all the good old theatre are not to be sneezed at."

**EDESON WINS.**

From Syracuse comes the news that makes a portion of Broadway glad. Robert Edson has a winner—according to the up-state press. A Man's a Man is the name, and New

York will soon have a chance to pass judgment. The play deals with John Crane, a wealthy Western mine owner, who aspires to be United States Senator. He engages as his adviser Town send Hewitt, a wealthy young New Yorker of good birth and established social position. In order that he may rid himself of the wife of his youth, whom he has come to regard as an obstacle to the success of social ambitions aroused by his sudden rise to wealth and power, Crane has Hewitt attempt to put through the Legislature a bill making divorce possible on trivial grounds. Just as Hewitt is about to succeed in this endeavor, he discovers that his wealthy patron has fallen in love with his own wife. Mr. Edson was warmly applauded at the end of each act. Others in the company are Mauffe-Johnston, Joseph Rawley, Howard Hall, Lawrence Whidson, Josephine Lovett, Blanche Woyner, Helen Macbeth, Maggie Holloway Fisher and Corbetta McDonald.

**ANENT MADISON SQUARE.**

There may yet be a hitch in the proposed sale of the Garden. For some time the papers have all been drawn up and the money ready, but now it appears that certain interests who held leases for commercial shows have not been satisfactorily taken care of, and the sale will be delayed if not called off.

When the Garden property was put up at sale it is rumored that the Shuberts offered two millions and a half. Major Gordon W. Little, an unexpected bidder, raised this a half million, but in turn lost out to a party of capitalists, who wanted the site for office buildings.

It is reported that Major Little, with others will build a coliseum to take the Garden's place. It will be the largest building devoted to amusement enterprises ever erected.

**SORCHO'S NEW DEVICE.**

Captain Louis Sorcho, champion deep sea diver of the world, at present in Jacksonville, Fla., has, according to private information, invented a new submarine boat diving apparatus. The invention has been taken up by the Government, but the Captain will use a miniature somewhat changed from the original in his act next summer. Social inducements have been made Sorcho to come to Coney and open a water palace, but as yet no answer has been given.

**K. & E. NOTES.**

McIntyre and Heath are on their way to the Coast to play in Hays.

The Young Turk comes to New York in February, with a cast of 100.

Edith Tallaferro has made a big hit in Rebecca of Sunnybrook Farm.

The Barrie, with Theo. Roberts, is at the New Amsterdam.

The Circus Man goes to Philadelphia next month for a run.

Lillian Russell is pleasing the South with The First Night.

Genevieve will play Boston only two weeks.

The Round-Up is playing in the South.

Little Nemo is in Chicago.

**FRIARS' RECEPTION.**

A genuinely good time was had at the Monastery on January 8, when a reception smoker was tendered the new members. Within the last six weeks nearly three hundred Friars have been admitted. The Monastery has taken on its old-time activity and things are humming at the club, which is starting off the new year at a hilarious gait.

**HAWKS' CLUB DINNER.**

One of the most enjoyable events in clubdom was the jungle dinner given in Boatcock's arena at Dreamland, Coney Island, on New Year's night.

About four hundred members were present and merriment ran high. A sumptuous banquet preceded vaudeville, speeches and an amateur burlesque prize fight.

**BILLIE BURKE COMING.**

Charles Frohman announces Thursday, January 20, as the date for Miss Billie Burke's initial bow in W. Somerset Maugham's comedy, Mrs. Dot. The play will have its first performance outside of New York. Frederick Kerr, the English actor who visited America some years ago as leading man for Miss Lill Langtry, has been engaged by Charles Frohman as a member of Miss Burke's company.

**HENRY B. HARRIS TO MAKE MUSICAL PRODUCTION.**

Henry B. Harris announces that for the first time in his career as a producing manager, he will stand sponsor for a musical play. A Skylark, which will have its premiere in New York at a prominent Broadway theatre on Easter Monday.

A Skylark was written by Mr. Harris' brother William Harris, Jr., and the music by Frank G. Dossert, a musician of note who resides at present in Paris. Mr. Dossert is the only American who ever wrote a mass which was sung at St. Peter's in Rome. He is at present a director of a new conservatory of music in Paris in which he is associated with M. Carré, director of the Opera Comique. Mr. Harris, who has always heretofore been identified with dramatic productions, will, in A Skylark, make a radical departure by becoming a producing manager of a musical play.

(Continued on page 41.)

THE WEEK IN CHICAGO

Seven Days Arrives at the Illinois Theatre--The Auditorium Now Houses the Boston Opera Company. Impending Changes at the Cort and Princess Theatres--The Fortune Hunter Receives Much Praise.

CHARLES WALDRON



Leading man in Liebler and Company's 'The Fourth Estate.' Photo by White, New York.

It is at the Illinois Theatre and the big Auditorium that the real changes of the week take place...

The engagement at the Auditorium of the Boston Opera Company and some leading soloists of the Metropolitan Opera Company...

The program for the engagement is outlined as follows: First week--Monday evening, Aida...

The Comedy, Seven Days, which, this week, inaugurated its engagement at the Illinois Theatre...

This week at the Globe Theatre, Vaughan Glaser and his New York company are playing in what is advertised as the only authorized version of 'St. Elmo'...

On Sunday afternoon, January 16, at 2 p. m., the Chicago Minstrel Club, including many old time minstrel stars...

Following the engagement of Madam X which is drawing to a close at the Chicago Opera House...

Three Weeks is the current attraction at the National Theatre. The Crown Theatre is this week offering a version of Pierre of the Plains to its patrons.

GARRICK THEATRE--Sam S. & Lee Shubert, Inc., offer James T. Powers in the George Edwards' Gaiety Theatre...

THE CAST.

- Senor Bombito Del Campo, Mayor of Havana, a cigar manufacturer, long on birth and short on money... Mr. Harold Vizard Consuelo, his niece... Miss Edith Becker Isabella, his sister, a Revolutionist...

- Aurigo... Mr. Glen Conner. Senor Patigo, one of the Cause... Mr. Jos. Galton Employees of Bombito. Soldaro... Mr. Joseph Galton Sentry... Mr. Harry McDonough Officer... Mr. Milbury Ryder Sammy... Lillie Fuehrer Chiquita... Lillie Fuehrer Julio, of the Havana police... Mr. J. Donald Archer Samuel Nix, a matrimonial outlaw and Bo'sun of 'The Wasp'... Mr. James T. Powers Touring Newspaper Beauties--Misses Cecile Mayo, Mille Dupree, Emiline Clark, Margaret Hayman, Mildred Bright, Vivian Raymond, Missa Satoris, Dorothy Betwiler...

James T. Powers has been received with much acclaim by the critics of Chicago and many nice things have been discreetly said concerning his play, Havana, which is now at the Garrick Theatre...

Truly has The Fortune Hunter scored a success, and deservedly so, for those of us who have an appetite for entertainment of impelling interest and cleanly diversion may be satiated by a visit at the Olympic Theatre...

tion to religion, hard work, and that which is truest and best in this life. The cast selected by Coban and Harris to support Mr. Ross are individually efficient, and includes Phil Bishop, Shelley Hull, Brinsley Shaw, Avon Broyer, Ed ward Longman, George Spelvin, Tom Callahan, Leigh Potter, Frank Bacon, J. E. Hiltner, Warren Rogers, Francis X. Coulin, William F. Granger, Miss Catherine Marshall, Miss Edna Bruna and Miss Alma Belwin.

Anna Held continues to please her followers, who are drawn to the Colonial by their allegiance, to view the fascinating Anna, who is appearing at that theatre in Miss Innocence. Miss Held is supported by an excellent cast, prominent in which are Gene Laneska and Lawrence D'Orsay...

GREAT NORTHERN THEATRE.--Lew Fields presents Marie Dressler in Tittle's Nightmare. A mélange of birth and melody in three acts. Book and lyrics by Edgar Smith. Music by A. Batwin Stoen. Staged by William J. Wilson.

CHARACTERS.

- Tittle Blobbs, a boarding house drudge... Marie Dressler Sim Pettinelli, a small town genius with metropolitan aspirations... Horace Newman Harvey Tinker, an unappreciated inventor Smiley Dragg, a New York Commercial Brummer... Burrell Barbaretto Harry Frost, of the vaudeville team, 'Frost and Snow'... Geo. Gorman Maude Blobbs, Tittle's sister, too strong to work... Octavia Broske Pullman Loggett, foreign buyer for Pettin-gill's emporium... Virginia Foltz Perona Snow, Frost's excess baggage... May Montford Hiram Hay, a rube... John E. Gorman

- Broadway Bill, a pickpocket... John E. Gorman Baron Schwartz, the German Ambassador... Sam Drane Dr. Snavy, of Pettinelli's... Tom Quinn Captain Fitzherbert, of the 'Tillies'... Lou Quinn Swipesy, a newsboy... James Grant Count Raviola, Italian Ambassador... Bernard Lyote Reuben Ketchum, American Ambassador... Carl Gordon Sam Singer, a shopper... Carl Gordon Baron Koffupski, Russian Ambassador... J. C. Hreece General Cheneas, Spanish Ambassador... Harry Delancy General Laroche, French Diplomat... Leslie Elliott Polteeman 4-11-44, of the traffic squad... George Gorman Jean, a French waiter... Selwyn Joyce Hattie, a chauffeur... Selwyn Joyce Bob Upton, a shopper... Harry Swift

- ADDITIONAL CHARACTERS IN ACT II. Scene 3. Big Little Bo Peep, a hard luck shepherdess... Marie Dressler Jack Horner, a missing heir... Virginia Foltz Roy Blue, a villain... Mona Desmond Mary, of a contrary disposition... Octavia Broske King Kole, a comie opera monarch... George Gorman Simple Simon, the village post... Horace Newman Mother Goose, principal of Banbury Cross... J. Clarence Harvey

- CITIZENS OF BANBURY CROSS. Mrs. Jack Spratt... May Montford Jack Spratt... Carl Gordon Tom, the Piper's son... Sam Drane The King's Herald, an automatic dispenser of news... John E. Gorman Rameses, a tough sleep... James Grant

- TRADESMEN OF BANBURY CROSS. The Pie-man... Lou Quinn The Butcher... H. Swift The Baker... B. Lyons The Candlestick Maker... Selwyn Joyce

- OF MOTHER GOOSE'S SCHOOL. Miss Muffet... Laura Brown Tommy Tucker... Catherine Schuyler

- KNIGHTS ATTENDANT UPON THE KING. Lastenite... Ursula Thompson Tuulte... Rita Deane Tumoronite... May Burnham Sunuthernite... Mima Schall

Marie Dressler seems to have found in 'Tittle's Nightmare, a harmonious environment and her usual manner is satisfying the patrons of the Great Northern Theatre...

While the Whitney Opera House continues to hold 'They Loved a Lassie' and the La Salle Theatre is pleasing with 'The Flirting Princess'...

Mort H. Singer has decided to change the name of the new show which is soon to displace 'The Goddess of Liberty' at the Princess Theatre...

AT THE NEIGHBORHOOD THEATRES. The Brand of a Thief is holding forth at the Bijou this week and is pleasing the many patrons of this show house with its thrilling moments and hair-breadth escapes.

At the Academy of Music is seen, King of the Opium Ring. This melodrama with its banian tower of chinks and the Chinese cake-walk and ragtime ball and other big features is proving as big a magnet as ever.

Melodrama for the week is holding the boards at the College. Monte Cristo in all its power is being interpreted by the resident players of this house and is proving much to the liking of its patrons.

The Criterion this week is also hosting Monte Cristo. This melodrama although fifty years on the stage, still heads the list. Robt. Steckle, who formerly played the villains at the People's Theatre, is successfully portraying the heroes at this house.

(Continued on page 41.)

# The VAUDEVILLE PROFESSION

## NEW YORK VAUDEVILLE.

**American Music Hall.**—Ma Gosse receives its first American applause after its sensational success in Paris and London. It is a realistic one-act play of the Paris underworld, by Yves Mirande (Hani Caen). Heading the company is Mlle. Elna Mollon and Mois. Gaston Silvestre, the roles of LaGosseline and Herbert, which they created in the original production of the Theatre Variete, Paris. La Danse Noire, or The Black Dance, which is introduced by Mlle. Mollon and Mois, Silvestre, is a development of the Apache Dance, but distinctly different, and most daring and startling. The music for the production was composed by Franz Lehar, of Merry Widow fame. Others on the bill are the Empire Quartette, Cameron and Gayford, Tambo and Tambo, tambourine spinners; Ed. Latell, minstrel monologist; Bertie Fowler, comedienne; Barlow's Bonies, Lam's Manikins, The Three Mitchells, and Bonington Brothers, gymnasts.

**Colonial Theatre.**—Fannie Ward presents a one-act tabloid version of Van Allen's Wife, an intensely emotional dramatic play by Lee Arthur and Forrest Halsey. This vaudeville engagement of Miss Ward is made by special arrangement with Klaw & Erlanger. Her supporting cast includes Joan Brown, Henry Duggan, Margaret Fuller, William E. Boyd, Jeanette Slater and Frank Jackson. The Leading Lady, the new net of B. J. Rolfe, with Marguerite Haney and a supporting company of ten, is on the same bill. Tom Edwards, the English ventriloquist, makes his first American appearance here. The bill is completed by Stuart Barnes, Spissel Brothers and Company, The Village Choir and The Four Larkens.

**Alhambra Theatre.**—Valeska Suratt and her supporting company, presents her now famous act, The Belle of the Boulevard, to Harlemites for the first time this week. Clayton White and Marie Stuart offer their clever sketch, Cherie. Camille Ober is playing a successful return engagement. Al. Johnson, the former minstrel man, has a monologue and singing act of merit. Trainor and Barrett offer The Battle of Foo Sook; the balance of the bill is made up of The Three Bonards, El Cota, the "Paderowski of the Xylophone"; Paul LeCroix, juggler, and Conlin, Steele and Carr.

**Plaza Music Hall.**—E. A. Roberts, the pattern artist, presents Dick Turpin, written, staged and invented by himself. It is in two scenes, depicting incidents in the life of the notorious robber, and in it Mr. Roberts plays five different characters. The balance of the bill is composed of Wilfred Clarke and Company in What Will Happen Next; Sophie Tucker, Jones and Grant, colored comedians; W. E. Whittle, ventriloquist; Hale and Earl, European comedy acrobats; Marlin Libbey, operatic singer, and the Wren Trio, with Alfaretta Simonds.

**Fifth Ave. Theatre.**—Nat. M. Willis, billed as "The Hero of Ten Thousand Marathons of Mirth," headlines the bill here. Laddie Cliff, England's juvenile comedian, and grotesque dancer, is still popular with American audiences. The Six Musical Nosses have an elaborate act. Louis Simon and Grace Gardner present The New Catchman. Harry and Wolford offer It Happened on Monday. Wentworth, Vesta and Teddy, The Dixie Serenaders, and Berzac's Circus complete the bill.

**Bronx Theatre.**—Carrie De Mar, The International Comedienne, heads the bill at this house, with Willard Stimm and Company, in Flinder's Farished Flat. The Purity Winner has a company including four horses, James and Katie Leonard offer When Caesar Sees Her. The Three Lelians present A Night in Minstrelsy. Jeters and Rogers, comedy skaters; A. O. Duncan, the ventriloquist, and Will Rogers, the larist thrower, complete the bill.

**Hammerstein's Victoria.**—Miss Hetty King, the clever little male impersonator from England, heads a bill, including Dr. Herman, "the man who tamed electricity," who is holding over for his second week; Silvers, the famous clown, assisted by Artie Nelson; Frank Morrell, Hibberd and Warren, black face comedians and eccentric dancers; The Flying Martins, Wilson, comedy vocalist; and Belle Blanche, our clever mimic.

**Circle Theatre.**—Wormwood's Bears, William O'Brien Troupe, John Rucker, Caldero and the Rosalie Sisters.

**Manhattan Theatre.**—Church City Four, Jules Loay Family, Musical Hinebra, Roslow and Son, and the Willing Sisters.

By special arrangement with Messrs. Klaw & Erlanger, just completed, Percy G. Williams will for some weeks at least, direct the professional movements of Miss Fannie Ward, the celebrated emotional actress, who made her debut in vaudeville at the Colonial Theatre in a tabloid version of her successful play, Van Allen's Wife, this week.

The terms by which Mr. Williams will exhibit Miss Ward in vaudeville have not been made public, but it is understood that for this limited engagement Miss Ward is to receive the highest salary ever paid to a legitimate star appearing on the vaudeville stage. The engagement is a notable one, and is in line with Mr. Williams' policy to provide for his patrons the best stage has to offer, regardless of cost. Miss Ward will be supported during this engagement by the principal members of the company with whom she has been appearing in the same play elsewhere. These include Joan Brown, Henry Duggan, Margaret Fuller, Wm. H. Boyd, Frank Jackson and others. The tabloid version of Van Allen's Wife is now being prepared by Lee Arthur and Forrest Halsey, au-

News of the Week in the Field of Variety—Metropolitan Bills Present Interesting Features — Fannie Ward Goes Under the Direction of Percy G. Williams—Virginia Harned Pleases Chicago—Pacific Coast Vaudeville News.

STELLA RAZETO



A San Francisco girl who has made a decided hit in Too Many Millions.

thors of the play, especially for this production. It will be based largely upon the incidents of the last act and embrace all those situations which made the play one of the greatest successes seen in London in many years. The plot tells the story of a young girl who has been the victim of circumstances and deception. When the opportunity for happiness and social recognition comes, she eagerly grasps it. However, when her life is at its brightest the old influence intrude. In her effort to throw them off she believes she became a criminal, and in a strong scene confesses all of her shortcomings to her husband. He forgives her freely, as he loves her, and for the sake of the child. The play, on its production in Boston, some time ago, promoted one critic of renown to declare that Miss Ward's method and genius more nearly approached those of Clara Morris than did those of any living actress.

Special scenery for the production in vaudeville has been prepared and the accessories will be on a scale of richness seldom attempted heretofore. Miss Ward's vaudeville tour will be confined to a limited number of cities, pending the completion of arrangements for her appearance under Messrs. Klaw & Erlanger's management in her new play in New York and Boston during the coming spring.

It is now generally believed that the acquisition of Ed. Bloom to the William Morris executive offices, is not only to relieve Mr. Morris of much of the detail work of the circuit, as was announced, but means Morris vaudeville will soon be presented in a number of Julius (Cahn) houses in which Bloom is interested. The Cahn Circuit, heretofore devoted to the legitimate, recently tried experiments with pictures and popular vaudeville in a number of the houses with a success that has promoted this idea to improve the class of vaudeville presented. This will provide an important addition to the Morris Circuit. The Cahn houses now playing pictures and vaudeville are: Funder, Leighton, Mo., Iofferson, Portland; Salem Theatre, Salem, Mass.; Holyoke, Holyoke, Mass.; Higon, Premier, Nicholson and Saxon, Fall River, Mass.; Lawrence

Opera House, Lawrence, Mass.; Lowell Opera House, Lowell, Mass.; Bedford Theatre, Bedford, Mass.; Empire, North Adams; Opera House, Newport; Strong Theatre, Burlington, Vt., and the Colonial, Pittsfield, Mass.

Martin Beck is now on his annual inspection tour of the Orpheum Circuit, having left New York last week for Chicago, from there he goes to St. Paul, Minneapolis, Lincoln, Des Moines and Sioux City, to look over the newer Orpheum houses, following with a visit to Omaha, Kansas City, Denver, Salt Lake City. Here he will be joined by Morris Meyerfield, and together they will visit Butte, Spokane, Seattle and Portland. Mr. Beck is expected back in New York about the middle of February. After an inspection of the Pacific Coast houses, he will return to the East by way of Mexico, New Orleans, Memphis and Birmingham.

Hetty King, the male impersonator, who has just completed her engagements over the Percy Williams tour, is playing Hammerstein's this week. She has added a new song to her repertoire, entitled, Follow the Car Tracks. The song instructs those who have been having a "big time" that when their sight is becoming dim, about two or three a.m., and they wish to reach home safely, to follow the car tracks. Miss King first introduced this song on New Year's Eve, a most appropriate time to give the advice, and received six encores for this song alone at the Alhambra.

Another example of the close relationship between the stage and the courts is presented in the engagement at Hammerstein's of Besse DeVole, the dancer, who has an action for breach of promise pending against Frank Jay Gould, in which she is suing for \$250,000. As the suit is being tried while she is playing Hammerstein's, considerable free advertising is being obtained by the house.

St. Horner's Minstrels is a miniature "burnt cork" show, running twenty minutes, that is meeting with success on the Pullman. A bass soloist, Mr. Smith, is scoring with Alfred Solum's When the Bell in the Lighthouse Rings Ring Ding, Thomas Hackett, in the same company, is singing I Wish I Had My Old Girl Back Again.

Another pantomime is now added to the growing list of this class of entertainment playing vaudeville. Hammerstein's Victoria this week offers Paris by Night, presented by a company of twenty, headed by Mina Minar, who has been presenting it for six months in Paris.

The "lamer of electricity" is now the vogue in vaudeville. New York has had Dr. Herman, Magneto and Volta, playing the city at one time in opposition houses. Dr. Herman holds over for a second week at Hammerstein's, owing to his success.

The Four Masons, father, mother, son and daughter, have a strong comedy act, A Country School, in which they have just added Shame, Shame, Shame, sung by Altania Mason. The act has four musical numbers closing with a dance by the entire family.

Harry Williams and Egbert Van Alstyne, the song writers, who are now under contract to K. Wick, and the latest recruits to composers in vaudeville, "plunging" their own compositions, are at the Colonial this week.

Joe Woods is not to return to his old office 1358 Broadway. His office is now controlled by H. L. Leavitt, and it is announced that Woods has no interest in it, nor will he have in the future.

Artie Hall, the usual character comedienne, after a long rest, has resumed vaudeville, with an entirely new act. She is singing the new esm song, Come After Breakfast.

S. Miller Kent returns to vaudeville next week at Chase's, Washington, presenting a sketch, Sincerity, by Edgar Allen Wolf.

George C. Snyder, assisted by the Three American Girls, is a new pantomime and singing act soon to be presented.

Rose Lee and Williams Brothers is a clever singing and dancing act playing New York time now.

John C. Slavin will next week try his new act a condensed musical comedy, at Youkers.

## CHICAGO VAUDEVILLE.

Virginia Harned, assisted by an adequate company, is seen at the Majestic this week, in a one-act play, Ralph C. Herr, the character comedian, who not so long ago was seen in The Soul Kiss, is on this week's bill, and is also Miss Ingeborg Comer, the famous ballad singer. Others on the bill are John Hyams and Lella McIntyre, in a singing and dancing act, entitled, The Quakeress; World and Kingston; Agnes Scott and Co., in a sketch; The Artels Bros., gymnasts, and The McGrady's, in an arrow shooting exhibition.

The bill at the American Music Hall this week contains such fine creators as Sidney Drew, Edw. Montgomery, Florence Moore and The Four Morans. Bramley Williams, who headlines, is a distinguished English actor and purveyor of character parts. Others to be seen are Sharp and Montgomery, black face workers; The Three Richardsons, The Royal Polo Team and Adams and Taylor, with an act of merit.

## PACIFIC COAST VAUDEVILLE.

The Orpheum Theatre Company has secured a fifty year lease on the property at 624 6th St. Broadway, Los Angeles, where a new \$250,000 theatre building will be erected. The lease, which involves a total fifty year rental of \$1,000,000, was signed by Morris Meyerfield, Jr., December 29. The structure will be entirely fireproof, and will resemble the San Francisco house.

The following performers left for Salt Lake and Denver: Rosedale Frazz, Dick and Alice McAvoy, Steeple and Edwards, Dorothy Isid, Ernest Hunter and Company, Helen Bradford and Company, Ruby and Max, Josephine Ausley, La Velle and Grant, John Sturgeon and Company, Al. Williams and Spaulding and Dapree.

Gus Edwards' Kountry Kids, August Parago's Shulan Circus, Arthur Whitehead, Mme. Paulita, Sandberg and Lee, Kramer and Check and Ben Chabin and Company were on the bill at the Orpheum, Spokane, week January 2. Manager Joseph A. Muller reports good business throughout the past year.

The Malverne Troupe was pronounced the best acceptable act ever seen at the Garrick Theatre, Stockton. The Armon Brothers, Australian musical act, also was a winning card on the same bill.

Billy Arlington, old time minstrel, is giving lectures in California on "Minstrel Romantics songs." This week he appeared at Fort Inland.

The Bustleum Trio made an enviable bill at Goddard's Grand Theatre, Sacramento, last week, on a strong bill.

George S. Lander writes us that after completing all the Colorado time he jumped into Chicago last week.

(Continued on page 20.)



# MUSIC AND THE STAGE

## NEW YORK MUSIC NOTES.

The Greenough Company has recently been incorporated in New York as music publishers and dealers in sheet music and musical compositions. The officers of the corporation are: M. Park Parker, Bertram H. M. Hewett and Frederick Miller. Offices are in the Schubert Building, 1416 Broadway and the company already has a catalogue of good numbers consisting of If Someone Were to Kiss Me, She Looks Pretty Good from Where I Sit, I Care Not Though Your Hair be Dark or Fair, Won't You Come and Join Our Church, Down in Georgia on Camp Meeting Day, Blunder Green, When the Sugar Corn is Waving, Sweetheart Mine, Love Me all the Time, If You Don't Change Your Living That's the Way You'll Die, Think of Me When I am Home, and P'ezony, It's Time You Were in Bed.

George C. Snyder, formerly with the Eyer Fisher Music Company, is now professional manager for Mignon Ziegfeld, the great Eastern music publisher. Mr. Snyder is popular among performers and is one himself, a fact that is appreciated by performers.

## CHICAGO MUSIC NOTES.

### EVERY GIRL I GET THE OTHER FELLOW STEALS.

Words and music by Milton Weil, F. Henry Killekamm and Bob White.

Every girl I get the other fellow steals  
That's the reason why I always sigh,  
My own pal steals my gal  
Takes her right away, doesn't leave her stay  
I'm awfully angry boys, I don't know what to do,  
Tell you boys, you don't know how it feels  
I feel blue, so would you,  
For every girl I get the other fellow steals.

Copyrighted and published by Bob White.

### DAY DREAMS.

Words and music by Margaret Meredith Margraff. Copyrighted and published by Margaret Meredith Margraff.

Day dreams, day dreams,  
Say, will they ever come true, dear,  
Bringing us close together  
Keeping you mine forever,  
Day dreams, day dreams,  
Always and ever of you,  
Life will always be sunshine  
When all our day dreams come true.

Delmar and Dexter, at the Gou Theatre, Gary, Ind.; Rodgers and Marvin, at Harry Newton's sketch, When Johnnie Comes Marching Home, Grace Belmont at the President Theatre, last week, M. Herman, with Andy Lewis, Harl Grass Beauty Show, and G. Herbert Mitchell are all using the Rossiter hits with phenomenal results.

Miss Gertrude Ogden, a soprano of some note, pronounces that Some Time, Sweet Heart Mine, Somewhere, and Sighing, a new song by Legoy Stover, will certainly win favor from people who appreciate first-class songs. Both numbers come from the House of Christopher.

The program for the ball to be given by the White Rats of America, has been arranged with great care by Houshel, whose orchestra will supply the music. Twenty-eight numbers have been laid out with encores and a lively time is expected.

Milton Weil is rapidly working into the mouths of the whistlers of Chicago his own song, entitled Every Girl I Get the Other Fellow Steals. By the way this number has been selling it looks like a live one. Bob White has it on his catalogue.

A new composer and publisher of songs in the modern music field is found in Margaret Meredith Margraff, who has recently written

## LATE NEW YORK NOTES.

Valeska Suratt fainted during a performance at the Orpheum Theatre in Brooklyn, last week.

F. A. Rosbling and Maude Trux were married at the City Hall, New York, on January 6. Miss Trux is the leading woman in Arizona and formerly appeared under the management of Rowland and Clifford of Chicago. F. A. Rosbling is playing with The Call of the North Company.

At the New Theatre, Don Pasquale was sung on January 6, by Mure De Pasquale and Messrs. Bond and Scott. Faust was on the bill at the Manhattan Opera House on January 7 and La Gioconda at the Metropolitan on the same date.

The Hippodrome attaches gave their annual ball at Palm Garden, January 11.

The French rights for A Little Recluse of the Rhine have been sold to Gaston Mayer, in London.

J. P. Hoffman, general stage director for the Shuberts, has returned from the West.

Major J. M. Burke is back on the Right, after a strenuous season with the Two Bills Show.

Charles Frohman will shortly leave for England on his annual tour.

Miscellaneous News of the Writers, Publishers and Singers of Popular Songs and the Production of Music for the Entertaining Professional—Notes of the Week from Metropolitan Cities East and West of Interest to Musicians.

## DEVIDA MARCHI



Photo by Moffet, Chicago.  
The only woman directing a men's band.

the words and music to a very catchy sentimental ballad, entitled Day Dreams.

Bob Roberts and his crew, consisting of Jean Jurende, Ralph Fote and Will Spillard, put on a novelty act at the American Music Hall, New Year's Eve, featuring the popular numbers from Ted Snyder's music shelves.

W. Jerome Decker, the popular entertainer, is singing with notable success, Ted Snyder's If I Thought You Wouldn't Tell, Yiddle on Your Philly, Play Some Ragtime, and Next to Your Mother Who do You Love?

The Helios Comedy Four, under the management of Bert Melvin, present a school room scene, one of the funniest kid numbers in vauville. They are featuring numbers from the House of Christopher.

Red Fern, a new Indian song hit published by the House of Christopher, and which was

taken on by Jake Stenard's Red Path Napauese, is making good and looks like a great Indian song.

The new show for the Princess, entitled Miss Nobody from Starland, expects to go on in three weeks. This show will have some great musical numbers along with the excellent cast.

Harry Jones' big song at the Circle Theatre last week was Was I a Fool? By the appreciation of the audience it looks as though Harry knew how. This is another of the Harris hits.

Lizette Fuller is featuring Mary Jane She's Got Another Sister, at the States Restaurant this week. The number is published by the House of Christopher.

I'll Get You Yet Little Girl, was the hit at the Star & Garter Theatre last week, taking seven encores. The song is published by Chas. K. Harris.

Last Sunday at the Orchestra Hall, Madama Teresa Carreno was heard in what is destined to be her last appearance in this city.

Miss Arden French, featured some hits from the House of Christopher at the States Restaurant last week with pleasing success.

Bisset and Scott are now using a new con song hit, entitled Oh You Raggin' Kid, published by Sidney P. Harris.

Burke and Farlow are using two new Thompson songs, My Caroline and Rosie, and report pleasing results.

Joe Brown is using My Caroline and The Nightingale from the Thompson Music Company's list.

Lulu Catton, a young Chicago pianist, has recently joined the staff of the House of Christopher.

The Harris Shop expects a big bunch of new song hits this month from which touch is expected.

Mr. Henry Joseph, a tenor of some note, has joined the staff of the House of Christopher.

## NEW SONG HITS.

### Chorus Lyrics of Late Hits of Leading Publishers.

THERE'S A MOTHER OLD AND GRAY WHO NEEDS ME NOW.  
Words and music by George H. Diamond.

There's a mother old and gray who needs me now,  
Time has brought deep furrows to her once fair brow,  
Though so fond of you I've grown,  
I cannot leave her alone,  
Her world only cause her head in grief to bow,  
Jack, to me you've always been so kind and true,  
And you know I've ever faithful been to you;  
Though this parting brings regret,  
Still my heart must not forget,  
There's a mother old and gray who needs me now.

Copyrighted and published by George H. Diamond.

### SHOW ME HOW.

Words by Herbert De Piere; music by Howard Webster.

Show me how, oh, my loving honey, show me how,  
To bill and woo and woo;  
I'll bubble close to you,  
Honey, do believe me, when I say,  
I am simply wild about your way;  
So just get busy now  
And show me how.

Copyrighted and published by Mignon Ziegfeld.

### SMILING EYES.

Words by Martin Swanger; music by Max Witt.

Smiling Eyes, Smiling Eyes,  
You're my dream of Paradise,  
I love you fond and true,  
Heap much big my heart is too,  
Come with me, my tepee  
Holda enough for us you see,  
Come be wise, let's surprise,  
One kiss, two kiss, three kiss, four kiss,  
Be my Smiling Eyes.

Copyrighted and published by Jos. W. Stern & Co.

## THE JOLLY BACHELORS.

THE JOLLY BACHELORS—A musical spectacle in two acts and seven scenes. Words by Glen MacDonough, music by Raymond Hobbell. Broadway Theatre.

### THE CAST.

Dr. Lancelot Lightfoot, Walter Percival Lawson, Lot, Jack Norworth, Hamburry Tankerville, Lionel Walsh, Astaria Vandergeld, Nora Bayes, Gail, Billie Taylor, Carol Gayley, Elizabeth Price, Chase Payne, Al Leach, Harold McCann, Robert L. Dalley, Veronica Veadgels Jackson, Stella Mayhew, Polita Pears, Topsy Slegrist, Mary Kraus, Josie Sadler, Fannie Faintwell, Nolla Lynch, Notta Sound, Gertrude Vanderhoff, Ludwig, Nat Fields, "Judge" Wilson, Lew Fullerton, Harry Hyde, Henry Lehmann.

The Jolly Bachelors at the Broadway Theatre, January 8, has been acclaimed a laughing success. The cast includes Nora Bayes, Stella Mayhew, Jack Norworth, Josie Sadler, Al Leach and Robert L. Dalley. All clever people with a lot to do and they did it well.

The plot of The Jolly Bachelors tells of a young heiress longing for romance. She takes a position in a drugstore as a cashier. She is

followed by three professional bachelors, who claim to be in love with her. Through a mistake she gives a bottle of poison intended to kill an elephant, to a college boy who is lining for a cure of the "morning after" feeling. She and her curious followers set out to find the lost medicine and encounter all kinds of difficulties. The scenes are attractive, costuming elegant and the play looks to be in for good run.

## LEOPARD ATTACKS PAULINO RUSSELLE.

Paulino Ruselle, a widely known leopard trainer, now exhibiting at Huber's Museum, East Fourteenth street, New York City, was attacked, January 9, by one of three leopards which she was breaking in, and badly clawed so that her life is in danger. The animal was only broken off after a fierce fight with Henderson, Ruselle's assistant, and a police officer.

## FIFTH HUNDRED PERFORMANCE

Out in Idaho Company gave its fifth hundred performance, New Year's Day at Connellyville, Pa. Four of the original cast are still with the show. W. S. Bates has plotted the show through seventeen States and five Canadian provinces.

## MAX C. ELLIOTT ENTERPRISE.

Max C. Elliott, the theatrical and circus agent, is en route west with a stock company playing week stands. He reports good business along the line. The company numbers twenty-four people and carries a band and orchestra.

# SWING AROUND THE CIRCLE

Amusements in Philadelphia, at the Beginning of the Year, Partook of Great Range and Variety, Much to the Delight of Theatre-goers—Brooklyn and Cincinnati Had a Splendid Assortment of Entertainment.

## PHILADELPHIA, PA.

Theatrical Diversions of all Kinds are Drawing Heavily.

The theatrical New Year began at local playhouses with diverse footlight attractions, of serious dramatic interest, and of light nature. In the former class were Stephen Phillips' poetic tragedy, Herod, at the Adelphi, and Henry Bernstein's modern drama of racial conflict, Israel, at the Broad. In the second class were a comedy of Washington officialdom, A Gentleman From Mississippi, at the Walnut, and a new musical comedy, The Girl and the Wizard, at the Lyric. Brown of Harvard, musicalized, provided a change at the Girard. Superba, a fitting holiday pantomime, entertained at the Grand, and the Orpheum Players revived The Squaw Man. The Keith bill of vaudeville was bounteous, as usual. The William Penn had a half dozen top liners, and at the other playhouse the entertainment was timely and interesting. Pieces that continued on local boards were The House Next Door, A Lucky Star and The Arcadians.

Moving swiftly and smoothly, as should a farce constructed out of a motoring rousance, A Lucky Star takes its amusing course at the Garrick. Mr. Collier's humor is of the quickest and driest, and laughs, hearty and frequent, greet its manifestation. Capital support and picturesque settings are features of the farce.

J. E. Dodson presented again, beginning his final week at the Chestnut Street Opera House, his finely etched portrait of the caste-ridden, impetuous, irascible Englishman of the old school, who figures centrally in The House Next Door. The play is high comedy of an excellent sort.

A notable feature of The Arcadians, which entered on the second of its three weeks at the Forrest, is its large cast of clever, versatile and well-known entertainers. These are Frank Montan, Julia Sanderson, Connie Ediss, Percival Knight, Audrey Maple, Ethel Cadman and Elleen Cavanaugh. The play is very handsomely mounted and costumed.

A tragedy of compelling interest, dignified in conception and execution, dealing with Jew and Gentile, is the attraction at the Broad. This play, Israel, is in keeping with both of the others, and is even more powerful in its make-up than the above-mentioned. Edwin Arden, Graham Browne, Constance Collier and Christine Norman gave excellent interpretations to very difficult roles.

Keith's had another excellent bill this week, headed by Laddie Cliff, the English humorist, who has appeared here four times and is very popular with the Quakerites. Sam Chip and Mary Marble, assisted by John W. Dunne, in a clever skit, In Old Spain; Blinn, Blinn and Blinn, the musical tramps; Nelson Downs, the Kind Cousin; Gracie Emmett and Company in a laughable sketch, Mrs. Murphy's Second Husband; The Bennett Trio, Alois Capitaine, Dooft and Method, and Berzac's Circus all go to make up a good New Year's bill.

William Faversham and Julie Opp, in Herod, opened at the Adelphi for one week's stay. Mr. Faversham's production is made with taste and intelligence. The single stage setting is a gorgeous picture of the chamber of the Judean monarch. Mr. Faversham, as Herod, gave a very convincing performance, equal to all the different qualities that go to make up the actor in the different phases in which one is compelled to pass in order to depict the life of that cruel monarch, and tempering his Herod through all his cruelties in such a way that when he met with disaster himself he had the full sympathy of his auditors. Miss Opp gave a very good and convincing characterization of Mariamne, and one that will be remembered for some time. We need more plays like Herod. They are elevating.

In a delightful production, in which humor abounds and a touch of pathos is present, Sam Bernard and an adequate supporting company appeared at the Lyric Theatre. If there was a dull moment in the action of The Girl and the Wizard, the audience failed to find it, and from start to finish the play was received with hearty approval. At the outset, let it be said: if you have the blues, go see it; it will cure them.

That very graphic play of the West, The Squaw Man, was given an interesting revival by the Orpheum Players at the Chestnut Street Theatre. Stage Director Percy Winters gave the production an excellent stage setting, and the Orpheum Players acted their various parts with skill and intelligence. Wilson Melrose was seen in a part much different from any that he had theretofore attempted. Marlon Barney appeared as Utana, the English woman in the case, and Kathleen Macdonnell surprised every one by her keen appreciation of the role of the Indian bride.

It is really worth while cultivating the acquaintance of A Gentleman From Mississippi, whose opening reception at the Walnut Street Theatre was attended by an audience that completely filled the house and relegated the musicians to the recesses of a side foyer. The chance to see A Gentleman From Mississippi has been denied to Philadelphia longer than seems to have been necessary, but Thomas A. Wise, co-author of the play with Harrison Rhodes and his thoroughly capable leading associate, Douglas Fairbanks, entered into their work with a spirit which showed they have not grown stale and that it thoroughly pleased them to realize their efforts were being well appreciated. Half a dozen curtain calls after each act attested this.

Renovated, refurbished and replete with frolic and joviality, Hanlon's pantomime spectacle, Superba, provided three solid hours of real holiday hilarity at the Grand Opera House for the

young folk of its clientele and for a greatly amused contingent of their elders. Superba is a time-honored and favorite institution and one decidedly appropriate for the tide of Yule. The Holbrook Circuit, which was operated in Eastern Pennsylvania, including Hazleton, Chester and Carbonate in their list of bookings and which was booked partially by a local agent, has closed all of its houses.

Col. Francis Ferari and Adgie, the animal king and the lady lion tamer, were Billboard callers late Friday night. Adgie states that she is now getting together a big act, in which she will play the big time. Owing to the fact that it will be so extensive, the act will not be ready before early in February. Colonel Ferari has just closed a very successful five weeks at Gimbel Brothers', where he had his animals on exhibition. He signed a contract with the above firm to put in his exhibition, indefinitely, at their New York store when the same is completed.

Carson and Willard had a very amusing experience during the storm last week. They left Milwaukee on Monday morning and arrived in



Scene from The Fortune Hunter.

Philadelphia on time, being twenty-four hours coming 800 miles. When they got here it took them just a little over six hours to go a mile and three-quarters to their homes, owing to transportation facilities being all tied up in the snow.

The people are responding very readily to the call for help issued by The Billboard in conjunction with The Evening Telegraph, of this city, in behalf of the sisters of the late Roland Reed. The manner in which the benefit was handled was placed before the district attorney and he is now making an investigation. The man who handled the funds and has deprived these women of their rights will be prosecuted to the full extent of the law if the crime can be fixed on him.

W. P. King, manager of Flemington Opera House and Pleasant Hour theatres at Lambertville, N. J., was a Billboard caller this week. Mr. King states that he has been taking The Billboard for a number of years and that he believes Billyboy contains more general theatrical information than all the other theatrical publications combined.

WM. K. SPARKS.

## BROOKLYN, N. Y.

Brooklyn Borough Alive With Good Shows, all Money Makers.

The Midnight Sons opened at the Majestic Monday night, to a capacity house. The production is the largest that has been seen here this season, and will remain at this theatre for two weeks. Walker Whitehead, in The Melting Pot, drew well here last week. The Liberty moving pictures continue to be very popular here Sundays.

Augustus Thomas' greatest play, The Harvest Moon, was the attraction at the Monticello last week, and created considerable interest. The Harvest Moon is more powerful than The Witches Hour, and will, no doubt, have as long a run. Elsie Ferguson in Such a Little Queen, a new play by Channing Pollock, opened Monday night and pleased.

Elsie Judd was seen here for the first time this season in A Pair Co. Ed. at Teller's Broadway Theatre, where capacity business was had. J. E. Dodson in The House Next Door is the

attraction there this week. Frances Starr in The East-Way is booked for week of 17. The Sunday night concerts continue to draw well. The Girl from Rector's is playing a return engagement at the Grand Opera House this week.

The Crescent Stock Company continue to draw capacity houses at the Crescent Theatre. Old Heidelberg was presented last week. Gifferting Gloria week of 10, and Alice of Old Vincennes week of 17. Manager Lew Parker's Sunday afternoon and evening concerts are well patronized.

Percy G. Williams' Orpheum Theatre is doing capacity business. Valeria Strutt headed the bill last week, and proved one of the biggest drawing cards of the season.

Mr. Williams' Grosvenor Theatre is proving very popular with lovers of vaudeville, and the highest class of acts are presented.

The Forbes McAlister Stock Co. are presenting Toxas at the Gotham Theatre this week.

Corse Payton and his famous stock company presented Out of the Fold at his Bijou Theatre last week and the Payton's Lee Avenue Stock Company presented When Knighthood Was in Flower at the Lee Avenue Theatre.

J. J. Williams, of the Amphion, announces as this week's attraction The Chinatown Trunk Mystery, which promises to be a thriller of unusual merit. The Cowboy and the Thief drew well there last week.

Brooklyn likes Morris vaudeville, and the Fulton Theatre is drawing capacity business.

R. A. Roberts has been the headliner there for the past two weeks, and has proved a very strong drawing attraction. All of the Morris bills contain the very best acts, and William

a Day Company, to appear at his vaudeville houses in the near future.

The Washington Society Girls, with Harry Marks Stewart, a resident of Brooklyn, as leading comedian, was the attraction at the Casino Theatre last week, and drew the usual full houses. This week, the company, moved over to the Empire, where they opened to a packed house.

James J. Corbett in a new monologue, made a great hit at the Fulton last week.

GEORGE H. HAKES.

## CINCINNATI, O.

Excellent Attractions at all Theatres Please Large Audiences.

With two theatres presenting the highest class legitimate productions, a like number of vaudeville houses, where metropolitan variety acts are to be seen, and a string of popular price theatres playing every known variety of attractions, Cincinnati is at last entitled to recognition among the larger cities. The attractions that have visited here have been of a first class variety; however, many of the best productions are still to come.

The current attraction at the Grand Opera House is Kyrie Bellow, assisted by an excellent company. Mr. Bellow carries the banner of Mr. Frohman, and is now a close relative of Frohman's stellar family. The Builder of Bridges, Mr. Bellow's latest vehicle, is characteristic of Suro, the author. In this play of intrinsic educational and entertaining value, Mr. Bellow is at his best. His company has been selected with great diligence and care, which, however, is only in keeping with Mr. Frohman's usual custom of securing the best talent obtainable. Following a week of Grand Opera, Miss Blanche King, the clever comedienne, makes her first bow to Cincinnati as a full fledged star in Law Field's production, The Yankee Girl. In this musical-comedy, Miss King is ably assisted by several well known musical comedy celebrities, including Harry Hilford, William P. Carlton, Charles J. Winninger, William Burgess, Dorothy Jordan, Peter Curley, William Hildray, Dorothy Bronner, Frederick Danling, William Graham, Yvonne Iradecome, Naomi Hale, June Villarsana, E. J. Caldwell and Margaret Malcolm. Miss King's role, that of a wholesome American girl, is one in which the merry-singing comedienne finds ample opportunity to display those fun-making and join-with-me-in-the-dance propensities which have made her so popular for many seasons past. Needless to say, Mr. Hill's exquisite score furnishes Miss King with many tuneful numbers, which have attached immense popularity.

Another bill of exceptional diversity and merit is being offered at the Columbia, headed by Joe Hart's Bathing Girls, in one of the most unique acts of recent years. The act is in six scenes, including Madison Square Garden, the New York Roof Garden, an artist's studio, the beach at Long Branch, and a final scene, participated in by Misses Edwidge White and Pearl Hunt. The Seven Bonanzas, a troupe of European gymnasts, are truly a sensation. The well-known favorites, Mr. and Mrs. Gardner Crane, appear with their company, five in all, in Mrs. Crane's new comedy, entitled Play's Prodigious Parents. The playlet is a novelty in vaudeville settings and assumes, within twenty-five minutes, the proportions of a complete play.

Peter Donald and Miss Meta Carson, the Scotch comedian and his bonnie lassie, present a stinging and dancing comedy, and another important feature of the bill is the appearance of Tom Waters in his quaint phantasmagoria, songs, stunts and mimicry. The German comedians, Carson and Willard, old favorites with Cincinnati audiences, offer their sketch, called The Dutch in Egypt, and Jimmie Lucas, the entertaining song-writer, makes his first appearance in vaudeville after starring in The Golden Girl, Willbur Mack and Nella Walker offer their musical farce, The Girl and the Pearl; Carlisle's Dogtown Pantomime Company, including Tom, the talking pony, and the Columbia Kinetophone, complete the bill.

Equally meritorious are the Orpheum's offering, Joe Welch, who entertains with his impersonation of the Hebrew character in a welcome visitor. Another artist who returns to the city after an absence of some time is Kara, the greatest of jugglers; Staley and Berbeck, musical blacksmiths, have a novel transformation act; Foster and Foster have a good turn in the Volunteer Planter, and Wilton Brothers do a comedy bar act. Josephine Davis is pleasing and dainty in character songs, and Winton, the contralto, wins applause by his wonderful voice tricks. Hayfalette's dogs have a fine act, and the motion pictures on the Orpheum scope are an interesting series. As an added attraction, John C. Rice and Sally Cohen present their new offering, The Kleptomaniacs.

Colin's Dogs heads the bill at the Empress Theatre, Cincinnati's latest vaudeville theatre. This act is without a doubt the peer of any similar offering in vaudeville. Their dog drama, It Happened in Bogville, is a scream. Another big act is J. Francis Sullivan and Co., late of the Prince of Placen Company, presenting fun and nonsense. Other features are William (Billy) Melbrook, depicting the genial hero, The Four Cook Sisters, billed as America's leading female quartet; Lloyd and Whitehouse, in comedy and burlesque opera, and The Lorette Troupe, gymnasts and horizontal bar artists.

Sam Hays's Hullo Hoopsters, a good burlesque show, is the current offering at the Standard Theatre. Two burlettas, A Day at Niagara Falls, and At the Race, sandwich an olio that is all the good. At the German Theatre, Sunday night, a new play, by Ludwig Fulda, The Slave, was presented for the first time here, the occasion also being the benefit for the popular and gifted leading lady of the company, Amanda Blum, who assumes the title role. Miss Blum is an exceptionally brilliant actress, and her performance in the Fulda play was a matter of moment in German theatrical circles.

A marked improvement in the facilities for study and practice in the organ department of the College of Music will be accomplished through the rebuilding of the two manual pipe organ on the Olden stage. Although the first instrument has been highly commented upon by those who have used it, even the illustrious Gullman, the change from the tubular pneumatic to an electric action is promised by the builders to make of it one of the finest organs in the vicinity. There will be additional stops, and the console will be placed below the stage, thus allowing considerably more room for the stage.

Miss Florence Gear, leading lady of the Fluffy Ruffe company, is one of the latest musical comedy artists to enter the family of

Trimborn, of the Fulton announces that many of the best headliners are set to appear. The King of Ringers was the attraction at the Court Theatre, and The Lewis Phillips Stock Company presented The Queen of Chinatown at Phillips' Lyceum last week.

The Hyde & Behman Amusement Co. report business excellent at their burlesque theatres. C. B. Arnold's Serenaders, with Bob Van Oston and Annie Hart, surrounded by an excellent company, were at the Star last week. Engen's Engers was the extra attraction, and business was to capacity. This week The Serenaders are at the Gaiety Theatre. Abe Leavitt's Ritz Sentries Co., with Sultz Moore as comedian, surrounded by one of the largest burlesque companies ever seen here, and the Royal Tokio Japanese Troupe, as an extra attraction, did record-breaking business at both the Star and Gaiety Theatres, the attraction being one of the best seen here this season.

The Milton and Sargent Aborn Opera Co. will have four opera companies out this coming spring season, and have arranged for a season of grand and comic opera in Brooklyn.

Manager W. C. Fridley, of the Majestic Theatre, who is presenting the Liberty moving pictures as a special feature at his Sunday afternoon and evening concerts at the Majestic, has been very fortunate in securing the newest and latest pictures. Many of the pictures are shown here for the first time.

Newspaper Row is interested in the fact that Marie V. Fitzgerald will have her first play, entitled Woman and Why, presented by Corse Payton's Stock Company at his Lee Avenue Theatre the week of January 24, when she will have the right to add the title dramatist to her list of newspaper woman, press agent and book agent. Miss Fitzgerald said: "It makes me very happy to have my play presented in Brooklyn, because it is such a good sign. All my success comes to me via Brooklyn. I learned newspaper work there. I first became a press agent with the Spooner Stock Company. Manhattan Beach is a part of Brooklyn, and I was booked agent there, as well as at Bergen Beach, prior to my being connected with the Williams Circuit. It is like finding gold to run across a manager to present a play. Why, the simplest part of a play is to write it. The most difficult is to have it produced."

Percy G. Williams announces that he has arranged with John Lawin, star of A Knight for

stars. She has been most highly praised wherever she has appeared; however, her success has not in any way affected her except perhaps to make her work harder. Verily, she is a very clever comedienne. The show is not new to Cincinnati, but that makes no matter. The Walnut patrons like it just the same; that is, one would suppose so, if applause is an indication.

The ravages of time have little effect on Uncle Tom's Cabin. This sturdy play has been going the rounds for ages yet it still is popular. The Holden Stock Company which aggregation lives at the Lyceum Theatre, are doing all they can to keep the show alive.

Miss New York, Jr., a burlesque of merit, is the attraction at Pacific's Theatre. This show is one of the brightest and unaltered en route, and there is good reason, for Dave Ferguson, John C. Hart and Abe Reynolds are the comedians. Under the Ocean Subway is the odd title of a two-act extravaganza which, however, brings out a beautiful bunch of chorus girls in gorgeous costumes and magnificent scenery. Several valuable innovations are shown in the acts of The Three of Us, Bisset and O'Brien, and others.

Robinson's Vaudeville Theatre is presenting several first class acts, and continues to draw good houses at each performance.

The Cresce Slave's Revenge, seen here before, is the attraction at the Heuck Opera House.

Hilane Bates, in her new play, The Fighting Hope, is the next attraction at the Lyric, following Blanche Ring.

Members of the Pen and Pencil Club held an enthusiastic meeting January 4 and nominated candidates for directors. There are eight vacancies to occur on the board. The election will be held on February 2, at the clubrooms.

Mr. Frank Spellman, well known showman, went to Cleveland, O., on January 4 to confer with a specialist. Mr. Spellman's health has been bad for some time.

The first meeting of the commissioners of the Ohio Valley Exposition was held in the Business Men's Club, Wednesday night, January 5. The Exposition will be held in August and September, and plans for beginning the work immediately were made.

The Symphony concerts were resumed last week the fourth set of concerts taking place on Friday afternoon and Saturday evening. The soloist was Dr. Ludwig Wessling, the famous song interpreter. He has made a tremendous sensation in this country, and at the Cincinnati concert gave local music lovers, as well as those interested in dramatic art, an opportunity to hear the much discussed Heveland of Wildenbruch, to which the accompanying music has been written by Max Schillings. Director Stokowski, in addition to this, gave the Tod und Verklorung of Strauss as the principal orchestral number.

T. H. Blair, the "father of motion pictures," was in Cincinnati last week. Mr. Blair was associated with Thomas A. Edison for many years. He exhibited to local showmen the first motion picture film ever turned out.

John J. Ryan, the Cincinnati turfman, and Lilburn T. Martin, the Middletown paper manufacturer, will construct a large sand-ville theatre in Main street, Middletown, during the coming winter. Ryan announced today that the old furnishings and equipment of the Olympic Theatre (Cincinnati), will be transferred to the new house.

SAN FRANCISCO, CAL.

The Live Ones of the Golden Gate are Active.

The Panama Pacific International Exposition, to be held at San Francisco in 1915, noted elsewhere in these columns, received a big impetus last week. It will be the "biggest thing ever."

The whole town is covered with "William Morris presents Harry Lander and Special Company at Dreamland Rink, January 10, for one week." This announcement is printed on Scotch plaid cloth and tacked on every available building. Besides, a liberal amount of lithograph posters cover the billboards. Everybody in Frisco now knows that Harry Lander is coming.

Miss Lucille Tilton was a Billboard caller this week. Miss Tilton has just returned from a year's engagement abroad, where she played over the Moss and Stoll English Circles.

Miss Flora Fitzgerald, contracts with the Bohemian Sextette, dropped in to see us; also Barton and Bee, song and dance team.

Myrtle P. Byrne, champion sharp shooter, who is creating a lot of talk for her wonderful performances over the S. & C. Circuit, was another welcome Billboard caller during the week.

The new Chutes Theatre opened with a big rush, and long before the curtain rose, standing room was at a premium. The opening bill, all Panteras' acts, was as follows: Florence Family, Bortolo, Trio, American Gravy, Gifs, Schriesser and Chappelle, Mlle. Viscayre, Nip and Tuck and moving pictures.

Phil Hastings is press agent for the Chutes. The American Theatre is now under the control of Sullivan & Conditine and Zick Abrams, who took possession this week. Ed. Homan will be house manager. Abe S. Cohn departed for Chicago, where he claims he will take charge of a large theatre in the uptown district.

The Lombard Grand Opera Company is one of the early bookings at the New Columbia Theatre.

Marie Cahill will be the second attraction at the New Columbia Theatre, following William H. Crane.

A big force of workmen are clearing the lot for the American Music Hall.

The New Grauman Theatre, on Market street, is fast getting into shape. All the steel frame work is up, already. July is the proposed opening date.

Little Lord Roberts, for several seasons with the Ringling Circus, is a special attraction at the New Chutes.

David Warfield, in The Music Master, is back here again, his native city, and is doing an excellent business. He remains another week, after which he will fill time in many coast cities, where he has never appeared before.

Era Kendall, in The Village Hurier, is the third attraction at the New Savoy Theatre, and in spite of the counter attractions, very wealthy and Christmas week, a satisfactory business was done. The Alaskan is the next attraction.

Bolkin's Yiddish Players, composed of an all round company of real artists, gave nine per-

# SWING AROUND THE CIRCLE

### San Francisco is Setting a Pace for the Amusement Business and Signalizes Its Enterprise by Inaugurating the Panama-Pacific International Exposition in 1915. St. Louis, Providence, R. I., and Montreal Prosperous.

formances at the Garrick Theatre during the week, averaging in a repertoire of plays, to good patronage.

The Man From Home played its second and last week at the Valencia, to only fair business, but deserved better patronage. The Valencia closed and will remain dark indefinitely.

The Princess Theatre closes for a short season. Kolt and Dill, playing in Africa, did not run as long as expected.

This week the Orpheum Road Show, with several additions, keeps the Orpheum packed at every show. Turnaways at the midweek matinees are very noticeable. Several English art lists are on the bill. Alice Lloyd, whose fame has been heralded here for some time, came up to all expectations and was a immense hit. The McNaughtons, also Londoners with their witty dialogue and boxing stunts, got many laughs. The Brothers Perrin, also foreigners, seen here some years ago, so long that their whistling act is quite new, scored quite heavily. All the holdovers were as popular as ever, which included Hyman Meyer, La Titcomb, A Ngeu in a Monkey Music Hall, and Melville and Higgins.

Belmore and Leo, in their sensational novelty revolving gymnastic act is one big card at the National this week, and deservedly so, for they offered a very clever and artistic act. Whitehead and Gibson scored heavily in their skit, and were forced to answer several encores before the audience would let them retire. Long and Cotton, old Friscoites and local favorites, offered a sketch done here before them on several occasions, but in their capable hands

Eva Tyler, comprised one big prize bill at the Orpheum.

The Admirable Critchton delighted good audiences at Y. Liberty Theatre, where it received a most elaborate production. Texas follows.

The Nat Nazarro Troupe of Society Acrobats, which includes two most clever niggers, was one of the biggest things seen at the Bell for some time. This clever troupe, without the aid of any apparatus whatever, gives a most wonderful performance. Every best received an encore, an unusual thing for a dumb act, others were the Bohemian Sextette, Hoey and Mozar, Leon Rogee, Williams and Dall, Gertie Everett.

The Colonial Duo (Musical Wilsons) are at the Broadway, this week.

La Titcomb, who appears with the Orpheum Road Show, is an Oakland Girl, and a great reception is in store for her when she appears here next week.

The Skating Rink, at Idora Park, is running to good attendance, daily.

RUBE COHEN.

remain for four more lectures and should do a good business.

Manager Harry Wallace, of the Grand Opera House, has made Friday night his amateur date. Last week it proved a success, and on this Friday night a Battle Royal will be put on. These are the nearest approach to sparring exhibitions permissible, and will have a tendency to bring large patronage.

Walter Damrosch will play the Odeon January 12. Two concerts will be given, on the 12th and 13th. Twenty-five years ago, February next, Damrosch took up the conductor baton. It will be the first organization of 100 musicians that ever was kept intact since Patrick Gilmore, The advance sale is heavy.

The German Theatre Stock Company put on the drama, Jaegerhuit, Sunday, and gave an exceptional performance. The costumes and stage-effects were beautiful, and the exceedingly clever interpretation by the stock company made it easily one of the best German productions seen here.

It is with much regret that we note the resignation of Guy E. Gotternann as manager of the St. Louis Coliseum. During his career as manager of the Coliseum he has brought to the city some of the greatest gatherings of notable people and many of the greatest artists. He has handled all these affairs with a master hand. His law business demands all his attention, and the theatrical world must lose the services of one of its most promising managers. His successor has not yet been appointed, but the place will probably go to a local theatrical man in the next few days.

W. J. FARLEY.

### PROVIDENCE, R. I.

#### Theatre Attendance, Following Christmas, Shows Continued Prosperity.

The usual falling off in the business at the different houses, following the Christmas holidays did not show up this year, and it now looks as though the season would go through without a break.

At the Grand Opera House, Wilton Lackaye in The Battle, is proving a strong drawing card, and big houses ruled. Miss Julia Herne's Jenny deserves first mention.

The Imperial this week offers Robert Hilliard in A Fool There Was. Mr. Hilliard was forced to respond to several curtain calls. The performance on Monday night was given as a benefit for the Hills Grove Consumption Camp.

The bill this week at Kolt's is headed by a musical comedy spectacle, Betty in Dreamland, with Kathleen Clifford and Little Billy, followed by The Sketch, which was much enjoyed. Nellie V. Nichols, singing comedienne; Frankie Carpenter and Jere Grady; Gladys and Maude Finney; The Three Ernestes; George Austin Moore; Oscar Lorraine; Brady and Mahoney; Wilson, comedy cyclist, and motion pictures.

The Empire is presenting in the Bishop's Carriage to large houses, with Stephanie Longfellow in the stellar role. The play was well received.

Fred Irwin's Big Show is at the Westminster this week. The show is a corker.

Manager Rice, of Bullock's Theatre, is out with another six-act bill this week. This hustling manager is out after business, and will get it. The Four English Dancing Dolls head the bill; The La Rose Brothers, Billy Adams, Rose Sharon, The Morleys, Prince Wentworth, trick violinist; The Nellie B. Chandler Ladies Orchestra still furnishes the music. The motion pictures are changed twice a week.

At the Scenic Temple are Russell's Minstrels, Edwin George, Jules Harmon and The Bedding Street. New pictures complete the bill.

At the Nickel and Bijou business is good, due to attractive pictures and songs.

The performance of In the Bishop's Carriage, on Wednesday night was for the benefit of the Organ Fund of the new Temple of Israel and David. The entire house was sold out and the proceeds were large.

Henrietta Crossman, in Sham, is the attraction at the Imperial for the week of Jan. 10.

W. E. GREENE.

### MONTREAL, CANADA.

#### Pictures Houses Gain Over Year Preceding. Other Business Good.

Bennett's has a good bill in Nat M. Willis, Miss Henson, Messrs. Ward and Walker, Lola Merrill and Frank Otto. Capacity business.

Grandstar, at the Francis, drew well. The company are up to the average. Les Rantzau, by the Permanent Stock Company, at the Acad. env. is one of the finest emotional dramas produced by them this season.

In-the-ban was presented at His Majesty's by Miss Constance Crawley, to fair audiences, and was well received.

The Casino has a good bill, with Yashomate, Japanese acrobats, Harry Clavin Sawyer and the Holland Trio of valet acrobats. Good business.

The enlargement of this theatre in the coming spring will allow larger acts to be put on the boards.

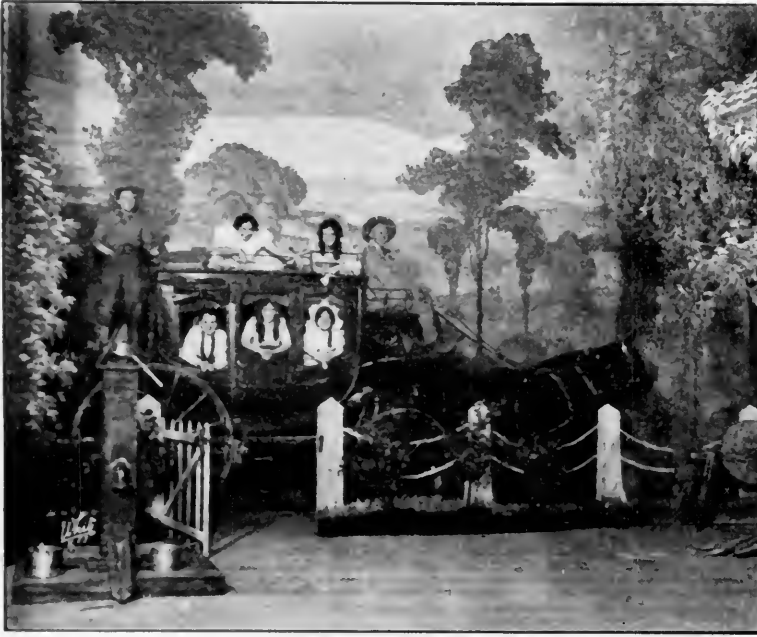
Live up to what you profess is a good saying and Gling Some fills the bill at the Princess with a bright, smart comedy.

The New Century Girls are holding daily sessions at the Hotel, to good business.

The Prince of Wales, Nickel and Crystal Palace moving picture houses report a large increase in business over last year.

The Stadium, Forum, Coliseum and Jubilee Skating Rinks are taxed to their utmost to accommodate their patrons.

NEIL W. SHANNON.



Scene from Rebecca of Sunnybrook Farm.

### ST. LOUIS, MO.

#### The Elements Conspired but Theatre Audiences Were Brave.

Snow, sleet, rain and cold weather have prevailed spasmodically this week. Most all attractions though, are having a good week. They are of the better sort and worthy of patronage.

Louis Mann, in the Man Who Stood Still, is the feature of the attractions, although Grace George and Blanche Ring may outdo him in the business done. Plays like that of Mr. Mann seldom are seen, and those that saw him last year will want to see him again. Blanche Ring, in The Yankee Girl, at the Garrick, will do a big week's business, and coming after a series of the drama and comedy at Dan Finelli's palace, is a treat. Again, it is the only musical show in the city, this week.

The press have taken kindly to it, and many good notices have been printed. This same is true of Grace George, who besides being a favorite has, in A Woman's War, a play that is good throughout, and a company thoroughly capable. At the other houses are good shows, and business has kept up, despite the bad weather. The Imperial Stock Company is playing Romeo and Juliet, this week, and most capably in all details. New Year's eve was a complete success in point of noise and attendance. All theatres had capacity houses, the restaurants were filled in advance, so that many were compelled to seek the smaller places for their midnight lunches. A happy and prosperous New Year has begun for St. Louis theatres, and may they live long and prosper.

One of the features of the week is that of Chuluita, at Frank Talbot's Gem Theatre. The business done has been enormous, and the daily papers have devoted much space to her, one of them giving her a four column cut and a long story on its first page. That she is clever, we all know, but her St. Louis engagement, at the Gem, will prove the triumph of her career.

At the Bijou Theatre, is Mlle. Corsetta, late big feature at Ringling's Circus, who weighs 13 pounds, and has 20 inches of stature. She is proving a sensation at the Bijou.

Prof. Newman gave his first lecture before a St. Louis audience, Monday night, at the Odeon. A good sized house was much impressed. His subject, Hottentot Africa, with views of Ex-President Roosevelt, were excellent. He will

It was a winner, Jimmy Wall, minstrel monologist, held his own; Kathryn De Vole, dainty singer; Wilson and De Monville, in a comedy playlet, called A Thanksgiving Eve, suffered as an opening number. Big improvement in business throughout the week.

At the American, Carlotta, in a loop the loop, was the feature act. Others on the bill were Josephine Cassman, Billy Clark, Mlle. Martha, Crummins and Gore, and Brandee Martin and Company.

Myrtle Byrne, the champion rifle shot, and two assistants, was the big noise at the Wig. was, and her act went big, the Mission audience going wild over her wonderful performance. The Brothers Dunn, Nellie Burt, Sydney Dean and Company, George H. Wood, and Mr. and Mrs. William Gilman all made good.

The Panteras act headed to a spear at the Central did not open there, but instead, a rich-up program was made up and did a nice business.

The Portola offered Avill and Grim, Billy Tamm, The Renalders, Virginia Lawrence and Leslie Forrest and Wilson and Wilson, to crowded houses throughout the week.

The Casino (formerly the Washington Square Theatre) resumed this week with Alex Kaler as manager. The opening bill had Rose Stevens, Grace Sisters, Weston and Clark, Marco, Dick Brown, Perilla and Hoffman and Ablander. The house is to be run as a split week with the Lyceum, on Kearny street.

The Grand in the Mission district, continues its steady business, and the Star now gives performances on Sunday only.

All the picture houses seem to be doing a regular steady business, but the Class A Theatre on Fillmore street, managed by Harry Bauer, is a real mine and a poor day's business at this house is unknown.

All the film exchanges that occupied office buildings have been ordered to vacate, by the Underwriters, and must seek brick store buildings on the street.

### IN OAKLAND

Fritz Schoff in The Prince Don't packed the Macdonough Theatre December 27. King took followed for six nights, to excellent business.

Joe Cadden and Doc Harry Fox and All Toronto Sisters, Carl Nelson, Clarence Blinley, Stella Marshall and Paul Floods, Klein Family and

# London

London Bureau of The Billboard,  
179 Temple Chambers, E. C.

**Removal of the Ban from the Production of Sketches in Music Halls Sends Many Famous Actors into Vaudeville.**

**T**HE last week has seen a wholesale migration of first rate actors and actresses from the theatre to the vaudeville stage. I forecast this some weeks ago, as the result of the report of the Censorship Committee, which practically legalized stage plays in music halls, but I scarcely expected it to come about so soon.

At the same time I suggested that the great playwrights would have to turn their attention to the music halls in the future, and this also has already happened. During the last few days actors of the standing of Arthur Bourchier, Cyril Maude, Henry Ainley and Eric Mayne, have forsaken their own theatres for vaudeville, and actresses like Suzanne Sheldon, Evelyn D'Alroy and Violet Vanburgh have done the same. And in every case the work they are doing is of the highest quality.

Bourchier declares that the part he is playing in *The Knife*, a sketch at the Palace, written by Henry Arthur Jones, is the finest part he has ever had in his life. To put it on at all was a bold experiment. In less than half an hour a play has to be performed that in a theatre would easily run into three hours. But Jones has done his work well, and the audience is thrilled from start to finish.

The scene is the anteroom of a London nursing home. Archie Kingsford has been told twenty-four hours previously that he must undergo a serious operation. It is a question of life and death. The most famous surgeon of the day, Sir Mark Ridgeway, a friend of the patient, and the man who has made the operation his own throughout the world, has been engaged. In his skill Kingsford's life or death depends.

Then unexpectedly Ridgeway's wife, Lady Ridgeway, appears upon the scene. The truth comes out. For years Kingsford has been her lover. She never had any affection at all for her famous husband.

What will Ridgeway do? This is the point of the play. Will he refuse to perform the operation and save the life of the man who has betrayed him? Or, supposing he should consent after all, in a crisis so terrible, so poignant, as that through which the surgeon is passing, would it be a matter for wonder should the wife slip?

But Ridgeway's nature is of an uncommon kind. He pulls himself together, and says he will go on with the operation. What is more, he promises to give his wife her freedom and forgiveness. The man's exalted nature, in fact, is something beyond ordinary comprehension.

This is the plot of this thrilling little episode. From start to finish the audience listens in a state of intense interest, and when the end comes the actors met with the most rapturous applause. Of course, in the hands of two inseparable exponents, Arthur Bourchier and Violet Vanburgh, the piece might have been a failure. From them it called for the exercise of all the dramatic power they possessed.

Bourchier, in his study of the doctor, is careful to eliminate all that would have been impossible to conceive the character otherwise—a suggestion of the orthodox pleasant bedside manner. In his hands Ridgeway is a man of rugged appearance, of terrific personal force and of unwavering earnestness and sincerity. To him his profession is a sacred mission, and his own feelings must be absolutely disregarded to save, if possible, the life of the man who has wronged him most.

As Lady Ridgeway, Miss Vanburgh puts her emotional powers to the very best use. As gradually the tragical horrors to a woman's sense of helplessness and despair, her other sense of fear rapidly exercising their mastery over her mind are admirably depicted.

Another clever sketch that is being played by "legitimate" actors at the Empire Music Hall, is *Sanctuary*, a thrilling little drama by Malcolm Watson. The action takes place in an artist's studio, into which one evening a young woman rushes, pleading for sanctuary. A man, in whose company she has just been found outside, shot by his own hand, and fearing that the circumstances might incriminate her, she begs the artist to smother her. He agrees, and allows her to pose as his model when a policeman follows in pursuit. After a vain search of the premises, the officer departs.

The artist then asks for an explanation of the mystery. She tells him that the man just shot knew her before marriage, that he black-mailed her, and wished her to fly with him. When she refused he shot himself.

Thus far the artist's sympathy is all with the woman. But just then the policeman again appears and asks permission to bring the body into the studio, as a heavy thunderstorm is raging outside. To his horror the artist recognizes in the corpse his own brother. Overcome with horror he cross-examines the woman, and eventually she confesses that the second part of her story is untrue, and that she herself did the shooting. But her story of ill-treatment and degradation so impresses him that when the officer comes again, by a clever ruse, he convinces at the woman's escape.

Evelyn D'Alroy and Cyril Knightley, between whom gave an intensely dramatic rendering of the piece, and met with a hearty reception from the audience.

At the Hippodrome, Suzanne Sheldon and Henry Ainley are presenting Kiddle, a little one-act playlet which shows how an estranged couple are brought together through the instrumentality of their small child. Both the players are immensely popular in London, and their first appearance on the variety stage was the occasion for a great demonstration.

But beside these cases I have named, Cyril Maude begins a long engagement at the Coliseum next week in a little sketch, with Mary Flynn, the child who has made the success of

The Merry Peasant by her singing and dancing. Moss and Stoll are paying him £230 a week during his engagement. When he finishes it is more than likely that Sir Herbert Tree, despite all statements to the contrary, will fill his place in the bill, and no one will be surprised if Tree is followed by Wyndham.

In fact, so great has been the recent revolution that in a short time there will not be a single prominent actor and actress who does not make a regular thing of engagements at the variety theatre.

At the Holborn Empire, Eric Mayne and Frances Dillon, are giving a playlet by Graham Hill, who wrote *Between the Nightfall and the Light* with which Mrs. Langtry earned £12,000 in a six months' tour in America.

The new piece is a translation from the Russian, and is called *Heard in Camera*. It deals with examination of a Russian countess of revolutionary tendencies by a prefect of the police, and gives great scope to Eric Mayne and Frances Dillon, who have both made great names in emotional drama.

All this week rehearsals for the Christmas pantomimes have been going harder than ever and they culminated last night in the first

performance of *Aladdin* at the Lyceum. For this production the company has been rehearsing on an average for eight hours a day for the last six weeks, and judging by the scope of the piece every hour was needed.

The scenery is the most gorgeous that will be seen in any English pantomime this year. For three months seven scene painters have been at work in the largest scene painting rooms in London, and they only just got it finished in time for the dress rehearsal. For the "cave" scene, no fewer than nine clouds are employed at one time, while a gorgeous electric light effect is employed for the final scene in which over one thousand lights are used.

The scene is in burning gold, with a red waterfall, and over two hundred performers are on the stage when the final curtain goes down.

The greatest novelty in the show is a striking aeroplane scene in the last act, in which real Pleriot aeroplanes are used. In the setting the occasion is a great garden party and aeroplane meet at Aladdin's Palace, which is brought to a conclusion by Almazee swooping on to the stage in an aeroplane and snatching up the heroine to land her at the South Pole in the next scene.

(Continued on page 21.)

# Paris Week By Week

Paris Bureau The Billboard, 121 Rue Montmartre

**The Government Raises Objection to Paying Annual Subsidies to Theatres—Discussion Waging on Who is the Better Actor, Stock Player or Star—Three New Plays of Importance—Friction Between Rostand and Porte-Saint-Martin Principals.**

**T**HREE new pieces have seen the light of day this week. That is to say, a very much liked revival has been made and two really new productions put on, since my last monologue to billboard readers. One of the new ones was that by Mme. Sarah Bernhardt. I mentioned this last week. It is called *Un Cœur d'Homme* (A Man's Heart) and was put on at the Theatre des Arts. The great actress told me that the reason she didn't stage it at her own theatre was because of the lightness of the plot which made it better suited to a smaller house.

Paul Sarnois, a young playwright, falls in love with, and marries, Sabine, a beautiful young girl. He himself is but 25. At 39 he finds himself tired of the affections of Sabine and impetuously Jeanne de Valreuil, his wife's godmother. She repulses him and for consolation he seeks the arms of Ninou, beautiful and somewhat like Jeanne. To save Paul's love to Sabine, Jeanne decides to give herself to him. She, in her worldly wisdom, believes that when Paul tires of her, he will go back to his wife, Sabine, and she now knows who has been the cause of her estrangement. Jeanne tries to explain that it was all done for her, Sabine's sake, but, with a scornful laugh, Sabine refuses to believe her. Her anguish is so keen, Jeanne throws herself from the window and expires. The erring husband and the sorrowing wife are thus reunited.

Mme. Blanche Dufréne appears as Jeanne, Mme. Jane Alca as Sabine. The play is well staged and acted.

Pierre et Thérèse is the title of the second new piece. Marcel Prevost is the author of it and it is in four acts. Without going into detail on the subject of plot, it will suffice to say it is not unlike *Clyde Elphinstone*. The Truth, only in this case it is the husband who does the lying, instead of the wife. I do not mean to say the plot is the same; merely that the idea is similar, the wife losing faith in her husband because he tells one lie, he then follows it up with a flood of them to make the first one good. It is staged at the Gymnase.

The revival referred to is that of Jules Lemaitre's play, *La Massière*. It takes the place of Henry Bernstein's play, *La Griffe*, at the Porte-Saint-Martin Theatre, and is probably the last piece to be seen there before Chantecler, which is scheduled, at the present writing, for production late in January. *La Massière* and *La Griffe* are quite similar in plot. It tells the story of an old painter who falls in love with his ward, a young and beautiful girl. The son also loves her, and eventually wins out over his father. The latter's grief as he recognizes the justice of it, affords the interpreter fine opportunities, especially when he gives the girl he loves to his son.

(Continued on page 21.)

THE COLISEUM



One of London's Principal Music Halls

# Berlin

**Several Successful Premieres in the German Capital—The City Rapidly Taking Rank as an Amusement Center.**

**S**EVERAL successful premieres are reported from Berlin. After the discouraging experience with the *Völkchenfest*, the *Königsche Oper* made a hit with Oscar Straus' musical comedy, *Das Thal der Liebe*. Libretto by Rudolf Lothar. It is hard to tell why Straus and Lothar called their production a musical comedy, for it is a genuine operetta, and a good one, too.

*Das Thal der Liebe*, is a valley somewhere out side of Prussia; the people there don't marry, because they are too poor, but they live and love just the same, and they furnish wet nurses for the whole state. The old king of the country, who does not feel very comfortable with his young, passionate wife, hates the valley of love, and he sends a commission of chastity out to forbid love all through the country. Hans Stork, the wet nurses king for the current year, because his Lisbeth had the biggest baby, almost assaults the president of the committee, and is arrested. The king makes a soddler out of him, and the queen, who discovers an old playmate in Hans, orders him to watch every night in front of her bedroom. After a year everything is changed. The king has a son and heir for his throne, and he is compelled to get a wet nurse for him out of the valley of love. Hans gets his Lisbeth, and everybody is happy. Oscar Straus has written some charming and lively music for his libretto, and although the melodies are not always original, the work as a whole is very pleasant. The performance was splendidly conducted by Mr. Rozniak, while the staging has been done by Mr. Morris. So the premiere was a full success, and the audience applauded enthusiastically.

The three-act comedy, *Der grosse Name*, by Victor Leon and Leo Feld, was produced for the first time at the Kleines Theatre, and met with a great success. The work can hardly be called a comedy; it is a farce, with a touch of sentimentality. The author, a successful composer of light operas, Joseph Hofer, and his friend, Robert Brandt, the creator of several serious compositions, are the center figures of the play. Brandt is a very gifted musician, but his serious art is not appreciated by the public. So Hofer decides to produce his friend's troubles sympathetically under his own name, and the public is delighted about the supposed work of its favorite. At last the excellent composer and Brandt recovers the acknowledgment he really deserves. Mr. Ziegel and Mr. Marx were very much applauded, as Brandt and Hofer, and Mr. Leon, one of the authors, was called at the end of the performance.

Hermann Bahr's three-act comedy, *Das Konzert*, which had a very kind reception at the Lessing Theatre, also has a musician as a hero. He is a famous pianist, and has scores of female admirers. The play deals with the extravagance and foolishness of these women, and the public applauded heartily the splendid performance of the concert.

At present the German capital is overflowed with American musicians. Adele Rosenthal, a young pianist, made her debut before a distinguished audience and the Berlin critics, with great success. Other American pianists who appeared during the last week are Mrs. J. Greenberg, of New York, a pupil of Busoni; Elsa Hreit, Olga Stoch, of Los Angeles; Wynne Pyle, of Texas; Mrs. Cornelia Rider Pessart and Eml Brandt, a sixteen year old girl from San Francisco, the American soprano, gave a recital at the Hochschule Hall, recently, and was enthusiastically applauded.

The young Polish violinist, Leopold Przemyslaw, who created much sensation in Berlin four years ago, when he played as a Wunderkind of eleven years, has just concluded an interesting concert tour of the world. From Berlin he went to India, where he gave thirty concerts, thence proceeding to Java, China, Philippines, and Japan, giving concerts in all of these countries. From Yokohama he sailed for San Francisco and went from there, via New Orleans, to Guatemala, Costa Rica, and Panama. Arriving in South America he gave concerts in Colombia, Ecuador, Peru, Chile and Argentina. The tour was very successful, and laden with good South American gold, the young violinist returned to Germany, via Brazil. After a brief rest, he will tour Australia.

When the operetta, *Herbstnoveber* was produced for the first time in Gernowltz, a real theatre scandal took place. The Jewish soldiers, angry about the desertion of the Jewish soldiers started a disturbance. The soldiers were compelled to arrest several demonstrators.

Ferruccio Busoni just finished the composition of a three act fairy play, *Die Brantwald*. The libretto is written by the composer after a novel of E. H. Hoffmann.

August Junkermann, the aged and well known theater performer, appeared on his 75th birthday at the Court Theatre, in Stuttgart, an honor of number of which he is. He gave several monologues out of his best and most popular Rente characters and the gray haired veteran appeared young and lively, delighting the audience by his life and amiable acting.

Alexander Roempler, a member of the Vienna Hofburg Theatre, died after a long illness, from heart disease. Roempler was 43 years of age and has been with the Hofburg Theatre since 1857.

The famous Gueszschel concerta, in Cologne the musical center of Rhenish Prussia, are exceptionally successful this winter. Among the works so far produced are several which are heard very seldom, and the attendance of the music-loving public is therefore very good.

(Continued on page 21.)

BURLESQUE

Incidents of the Opening of the Columbia Theatre, the Broadway Home of Burlesque in New York—Notes of General Interest Regarding the Producers, Productions and Principals of the Lighter and Inexpensive Form of Theatrical Entertainment.

NEW YORK BURLESQUE.

The shows at the local playhouses this week (Jan. 10-14) are: Bowery Theatre, Star Show Girls; Columbia Theatre, Irwin's Majestic; Eighth Avenue, Cossy Corner Girls; Hurlig and Seamon's, Ltd. Lifters; Metropolis, Naughty Fair; Murray Hill, Bon Tons; and Olympic, Slinger Girls.

Next week's shows will be: Bowery Theatre, Washington Society Girls; Columbia, Irwin's Big Show; Eighth Avenue, Jolly Girls; Hurlig and Seamon's, Ltd. Lifters; Metropolis, Naughty Fair; Murray Hill, Bon Tons; and Olympic, Follies of New York and Paris.

A willful waste of genuine champagne is one of the stories told of the opening night at the new Columbia Theatre here. In the Follies of New York and Paris, the show that opened this house, is a musical number, Mamma's Word. To assist in the rendition of this number, as well as to commemorate the opening of the new house, a prominent firm of champagne importers contributed four cases of real bubble water. As many bottles as were necessary were used in the number, everybody, principals and chorus, to conspire, showing more interest in the particular number than they ever did before, but the complaint that now comes from those who were around the theatre but were not in the number, is that the remaining bottles were used to christen the dressing rooms. Every room in the new theatre receiving its bottle, following the christening of the theatre by the breaking of a bottle across the window shelf of the box office.

Harry Bryant's Show, presenting Frenchie at Hurlig and Seamon's Music Hall last week, has an exceptionally good chorus, in looks and voices. The comedy is in the line of a two-act musical burlesque with variety, and is kept up to its billings. The parts are well handled by James R. McManis, Willie Harrows, Josephine Barrows, W. J. Collins, Louise Palmer, J. W. Sherry and Helene Veda. A strong olio is provided by John and Moe Burke in Will M. Cressy's How Patsy Went to War; Mile La Veda, to quote the program, "Paris once Champagne France and Danesque Espagnol"; Josephine and Willie Barrows, singers and dancers, and Collins and Sherry in "The Battle of Teo Saer."

Another story that afforded amusement for everybody but Harry Seamon, was contributed by the scene in the burlesque where footfalls are made of the high silk lifts worn by the principals. Harry Seamon had taken a party of ladies back on the stage and set his new Dimplap, bought especially for the opening of the new theatre, on a table while talking to the wings. Charley Howard has a habit of leaving the hat he uses in this scene off stage where he can grab it when he is ready. To get a long story short, Harry Seamon joined the dinner party at the Hotel Astor after the performance, wearing a cap he borrowed from one of the stage hands.

The new show for the Eastern Wheel, or Columbia Amusement Company, The Slinger Girls, the property of the Burlesque Producing Company, was presented last week for its initial performance at Johnstown, N. Y., breaking the box office record of the house. It is one of the biggest and most elaborate burlesques of the season, and has Ed. Lee Wrothe, formerly of Watson, Hinkel and Wrothe, and also George Stone, featured. This show is at the Olympic Theatre here this week.

The Five Brown Brothers have an excellent musical act with a clever Saxophone Quintette, which is the best feature of the olio in the Broadway Galaxy Girls, seen last week at Miner's Eighth Avenue Theatre. Others in the olio are Amy Aldin, Henry Anthony and Yetta Peters, and Fred and Terrie. James H. Gurfin has a good company and a heavyweight chorus, furnishing a meritorious performance.

The selection of Fred Waldstrom to succeed J. Herbert Mack as manager of the Murray Hill Theatre is a popular move. Mack has taken charge of the new Columbia Theatre.

PHILADELPHIA BURLESQUE.

While there is not a great deal of plot in Solomon the Soldier, and The Diamond Shoe, the leading sketches in the program of the Charles Robinson's Frenchie Girls at the Casino, there was no particular call for it. Fun, music, dance, picturesque chorus and general merriment, as filled up the requirement of the case that little room was left for much else. The whole entertainment was well received, and the vaudeville portion of the bill being as enjoyable in its way as the musical extravaganzas. Prominent among the fun-makers were Charles Robinson, Tracy Connor, Max Ward, Reido Williams and DeVine and Cashline.

At the Milan, the Empire Show proved highly successful as an entertainer, and there was not a dull moment from the beginning to the end. A two-act musical comedy, The Two Pickers was the chief feature. In it Tom McEee does some genuine funny work and he is given valuable assistance by Tom Nolan, Carlo White, James O'Neal, Harry O'Neal, Luella Temple and Edith Ellis. A dozen performers contributed to the vaudeville.

Tommy Burns was the principal comedian in Morning, Noon and Night at the Tildeners. Others who contributed to the amusement of the audience were Virginia Ward, S. J. Graham, The

Military Four, Walter Johnson and his Broadway Poles, and numerous show girls. Miss Ware sang and danced gracefully, and the other members of Mortimer M. Theise's present company acquitted themselves in first-class style. Morning, Noon and Night is a cross between burlesque and musical comedy.

In conjunction with the burlesque and vaudeville performances given by The Golden Hook Company, at the Garety, the original Johnson-Ketchell fight pictures were presented. The opening burlesque was The Three Counts, with Billy Arlington as the chief fun-maker. Ida Grisp, a newcomer in burlesque, possessing beauty and talent, was prominent in the performance.

CHICAGO BURLESQUE.

The Merry Widow Wirl, at the Star and Garter Theatre, this week, present a vivacious and pretty chorus, with a coterie of clever comedians, made more entertaining by the abundance of catchy music. A well-known cast of entertainers in the burlesque field include James C. Morton, Sherman Wade, Phil White, Walter Pearson, James Ivole, Allan Reid, Leonard Harkins, Rob Overman, Jack Wells, Aaron Binkow, Marie Beaugarde, Claire Maynard, Vlnette Pressier, Adele Scott, Nancy Brewster, Anna Hastings and the Famous Eight Dainty Dolls combined with the Six English Primroses add glister and life to the strong chorus. Novel effects, gorgeous scenic display and dazzling costumes make a most attractive background for this brilliant company.

Four new arrivals in the Chicago burlesque houses will keep the Windy City lively this week while the Rose Hill English Folly Company will stay over in Chicago with their attractive Company, playing the ever popular Sid J. Jenson's Theatre. The Folly Theatre houses the Big Revue, under the management of Henry P. Dixon and the Empire Theatre the Jardin de Paris Girls, who are managed by Clarence Burdick.

The Gay Masqueraders bring to the Alhambra Theatre this week, one of the high-class shows, which along with the fun and frolic of the burlesque add the favor of the legitimate drama. An added attraction at this theatre is Demetral, who offers a prize to any one able to stay in the ring and wrestle with him, and a large purse to the person able to throw him.

ALMA BURMAN DIES.

Mike J. Kelly, principal comedian with the Florescence Lambs Burlesque Company, playing the Star Theatre, Milwaukee, last week, received a message Friday telling of the death of his wife, Alma Burman, in Chicago. Mr. Kelly left at once for Chicago and directly after a large case of flowers, with the sympathy of his entire company, followed him. Miss Burman was, up to her death, a prominent member with the Florescence Lambs Company. In his absence Mr. Kelly's place is being taken by Frank Chick.

BELFRAGE ELECTED AN ELK.

George F. Belfrage, owner of The Gay Morning Glory Burlesques, was initiated into the B. P. O. E. at Cherryvale, Kan., for the Wash, Ind., Lodge No. 471. He was presented with a beautiful emblem of the order, by the members of the company, at a banquet held after the initiation. The presentation speech was made by the toastmaster, J. Theo. Murphy, manager of the company.

BURLESQUE FOR TROY.

The Mortimer Show Stock Company closed its season at the Lyceum Theatre, Troy, N. Y., January 8, January 10 burlesque and vaudeville was instituted, the opening attraction being The Follies of the Day (Western Wheel).

BURLETTAS.

Cliff Wodlesky has been engaged as treasurer of the Gay Morning Glories Company.

THE SMALL-TIME HOUSES.

Independent Booking Agency Interests Separating—Charges of Graft Denied—William Gane's Circuit Growing.

Added interest in the fight of the small-time booking offices in New York City was provided last week by a statement given to the news papers by H. H. Felber, of the Bijou Circuit, in which he stated the Bijou Circuit, as well as A. M. Bruggeman, Frank Keeney and James Madison, would withdraw from the Independent Booking Agency, leaving that office to Shedy, Mozart and Quigley.

The reason given was the "rumors and reports concerning that booking office," principal among these being the charges of grafting preferred by Mr. Felber against an official of the office. These charges, it is stated by Mr. Felber, were presented at a meeting of the Board of Directors, but not acted upon.

At the office of the Independent Booking Agency, a feeling against Felber was found to prevail equal in intensity to that he holds for the other interests in it.

Here the story of graft was explained in the payment of commission due this office by an act for booking received last year when this office was an agent. The act at that time bought new costumes and the agent waived the commission for the time being upon promise of the act to pay it as soon as possible. Subsequently the Independent Booking Agency was organized and commenced playing the act and the act was paying off its commission indebtedness in weekly payments.

An affidavit from the act recounting the above and further stating that no commission had been asked for, nor was being paid the former agent for any of the time received from the I. B. A. office, was shown a representative of The Billboard.

Further, it was strongly intimated that it was the withdrawing circuit that had been grafting. One of its officials was accused of electing himself chairman of the organization meeting when the I. B. A. was organized and of nominating himself as secretary-treasurer and general manager to which offices he was elected and that he also wanted to be president. The officers appointed the clerks, bookkeeper, counsel and office manager of the circuit, and purchased the office furniture.

Subsequently he had his partner granted one-half the commissions, as a salary, for booking the Bruggeman houses.

These things happened, it is said, owing to there being three members of the Board of Directors, of which M. R. Shedy was the minority.

This same official is further accused of organizing an outside booking office to do business with the I. B. A. office, selling its acts and collecting the extra five per cent. commission from the acts. This outside booking office, it is alleged, received tips of acts opening on the I. B. A. circuit with instructions to get them under special contracts, which, it is said, it did, specifically offering them to the same booking office at increased prices.

When acts were offered to the other interests on the Board of Directors, at larger salaries than they had paid the same acts before, the control of the Board of Directors was lost to this official, it is said, and subsequent results were the curtailing of the privilege of the office to the booking agent selling the circuit acts, and also the revoking of the salary that was being paid in the splitting of the commission for acts playing the Bruggeman houses.

This, it is alleged, by the remaining interests in the I. B. A., is the reason that certain interests are withdrawing from it, or rather want to withdraw, though it is impossible for them to do so without forfeiting their \$1,000 bond, deposited at the signing of the agreement and the organization of the office.

While the statement given by H. H. Felber, on Wednesday, stated that Bijou Circuit would withdraw as would also Bruggeman, Madison and Keeney, Frank Keeney stated to a Billboard representative on Saturday, that he had not decided to withdraw. James Madison, who is operating Keeney's old theatre in Brooklyn, could not be found, neither could Bruggeman be located, though it is generally believed Bruggeman will be with Felber, Shea and Constant, as he was booking with them before the I. B. A. was organized.

The second interests, it is alleged, by the remaining powers in the I. B. A., are opening a new booking office in the Knickerbocker Theatre Building, which would be a violation of agreement and cause the forfeiting of the bond they deposited. They are also accused of attempting to take employees from the old office.

A decided contrast to the strife in this office and the troubles of other small circuits is presented in the growth of the William Gane Circuit, the Vandeville and Morning Picture Company of America is popularly known. The new Liberty Theatre in East New York will be opened this Saturday with bills equal to those now played at the Castle Theatre here. Another house will be opened in Philadelphia at Broad street and Erie avenue, with a seating capacity of 3,000, on February 1.

The recent announcement that A. H. Wood will inaugurate a policy of pictures and popular vaudeville in his Arphion and Court Theatres, Brooklyn, is accepted as being additions to the Gane Circuit in view of the fact it is booking Wood's new Liberty.

William Gane appears to be on the road to realize his ambition of having the largest and highest class popular vaudeville circuit in the country, for in addition to his own houses and the new ones he is acquiring, he is receiving requests from houses owned by others for a booking affiliation. Gane surprised the theatrical world by the success he made of the old Manhattan Theatre and he has been initiated in many theatres.

An instance of covering features was recorded last week when Gane commenced amateur nights on Thursday. This week the Lincoln Square Theatre, on the Peoples Vaudeville Company circuit announces Tuesday amateur nights. The circle now has a special program of extra features, Monday, amateur night; Tuesday, athletic night, when wrestling and other events will be presented; Wednesday, a pie eating and an ice-bolting contest; Thursday, amateur night; and Friday, surprise night. Joe Humphreys will be announced at all these special events.

It was William Gane who paid James J. Morton \$2,000 a week to appear at his Circle and Manhattan Theatres. He has also played Grace Cameron, Mand Odell, Jack McAdams and others, giving acts of this kind their first introduction to the moving picture and popular vaudeville field.

He recently discovered a novel and sensational mind reading act in the Ala Raja Pros, that broke all records at Lubin's Palace, Philadelphia, and which he retained for a second week. He has now signed them for an indefinite engagement, a blanket contract for as long as he wants them and will play them over his circuit, coming to New York January 17, when they will play the Manhattan Theatre.

This act is said to be the most remarkable mind reading or thought transference act ever offered, one of the listeners describing the contents of the pockets of people in the audience, telling them their names, dates of births and other personal information.

ASKED FOR INJUNCTION.

An Injunction was asked by the Film Import and Trailing Company this week to stop the New York Motion Picture Co. from selling the Woodcock and Isala film. The motion for Injunction was denied and the argument will take place early next week.

Both the Film Import and the Motion Picture Company are claiming to exclusive rights to the Woodcock and Isala film. Two releases of the film are now in New York and are held by the Motion Picture Co.

BE A CHEERFUL GIVER.

Hutchkiss, Col., Dec. 21, 1909. Editor The Billboard, Cincinnati, O.: I was editor and publisher of The Profession, a newspaper of Chicago. Burr Robbiss, of the Empire Show Print was my printer. With Jim Winterburn of the office staff, we renewed old Cincinnati days, Montgomery Plister, Mique O'Brien, Al. Thayer, Sam Bady, Jim Fennessey, and Mr. Baker. Houck, of Heuck's Theatre will remember me. The last time I was in Cincinnati, I was business manager for Helene Mora in the service of the firm of Hyde and Bohman.

For the past nine years, with my little family, I have been forced to live in Colorado, fighting against a severe attack of consumption. In those years, when my health would temporarily permit me to engage in professional duties, I kept the wolf from the door by doing special newspaper work and by playing the halls and theatres of the many towns of this state. It was a family affair, the programs consisting of my wife, a clever pianist and soprano singer, three little girls, rather remarkable for their age, and myself.

I have put up a hard fight, but at this writing I am sick, down and out in this small town of Hutchkiss, Colo.

Will you please paraphrase in the coming issue of The Billboard the facts, I thought, and believed that after more than a quarter of a century service in the theatrical and newspaper business that somewhere on the continent some of my old professional friends and acquaintances would read these lines, and send me a letter of cheer and sympathy in my distress.

Theatrical literature would be appreciated even. The last professional work done by me was the management of The Artex moving picture show of this town. Precursors as it was, it contributed something toward the spirit of independence. The enjoyment of that was even denied for we are closed indefinitely by order of the authorities and quarantined on account of scarlet fever in the town. We are in a helpless condition—unable to leave the town and unable to labor to provide for family wants.

With the wishes of personal success to you and The Billboard, and holiday expressions of brotherly love to the Billboard staff, I am Fraternally and sincerely yours, James Phelan Cuddy, Hutchkiss, Delta County, Colorado.

Savannah, Ga., Dec. 29, 1909. Editor The Billboard, Cincinnati, O.

In the interest of the profession I take this liberty of writing in hopes that you may publish something that will reach the eyes of a stricken man's friends, and in that way, assistance may be given where it is deserved.

Mr. Geo. Hennessey, lecturer, announcer and opener, for years with such attractions at Dreamland, Coney Island, as Ellis's Sewers of Paris, Hailgosh, the Jim Jitsu expert, in charge of Roldair's Pharaoh's Daughter and Arabian Knights up to date, Frank C. Bostock, the animal king, the Princess Rejahl in the original dance of Salome, California Frank's Wild West and many others, has been stricken with pneumonia and is lingering between life and death in this city without money or friends. If there are any who remember him and wish to do a fellowman a good turn, they can do so by sending to the address below, and can at any time ascertain his condition by writing to Dr. Johnson, physician in charge. Hoping this will receive your attention, I remain, Very respectfully, H. C. Mellon.

P. S.—Address, George Hennessey, Park View Sanitarium, Savannah, Ga.

Louisville, Ky., Dec. 29, 1909. Editor The Billboard, Cincinnati, O.

I am lying at the Enterprise Hotel in Louisville with a broken arm. I am in a very bad condition and sorely in need of help. I would thank you very much if you would let my friends in the profession know of my condition through the columns of Old Billy Boy, for I know they will help me.

Thanking you in advance, I remain Yours respectfully, P. K. Murphy Enterprise Hotel, Louisville, Ky.

ROLAND REED'S SISTERS DESTITUTE.

Unable to pay the rent, the Misses Laura and Florence Reed, sisters of the late Roland Reed, and for whom a benefit was recently given at the Chestnut St. Opera House, Philadelphia, were evicted from their home. It seems that the sisters realized but a small sum from this benefit, and this amount had been exhausted. Some kindly neighbors gave immediate aid to the sisters, paying their rent and providing necessities. Some weeks ago, The Billboard referred to the circumstances of the sisters.

This is a very worthy charity and one that will appeal to all who were associated with, or knew the late Roland Reed. Should any member of the theatrical fraternity wish to donate toward the assistance of the above, they can do so by sending donations to The Billboard. All such donations will be turned over to the Reed sisters and mention made of each donation in the week's edition following.

ARTHUR TAPPEN IN DISTRESS.

Arthur Tappen, an old time performer, sixty-four years of age is very ill, without much hope for recovery, at the Perry County Poor Farm, Puckeyville, Ill. He would be pleased to hear from Palmyra Grant, George Jenkins, Ed. Abt, Billy Link, and all friends. Address Arthur Tappen, Perry Co. Poor Farm Puckeyville, Ill.

RINARD BROS. LOSE BY FIRE.

The Rinard Bros., who have been in the amusement business for seven years, and who travel during the summer with a merry-go-round and ferris wheel, suffered a terrible loss by fire to their skating rink at Saxton, Pa., early Christmas morning. They estimate their loss at about \$7,500, covered with very little insurance. The rink was built about a year ago, and only had fall and winter amusements amounting to over \$3,000 were made to the building and its equipment. The holiday business was counted upon by the brothers to help them out of their indebtedness, and the fire was a serious blow to them. The Rinard Bros. are sorely in need of help at the present time, and all amusement people who feel so in their hearts can contribute their share, which will be appreciated. Address Rinard Bros., Altamont Hotel, Saxton, Pa.

# The Billboard

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## EDITORIAL

### We Wonder Why

Savannah, Georgia, is one of the beautiful cities of the South. We could almost grow enthusiastic in enumerating its many and varied advantages and accomplishments, the beauty and chivalry of its population, its sunny skies and balmy air, charged with the sweet and spicy odors of the magnolia and the honeysuckle, and laden with the songs of the nightingale and the darkey in the cotton patch. We had always thought that hospitality there reached the heights and the glad hand was ever to be extended. But, depart, all ye dreams! Her doors have been barred to those of the circus world by an obstacle of formidable size—a license fee of \$1,000 for each and every exhibition day, without rebate.

The moving causes which prompted the city to place this prohibitive ban on that great moral and instructive engine, the circus, are not within our knowledge. Was it, perhaps, because the circus is making so much money that it really ought, in the spirit of fairness to brother man, to share a part of its gain with him? Was it, forsooth, because the black man, his consort and all her pickaninnies became restless and negligent of work as they scanned the lurid posters and longed too intensely for the great day of jubilee? Or, was it because the moral sense of the ultra-religious would thereby be pained to a degree that only the drawing power of a \$1,000 plaster would soothe? Was it, we pray, because of any of these, or, rather, because when the last show struck town the management indicated that the free list, including the city and county officials, also the brothers, sisters, uncles, aunts and cousins of all such must be curtailed? We do not know. Therefore, we ask.

Fortunately, there are only a few towns in the country that so absolutely prohibit the appearance of shows in their midst. And invariably such are set down as lacking proper progressive spirit—back-numbers, as it were, to be avoided by business men who seek places of investment, rather than nice, quiet neighborhoods, where sleep is uninterrupted, save by the tinkling bell of the pasturing cow, or the far-off baying of the hungry hound.

### An Experience Meeting

One day last week, in New York, the Theatrical Managers Association had an experience meeting, at least, that is what our Methodist brethren would call one of the cozy-corner sessions where joys and griefs are unloaded on one another. The managers must have known that the papers would print what they said, so we may conclude that they didn't care a rap if the world knew that they were willing to admit what everybody else knew—that business had been tobogganing, of late.

It is unnecessary to reproduce all the things said, or any of them. They may be grouped under the heading, "pessimisms," followed by personal exhibits of Messrs. Hayman, Hammerstein and others. After confession is said to come a feeling of relief, and though the several managers are gentlemen who hate to parade their troubles, it probably did them good, as all are in the same box, and unburdening was general, and the companionship in misery was soothing.

Instead of joining in the chorus doleful, we confess to a feeling of optimism, and base our attitude upon the hopefulness of the outlook. The very fact that these magnates appreciate what has been so long apparent to others—that there are too many theatres, that capitalists have gone theatre-mad, and that there are too few artists to fill the houses, presages a crisis from which the business will emerge, far better for the experience.

Business has been, and is, bad, say they. But business has been made bad by attempts to fill theatres with the rankest excuses. Instead of real attractions. We are not willing to indorse the charge of one manager that "there are but three actresses and one actor who can be relied upon as drawing cards in America." There are, of course, others of sterling worth. But, in many cases, business for them has been killed by the class of plays which have preceded them en tour.

The future may look dark to those who have capital invested in some of the enterprises. They may have cause to regret the course they have pursued, and doubtless do sincerely sorrow, but repentance will bring with it a better state of affairs. Too little study has been given the fundamentals of society and its needs, and to some extent the law of supply and demand has been entirely ignored, but we dare say that the remedy lies in more attention to the class of entertainment furnished to fill theatres. A disgusted public is the hardest problem managers are called upon to solve. The latter are up against the demand that they win back the people who formerly contributed to sustain theatricals, by offering worthy attractions. Time, only, can reassure of managerial bona fides, but when people are certain of the purpose, there will come a change for the better. There is so much cause for hope that no well-intentioned person need feel bitterness.

### Progress in Circus Building

No other institution in America has grown more rapidly, and, at the same time, with a greater degree of healthiness, than that never-failing delight of the young in heart, the circus. From a little, one-ring affair, the paraphernalia of which was drawn by a few teams of horses from one stand to another, it has assumed those proportions which necessitate the employment of from seventy-five to ninety railroad cars, a ranch of horses and an army of men for handling. The performance usually takes place in three rings and a couple of platforms, which are kept going simultaneously, while the audience itself is seated under a city of canvas.

The circus is one of the few things which are traditional with Americans. We have seen it grow in a single generation almost from its primitive state to an institution of real importance in our civilization. Especially is this true of the country districts, where amusements of other character are scarce, or altogether wanting. There the people look forward from one visit of the circus to the next as an epoch of the year, and their calendar has the circus visits for its dividing periods.

We believe that the tented show has now about reached the limit of its proportions. The secret of its further development lies in the enhancing of its general excellence of performance, and in the multiplication of shows of maximum size.

The circus has attained its full growth, but the circus business is still in its infancy.

### Amusement Features of Fairs

Some of the fossilized type of fair secretaries to the contrary, notwithstanding, the amusement feature of the fair is its chief drawing power. We speak, of course, only of that class of attraction worthy of the name. The exhibition of products may be the meat of the meal, as it were, but the amusements are its dessert. The universal appreciation of this fact is evinced by the activity in the field of fair shows and fair attractions in preparation for the coming season. Seldom has there been so much interest manifested on the part of fair secretaries as to the relative merits of attractions. Every mail brings letters of inquiry to The Billboard, some of them asking that we give comparative estimates of fair attractions, as such, others merely requesting us to furnish a general list of fair attractions from which selection may be made by the secretaries themselves after due investigation.

It is gratifying to note that the attraction of the fair has come to be a thing sought after rather than seeking. Through the prestige of its present position it may take its proper place as a real and indissoluble part of the fair as an institution, or it may abuse the confidence with which it has come to be regarded, and so neutralize, or even more than equally offset, the progress that has been made during many past years of struggling against the prejudice of self-styled "educators."

The matter rests with those whose interests are deepest rooted. They will stand or fall by their own actions.

### Chicago Theatres Safe

The recent meeting of the Iroquois Memorial Association, on the sixth anniversary of the fearful theatre fire in which perished scores of people, calls to attention certain reforms which that sad event brought about. No owner or manager of a house in which crowds are to be assembled has the moral right to avoid provision for the protection of human life. The demand for such protection transcends all other considerations.

The Iroquois Memorial Association was a potent factor in bringing about a better compliance with fire and other safety conditions in the city of Chicago. Its methods may have at times seemed inquisitorial and to savor of unreasoning persecution, but results followed and there is probably no city in the country that can boast of better regulated safety assurances, especially in the downtown district.

So effective has been the campaign in Chicago, that, speaking for his department, Fire Marshal Horan, smarting under certain criticisms, asserts, positively: "I know that the safety ordinance is being positively obeyed in every downtown theatre. The theatre managers can't side-step the regulations now in use."

# Actors of Today and Yesterday

## PERTINENT HISTORIES OF FAMOUS STARS

A Series of Forty Articles, of Which "The Stage One Hundred Years Ago" was the First, "David Garrick" the Second, "Edwin Forrest" the Third, "Sol Smith" the Fourth, "Junius Brutus Booth" the Fifth, "Edmund Kean" the Sixth, "Jas. E. Murdock" the Seventh, "Edwin Booth" the Eighth

### ADELAIDE NEILSON

By FRANK WINCH.

Broadway today teems with tales of hardships and the temptations that beset the ambitious one along the toilsome path. Many young women have slung their heads through the many sorrow only to find the halo one of thorns, many another has hesitated for just a moment and slipped beneath the crushing heels of those fighting for supremacy—from these incidents we bankrupt our fund of expression, we draw and pen pictures of precocious—the alarmists see only terror and moral light for she who craves theatrical honors.

It is refreshing to find some one who straggled and succeeded, it is a pleasure to chronicle a life begun under the darkest cloud that humanity knows, that though buffeted and heart-breaking disappointments eventually outers the triumphant arch of a life's ambition. I advise no girl to go on the stage, the more talented she is, I say, think twice—there are reasons, just the same that make a man think twice before swimming in the Atlantic on New Year's Day—and just for those reasons you'll be interested in the career of Adelaide Neilson—one of the most beloved actresses of all times.

By the way, who is Adelaide Neilson? And with that query the dear old doubt bursts asunder. For many years many pens have dug in vain to uncover a certain mystery—biographers have looked to a dozen places wherein she was supposed to have been born. A hundred legends enshroud the secret—some say it was Saragosa, others say she was reared as a child in opulence—travels in other ways, and in keeping with the ontology of perfection of her life.

I do not claim my researches are infallible, but in contra-distinction to others who have written on the subject I lay claim to having had the benefit of a venerable old Yorkshire gentleman's private files and the further benefit of his personal recollections in the premises.

A good many years ago there was a Miss Browne, living in Skipton in Craven, England. This woman was an actress and traveled with a stock company. In the same troupe was a handsome, dashing actor of supposedly castilian descent. An infatuation sprang up between the two.

It is believed that Adelaide was born in Yorkshire at or near Leeds. Soon after, the young mother married a Mr. Bland, a paper hanger by trade and a native of Burnall in Upper Wharfedale. When five years old, Lizzy Ann (Adelaide's only name) went with the family to Wilsley and took up a home in a part of it called Green Bottom. Lizzy Ann was a loving, winsome child, generous and a great help to her mother in taking care of the other children. Mrs. Bland took particular delight in Lizzy's beauty and brightness—in the youngster's fondness for reading and reciting, the mother let linger a thought of her own early histrionic ambitions. And truly there was a parental influence on the child for love of the stage.

Lizzy played with her dolls only to make them act as audiences for her and strange to say her impersonations were always tragic. But she was not given much time for furthering her art—she worked at odd times in the factories and on many occasions helped Mr. Bland paper the Gilsby houses.

And so the busy days of happy childhood waned away—no thought of sorrow entered the girl's head until one day when fourteen years old, her mother was out calling. Thinking perhaps that she could find some of the dramatic books her mother had, Lizzy promptly ransacked the mother's room, finally coming upon a packet of letters. A fatal curiosity led her to read them and then was disclosed to her the secret of her mother's indiscretion. The secret of her birth came like a whirly child—she lost interest in her home and a few weeks later, unable to bear longer the shame that was not her's, Lizzy left home—going to a Mrs. Pladgett as a servant girl. She left her room, and proceeded to London. Late in the afternoon, weary and footsore the girl laid down in Hyde Park and slept all night. In the morning she met a policeman to whom she told her condition. He took her to his home. She was kindly received by the officer's good wife. The homeless, nameless girl very soon endeared herself to the good couple. She remained for only a short time—and then secured small wages by sewing. On an occasional odd afternoon she would go to the theatre. It wasn't long before ambition swept her on to apply for a place as a ballet girl. Her beautiful face and winsome ways secured her the part. From that on she showed such remarkable talent that the stage manager became interested in her and she was advanced frequently. The devotion of her new-found friend culminated in his securing her a dramatic training.

In 1845, she appeared as Juliet at the Margate Theatre, London, under management of the Messrs. Thorne. Her success was instantaneous. A few weeks later she appeared at the Royalty Theatre and after this at Drury Lane, where her impersonations of Amy Robsart and Pauline set all London aflame. From this on she toured the provinces.

When she left home she called herself Lizzy Ann Bland—when she adopted the stage she changed it to Lillian Adelaide Lesson, afterwards changing to Neilson.

In just six years from the time she left home Adelaide Neilson was earning a salary of \$2,000 a week.

Mother and daughter had a pathetic meeting while the latter was playing the provinces, the actress settling on her \$15,000.

### ADELAIDE NEILSON



Who died in the prime of her art.

In 1854 Miss Neilson married Phillip Henry Lee and spent many happy days at Stoke Bruen, Northamptonshire. In 1852 she came to America and appeared at Booth's Theatre as Juliet—also playing the various big cities. In 1854 she returned again, this time appearing at Booth's Theatre as Amy Robsart, as Julia in The Hunchback, as Pauline in The Lady of Lyons, and as Juliet. On May 8 she gave a farewell to her friends, on which William Winter wrote:

"Since the night when Dickens, with slow step and sad face, made his exit from the stage of Stowey Hall, there has been no theatrical sensation in this city at once so animated with chivalry and so touching with sense of sorrow and loss. We shall see other actresses whose powers are as distinct, who are unique in one element or another, and potent on some one line of art; we are not likely again to see an actress in whom are combined, as they have revealed themselves in her the attributes of power, fire, tenderness and grace. She is exceptional in this—and that is the reason her career has been one of conquest and continued popularity."

In 1857 she divorced her husband, and in 1858 and 1857 she gave one hundred performances in the United States under management of Mr. Streckowich.

Longfellow once wrote her after witnessing a performance in Boston: "I thank you for your beautiful interpretation of the enchanting character. I have never in my life seen intellectual and poetical feeling more exquisitely combined."

Her last engagement was in 1880—and on August 15 in the same year she died suddenly in

Paris. With her histrionic talent no living man was better acquainted than William Winter. Many years ago this distinguished critic wrote of her:

"The question whether Shakespeare's Juliet be correctly interpreted is not one of public importance. It might be ever so correctly interpreted without producing the right effect. There have been many Juliets. There has, in our time, been no Juliet so completely fascinating and irresistible as that of Adelaide Neilson. Through the medium of that Shakespearean character the actress poured forth that strange, thrilling, indescribable power which more than anything else in the world vindicates by its existence, the spiritual grandeur and destiny of the human soul. Neither the accuracy of her ideals nor the fineness of her execution would have accomplished the result that attended her labors and crowned her fame. There was an influence back of these—a spark of the divine fire—a consecration of the individual life—as eloquent to inform as it was potent to move."

"Adelaide Neilson was one of those strange, exceptional natures that, often building better than they know, not only interpret the poet's dream but give to it an added emphasis and a higher symbolism. Each element of her personality was rich and rare. The eyes—now glittering with a mischievous glee that seemed never to have seen a cloud or felt a sorrow, now steady, frank, and sweet, with innocence and trust—could, in one moment, flash with the wild fire of defiance or the glittering light of imperious command, or, equally in one moment, could soften with mournful thought and sad remembrance, or darken with the far-off look of one who hears the wailing wings of angels and talks with the spirits of the dead. The face, just sublimely unsymmetrical to be beautiful of character, whether pliant or pensive; the carriage of body,—easy yet quaint in

demeanor, and without the exercise of a single effort, Fate, no less than art, participated in the result. Though it was the music of Shakespeare that flowed from the harp, it was the hand of living genius that tuned the strings; it was the soul of a great woman that bore its vital testimony to the power of the universal passion.

"Never was poet truer to the highest truth of spiritual life than Shakespeare is when he invests with ineffable mournfulness—shrouded as twilight, vague as the remembrance of a dream—those creatures of his fancy who are preordained to suffering and a miserable death. Never was there sounded a truer note of poetry than that which thrills in Othello's 'If it were now to die,' or soha in Juliet's 'Too early seen unknown, and known too late.' It was the exquisite felicity of Adelaide Neilson's acting as Juliet that she glided into harmony with that tragical undertone, and, with seemingly a perfect unconsciousness of it—whether prattling to the old nurse, or moving, sweetly grave and softly demure, through the stately figures of the minutet—was already marked off from among the living, already overshadowed by a terrible fate, already alone in the bleak loneliness of the broken heart, shrieking the keynote thus, the rest followed in easy sequence.

"The ecstasy of the wooing scene, the agony of the final parting from Romeo, the forlorn tremor and passionate frenzy of the terrible night before the burial, the fearful awakening, the desperation, the paroxysm, the death-thlow that then is mercy and kindness—all these were in Neilson with the spirit at first denoted, and through these was naturally accomplished its prefigured doom. If clearly to possess a high purpose, to follow it directly, to accomplish it thoroughly, to adorn it with every grace, to conceal every vestige of its art, and to cast over the art that glamour of poetry which ennobles while it charms, and while it dazzles also enraptures. If this is greatness in acting, then was Adelaide Neilson's Juliet a great embodiment. It never will be forgotten. Its soft romance of tone, its splendor of passion, its sustained energy, its beauty of speech, and its poetic fragrance are such as fancy must always cherish and memory cannot lose. Placing this embodiment beside Imogen and Viola, it was easy to understand the secret of her extraordinary success. She satisfied for all kinds of persons the sense of the ideal.

"To youthful fancy she was the radiant vision of love and pleasure; to grave manhood, the image of all that chivalry should honor and strength protect; to woman, the type of noble goodness and constant affection; to the scholar, a relief from thought and care; to the moralist, a spring of tender pity—that loveliness, however exquisite, must fade and vanish. Childhood, mindful of her kindness and her frolic, scattered flowers at her feet; and age, that knows the thorny pathways of the world, whispered its silent prayer and hid its trembling hands in blessing on her head. She sleeps beneath a white marble cross in Brompton cemetery, and all her triumphs and glories have dwindled to a handful of dust."

At her grave Edna Dean Proctor wrote: "Lord, dost thou see how dread a thing is death—When silence such as this is all it leaves, To watch in agony the parting breath, Till the fond eyes are closed the dear voice still And know that not the wildest prayer can thrill These to awake her; but our grief must fill Alike the rosy morn, the rainy eve." Holloway adds this sweet tribute:

"Adelaide Neilson died in the fullness of her prime—and for her death it was best. For those who loved her 'she sleeps too early and too long.' We told her in tender money and have hesitated so long to say good-bye that we will omit it now, and in some brighter clime bid her 'good morning!'"

### IRVING ATTACKS ALAN DALE.

Lawrence Irving, the English actor who is playing in The Affinity, his translation of Brieux's play, Les Hannotons, at the Comedy Theatre, took exception to the criticism of his acting, written by Alan Dale and published yesterday morning. In his second act curtain speech Thursday night, January 6, Mr. Irving made a direct attack upon Alan Dale from the stage. His speech contained remarks about the critic's personal appearance and about his writings. He said that Mr. Dale had first criticised him when he appeared with his father's company, ten years ago. Mr. Irving also objected to Mr. Dale's criticism of the acting of Mabel Hackney, who is Mrs. Irving. There was some applause from the audience during the speech and some after it was ended.

Lee Shubert, when he was told of the speech, disclaimed any previous knowledge of Mr. Irving's intention to attack Mr. Dale. At the Broadway Theatre, Thursday night, January 6, he said:

"We did not know that Mr. Irving had any intention of making such a speech, and if we had known, of course, we would not have permitted it under any conditions. We regret the incident exceedingly."

Alan Dale was also at the Broadway Theatre Thursday night, and was told about the speech. He smiled and remarked that some other actor had attacked him in much the same way recently, he believed.

### VAUDEVILLE POLICY DISCONTINUED.

Manager Norman Friedenwald, of the Elite Theatre, Rock Island, Ill., has discontinued vaudeville and has engaged a high class musical comedy company, known as the Elite Musical Comedy Company.

Manager Friedenwald has also engaged William Johnson, of the original team of Cole and Johnson, he will take charge Jan. 10th. Mr. Johnson will train and drill the company, also direct and write all music used during the presentation of any and all comedies. For the week of the 10th, Turn Him out is presented, followed by a burlesque on "Macbeth."

### CELEBRATE ELEVENTH ANNIVERSARY.

William A. Brady, spent January 8, with his wife Grace George on route in A Woman's Way, now in St. Louis. Mr. Brady made a special trip from New York in order to be with her on that date, the eleventh anniversary of their marriage.

# MOTION PICTURE NEWS

## MOTION PICTURES IN SOUTH AFRICA.

The introduction of the motion picture entertainment business into South Africa is described by United States Consul General Julius G. Lay, of Capetown:

"Until last autumn the moving picture show, as a cheap amusement, such as is found in the cities of the United States, was unknown in this country. It has been used for several years for closing vaudeville theatres and for whole evening entertainments at high prices of admission. Recently two moving picture shows have been started in Cape Town at which the price of admission has been placed at 12 cents. These shows give four entertainments daily, except Sunday, and are patronized far beyond expectations. The halls occupied are arranged to seat about 300 persons, and the management is reaping handsome returns.

"The success attained by these shows is convincing evidence that there is a good field here for moving picture machines to be worked on similar lines. An amusement company owning and operating vaudeville theatres in Cape Town and some other large centers in which moving pictures are used to close entertainments, and who own one of the cheap shows in Cape Town, has arranged to open seven of the 12 cent moving picture shows in other parts of Africa. It is thought that these cheap shows, if introduced in the suburban municipalities of Cape Town and the small country villages throughout South Africa, would be very profitable, providing the class of pictures was carefully selected and kept up to a reasonable standard.

"The chief drawback at present to selling picture machines in this country is the inability of the purchasers to rent films, necessitating their purchase outright. No depots exist in any part of South Africa for the distribution of films on hire. The manufacturer who wishes to sell picture machines in this country should make it possible for purchasers to obtain the loan of films at a moderate price.

"All the moving picture machines now being used in South Africa are of English or German manufacture, and the individuals or companies owning or operating them have arrangements with suppliers in London, England, for films to be sent regularly on all the most recent subjects. These are purchased outright and not returned to the London depot. It is stated that the depots for films in Europe will only send films to South Africa on the loan system, if the person hiring them pays rent from the time the films leave the depot until their return thereto. Thus, of course, makes the cost of hire prohibitive.

"The demand is principally for a high grade machine using electricity for power. American-made picture machines are very little known in this country and these seem to be a good opening at present for some manufacturers to sell their machines here. Intending purchasers of machines will not buy from catalogues, but must be shown the machines and have them demonstrated to them. When once convinced that the American-made machine is equal to the British, and costs no more, manufacturers of the United States can get a share of the business."

## NEW JERSEY M. P. LEGISLATION.

Robert L. Fleming, a Jersey City, N. J., lawyer, has announced that at the next session of the Legislature another bill will be made to pass the bill prohibiting owners of moving picture houses from admitting children under fifteen years of age to their shows. The bill will make no exceptions from the fifteen year rule, and though it is aimed particularly at moving picture houses, it will also stop children under fifteen years of age from attending moving picture entertainments and entertainments of a like nature given in churches or in church halls.

With the moving picture men intending to fight for a bill allowing them to keep open on Sunday, and with a bill in to prohibit children under fifteen years of age from attending, moving picture men will have a merry time fighting for their own bill and fighting to defeat the bill that they think is objectionable.

The bill will probably have a clause allowing children to attend a performance if accompanied by parents or guardians.

The bill prohibiting children from entering these shows will have the sanction of the children's societies throughout the state. There will probably be a meeting of the heads of such societies in Newark next week. At this meet-

## CHICAGO THEATRES BRING ACTION.

The Grand Opera House Company and a number of other downtown playhouses in Chicago brought suit in the Superior Court, January 7, to enjoin the city from enforcing the ordinance passed December 17, 1909, which raised the license fee to \$1,000.

The bill sets forth that the ordinance is void because, among other reasons, it is discriminatory and that it is beyond the power of the city to enact such an ordinance.

The complainants also contend that they have expended large sums of money in advertising their respective theatres and that if they are not allowed to continue at the license fee of \$500 they will suffer irreparable damage and injury.

## SHUBERTS SECURE NEW LOCATION.

Lee Shubert today secured a lease from W. K. Vanderbilt, Jr., of a property now occupied by the American Horse Exchange, at 50th street and Broadway, for the building of a music hall. The lease runs for forty-two years with an aggregate rent of \$2,500,000. The brokers who negotiated the deal were H. A. Brown and Mark L. Stone, the same gentlemen who negotiated the lease of William T. Koster's new theatre at 42nd Street. This lease was granted

## Motion Pictures as a Form of Inexpensive Amusement Have Become Popular in South Africa—Child Admission Question Again Being Agitated in New Jersey—Edison Secures Great French Pantomimist—Other Notes of Interest.

ing Mr. Fleming will attend as the representative of the Society for the Prevention of Cruelty to Children of Jersey City.

This will be the third time that the bill, or a bill of a somewhat similar nature will have come before the Legislature. Two years ago the Legislature passed a bill prohibiting children under fifteen years of age from attending these shows unless accompanied by parents or guardians. This bill, however, did not provide that the children could not attend performance given by a church. This bill was attacked as to its constitutionality as special legislation. They won their point, and the bill was wiped off the statute book.

Last year a bill went in that did not exempt the churches. It was passed by the House in the closing hours of the session, but did not come to a vote in the Senate.

## Mlle. Pilar-Morin in a New Edison Film.

Mlle. Pilar-Morin, the celebrated French pantomimist, is under a year's contract with the Edison people, and whose great film, Comedy and Tragedy, will long be remembered as one of the most notable releases of the past year, is to appear in another film to be released on February 1. The title of the film is The Japanese Peach Boy, and it depicts a fairy story founded on an old Japanese legend which was put into pictorial form for the Edison people by Mlle. Morin herself. In this picture play, Mlle. Morin appears in two characters, assuming first the role of the mother and later of the grown-up son. The story is said to be very interesting, and is as well known in Japan as Puss in Boots and Cinderella are known in this country. While the story is of a much different order from that in which she made her first appearance, this film gives Mlle. Morin every opportunity for the display of her wonderful art. With the success created by Comedy and Tragedy, still in the public mind, this new film is sure to be in great demand, and will be made a feature picture everywhere. It is said that the photography throughout is of a superior order, and that some of the scenes are of a character never before attempted in motion pictures. The film, while of a special interest to children, will be appreciated by all who saw the work of this eminent French artist in her first appearance.

## NEW FILM EXCHANGE, SPRINGFIELD, ILL.

The Co-operative Amusement & Supply Co., at Springfield, Ill., have recently added a well equipped film exchange and supply office to their commodious quarters in the I. O. O. F. Building, on Monroe and Fourth streets, and are supplying many of the surrounding towns with films and accessories. Thomas W. Allen, formerly manager of the White City, has charge of the film and song slide department, and will devote his entire time to this branch of the business. Elmer L. Ott, who has represented The Billboard in Springfield for a number of years, will assist Mr. Allen and also handle the amusement and booking work of the company. The company are pleasing a number of theatres and establishing circuits in the mid-west territory.

## F. H. STEWART, TRAVELING REPRESENTATIVE.

January 10, F. H. Stewart, who was recently appointed traveling representative of the Edison Manufacturing Company, will start on a trip for the purpose of demonstrating the New Edison Improved Model B. Kinetoscope. His itinerary, which as yet is incomplete, will probably embrace Philadelphia as the first stop, and then the Eastern states. He expects to stay in Philadelphia one week, during which time demonstrations will be arranged at convenient places throughout the city, to which local ex-

hibitors and operators will be invited. Mr. Stewart, who is a veteran operator and expert mechanic, will also inspect machines in places of their exhibition, where agreeable, and will offer suggestions for improvement in the projection. The Edison Company is convinced that much of the blame for faulty projection that has been laid at the door of films in the past, is in reality due to defects in the projecting machine, and urges that exhibitors and operators generally take advantage of Mr. Stewart's presence in their respective cities, and invite an inspection of their machines, to discover any faults in their mechanical operation.

## MANAGER HELPS THE NEEDY.

Local Manager J. A. Bertram, of the Grand Family of Grand Forks, N. D., wanted to do something for mankind, so he called up Lessee C. J. Kivanagh, of Minneapolis, and asked permission to turn over the proceeds of a matinee to the Union Aid Society, a local charitable institution. Mr. Kavanagh, being of the same frame of mind, answered in the affirmative. Mr. Bertram then got in touch with the officers of the Union Aid and explained his plan. The result was the entire proceeds of the performance was turned over to the Society, the management of the Grand defraying all the expenses. About \$200 was realized.

## WHITE BUYS AIRDOME.

George R. White, of Crawfordsville, Ind., formerly manager of the Vaudeville Grand Theatre at Independence, Kan., has bought the Idle Hour Airdome, Crawfordsville, from Wm. Lee Gilkey and has secured a four year lease on the grounds. The very best companies will be played. Extensive improvements will be made. The new name of the place will be the Princess

street, a nickel house; The Humboldt Theatre, 851 W. Ohio street, seating 800 persons; Social Verein Hall, 1633 Belmont Avenue, seating 650 persons; and a nickel house on West Sixty-third street.

## STANDARD FILM EXCHANGE IN NEW QUARTERS.

On and after January 16, the Standard Film Exchange will operate from their new quarters at 139 and 141 Washington street, Chicago. Mr. Hopp says that he will occupy the entire second floor, which is 52x300 ft., and he claims, the largest floor space of any film exchange in Chicago. With this much space at his disposal, Hopp will install departments for every branch of the film business, with a head for each division, and private offices for himself and Mr. C. C. Hyde, who will act as his active manager. Besides this, a checking system of Mr. Hopp's own devising will be put in operation and it is his claim that it is the only one in use that permits of the instantaneous knowledge of the exact location and record of each film.

## MOTION PICTURE THEATRES.

Messrs. Havm and Bennett, managers of the Pickwick Theatre Circuit of Maryland, are congratulating themselves on having engaged during the holiday season, so excellent an artist as Armand Meintze, the phenomenal double-voiced vocalist and impersonator of female characters. This act has been the greatest act they have ever had and was featured four consecutive weeks at the Pickwick Theatre of Baltimore.

## PUZZLE PICTURE SLIDES.

Puzzle picture slides for moving picture exhibitors are the latest novelties. The slides which can be attached to any machine are made by the National Slide Company, 55 State street, Boston, Mass., and are attracting much attention. The carrier revolves on the currier while the audience solves the picture. The price of the carrier is only \$1.00 and a set of seven slides costs \$5.00.

## THE REPRO-PHOTO COMPANY.

The Repro-Photo company, who make a specialty of reproducing and copying photographs, has moved to more commodious quarters at 2nd West 42d street. The class of work they have been turning out has proved a great success and has become very popular with the profession.

## BIOGRAPH GOING WEST.

As noted exclusively in these columns a week or so ago, it is now learned that the actual date set for the Biograph actors to go West is on January 20, the destination being Los Angeles, Cal. The company will be headed by Lawrence Griffith as stage director.

## CHICAGO FILM NOTES.

Building Commissioner Murdoch Campbell, following reports made to him by Edward E. Kelling, theatre inspector, closed the following theatres last week on the charge that the owners had violated the building ordinance governing such matters, and had failed to comply with changes suggested by the city building department. Gem Theatre, 1252 W. Madison

## PRINCESS THEATRE, MINNEAPOLIS, CLOSES.

On Saturday night, January 8, the Princess Theatre, Minneapolis, at which the Nell Stock Company has been playing since the season opened, closed its doors. Mr. Frank C. Priest, the manager of the house, states that it will probably be dark for a while and will be let out for private theatricals, club entertainments, concerts, etc.

# EXHIBITORS, ATTENTION!

## EXCLUSIVE IMPORTED INDEPENDENT FILM SERVICE

The best and most attractive American and Foreign Films carried in our service. \$25.00 per week includes both. Free posters for all films. THREE FILMS D'ART PUT INTO SERVICE EVERY WEEK

We can sell some films four weeks from date of release. Write for particulars. EXHIBITORS FILM EXCHANGE, Inc., 138 Third Ave., New York City

street, a nickel house; The Humboldt Theatre, 851 W. Ohio street, seating 800 persons; Social Verein Hall, 1633 Belmont Avenue, seating 650 persons; and a nickel house on West Sixty-third street.

In new and enlarged quarters, the American Film Service is receiving numerous and steadily gaining new patrons. "The House of Spectacle" is the phrase which is now accepted synonymously in meaning to "The Best Service In America," but to those in Chicago who know well the history of this concern, the term "The House that Van Bilt" is very aptly used.

Mr. Tracey, of the Exclusive Film Company, was in New York City last week, as were a number of other Chicago film men. Much under current rumor was abroad, but the stories circulated as to the purpose of any meeting were mostly a matter of conjecture. News is being made, however.

Objections have been filed by the moving picture operators, against the license fee of ten dollars, which is charged by the city, according to the ordinance which went through the city council July 13, 1908.

The Illinois Film Exchange report that business is steadily increasing.

Carl Laemmle was in New York City last week on business.

## MOVING PICTURE NOTES.

The Vitagraph Company has commenced preparations for an adequate film production of Uncle Tom's Cabin. The matter has been under consideration for some time but now the plans are completed and the work is being pushed forward with all speed. It may be taken for granted, judging from the elaborate and thorough manner in which this company has always carried out its great film undertakings, that the coming Uncle Tom film will be a motion picture event of the first importance. The subject is one that admits of unusually effective scenic, pantomimic and spectacular effects and it is promised that no pains nor expense will be spared to do them full justice. The wonder is that no company has in recent years asked upon it for production, as it cannot fail to prove a most popular one.

The Vitagraph Company reports that the demand for the new posters which the company is now supplying, commencing with the second reel of Moses, has been unexpectedly large, and the style of illustration and design adopted by the posters is calling forth hearty praise from all quarters. It is recognized by showmen that the new Vitagraph posters add variety to the lobby or billboard display.

Geo. F. Gardner, who was proprietor of the Majestic Theatre, Springfield, Mo., lost his case with the Electric Lighting Co., and was forced to sell his theatre. Mr. Ace Lovelace, city marshal of that city purchased the building and fixtures.

Bernard Corbett has purchased a site in Norwood, Mass., upon which he will erect a first class picture and vaudeville house, seating about 800. Mr. Corbett has had previous experience as an operator and manager.

The Amuse You is the name of a new motion picture house opened at 2305 Jacob street, Wheeling, W. Va., by B. Gillespie, with a seating capacity of 150.

Four new moving picture theatres were opened in Tacoma, Wash., during the month of December. They are: the Shell, Royal, Lyril and Idle Hour.

Buxton and Shinn have sold the Crystal Theatre, Norfolk, Neb., to A. Kegen, who took immediate possession.

John Almond is building a new picture theatre in Albermarle, N. C.

## WHERE IS POLI GOING?

A revival of rumors relative to interests in the United Booking offices withdrawing from that office, has been recorded during the past week, stating that Poli's agreement with the United is expiring and he has recently been approached by the Independent interests.

Pearl Allen is in Chicago arranging bookings. She has a new act.



# New Films Reviewed

Gist of the Plots and Salient Features of Merit of the Various Releases by the Principal Film Manufacturers of America and the American Agents of European Manufacturers—Competition Tends to Maintain the High Standard of Excellence in Films.

**LIBIN.**

**OVER THE WIRE.**—Seth Marshall specifies in his will that three days after his death his daughter Betty and Percy Thekewitt must be married. Percy is Seth's nephew, and Betty the daughter of his partner. Of course, both object. But they do not reason that they have, by chance, met justly. In order not to lose the money, they decide to say the words over the telephone that makes them man and wife in name only. Then they vow to go their ways. But through persuasion they meet and find in each the object of their admiration that followed the chance encounter.

**WILD DUCK HUNTING ON HISTORIC REEL FOOT LAKE.**—Ideal duck hunting on Reel Foot Lake one of the most picturesque spots in Tennessee, is shown in this film. The beauty of the scenery also adds to the attractiveness of the picture.

**HE JOINED THE FRAT.**—Fred Powers is popular at college, and is elected to join the Beta Beta Delta, the most exclusive fraternity. A committee of three calls upon him, and informs him that dressed as a woman he must fare forth in search of adventures; after much persuasion, he consents. With difficulty he gets into the dress. Then he wants a cigarette, but when it is refused, he sets upon his companions. A nearsighted lady, misconstruing the incident, hurries off to inform the police. The members of the committee escape. Fred then stations himself at the street corner. A series of laughable things follow, but the tide turns to a more serious nature when Fred announces that he is going to take lessons in a swimming school conducted for young ladies. The others know that he is reckless enough to attempt the escape, so they tempt him away with a cigarette.

**GAUMONT.**  
(George Kiehlne.)

**SHOOTING IN THE HAUNTED WOODS.**—An intrepid sportsman goes out hunting accompanied by his man servant. They enter lands which they are told are haunted. But they ridicule the warning. They shoot a rabbit. A ghostly lord appears, bring the rabbit to the sportsman, then disappears. They shoot another rabbit. The sportsman's gun is transformed into a broomstick and the game bag into a fox trap. The pair next come upon a haunted castle. Funny things happen here. Finally the man servant attempts to blow a horn, but the instrument explodes, and the two are thrown to the ground. Then they wake up and find it was all a dream.

**TOWSER'S NEW JOB.**—Hector is an intelligent French possle. His intelligence, however, surpasses that of most canines, for he acts the part of a combination waiter, porter and mail carrier in a country hotel. He hauls the baggage to the depot, delivers the mail, waits on the guests at the table and does not forget to collect tips from the departing visitors.

**DECORATED BY THE EMPEROR.**—An old, retired general, poverty stricken, attempts to sell some of his relics to secure money to pay his rent, but when the prospective purchaser ridicules the bust of Napoleon, the old soldier shows him the door. Tired and disheartened, the poor old man falls asleep. He sees in a dream the events of his best life. How he brought a prisoner to the Emperor, who rewards him with a purse of money. Awakening he remembers the dream, and taking up his lieutenant's uniform, he finds the purse of money in the pocket, just where he had originally placed it.

**RAILWAY ON THE ICE SEA.**—Suerb Alpine scenery in the vicinity of Mount Blanc the highest mountain in Switzerland. The views are taken from the mountain rail road, the motion picture camera being on the train itself, the film ending with the wonderful "Sea of Ice."

**EDISON.**

**A WARRIOR BOLD.**—Major Bradley, a Civil War veteran, celebrates his birthday amidst a wish his comrades. They partake of liquid refreshments, and the Major promises them a banquet in the afternoon. Later, as he passes along the street he meets a boy carrying a broken flag. He buys a new one. The Major while in the toy store argues with the proprietor who is also a Civil War veteran, as to whether Longstreet went up or down the hill in a certain engagement. He waxes vigorous and breaks a number of toys. Apologizing and parting for the damage he leaves. At the banquet in the afternoon he again discusses this question, and to emphasize it smashes everything. The proprietor has him arrested. Before the judge he again illustrated his argument, putting the court to rout. He is discharged by the good-natured judge, who recommends a night's hours of refreshing sleep.

**THE PARSON'S UMBRELLA.**—After Sunday morning service at a colored church it commences to rain. A stack of umbrellas are in the corner, and most all of the congregation succumb to the temptation to make use of them. The parson is left to go home unprotected from the rain. In the next scene he prepares a notice to his congregation—a piece of comic literature—saying he has a suspicion who took his umbrellas, but will be lenient if it is tossed over his back fence that night. This notice is read

at the evening service and posted in front of the little church. Then in the dead of night we see borrowers of other people's umbrellas doing their best to make amends, and when morning dawns the parson has a complete collection.

**TROOP B. 15TH U. S. CAVALRY, BAREBACK SQUAD IN THE MONKEY DRILL AT FT. MYER, VA.**—Troop B., 15th U. S. Cavalry, has a national reputation for daring horsemanship, and this picture shows them in all of the difficult feats they accomplish, including what is called The Monkey Drill.

**URBAN ECLIPSE.**  
(George Kiehlne.)

**TRUE TO HIS OATH.**—An old soldier on his death bed, surrounded by his wife, daughter and son, before he passes away, causes his son to swear on the family Bible that he will never leave his widowed mother and orphaned sister. After the old man's death, the son pursues his trade as a fisherman. One day he meets an attractive girl, who induces him to accompany her to the gay city. He returns home to gather his clothing, when his eyes rest on the family Bible. At the same moment his father's ghost appears to remind him of his oath. This has a powerful effect on the young fisherman, who decides to stay with his family forever.

**HOME OF THE GYPSIES.**—This film illustrates the degree of perfection to which ancient Moorish architecture attained during the time when Morocco held Spain in subjugation, in the thirteenth century. First, we see a superb panorama of the ancient city of Grenada and then the details of its masterpiece of architectural art, the "Alhambra"—the palace of the Moorish kings. Then we are shown the "Myrtle Courtyard" and the back of the "Mirador," or "Look-Out" balcony whence a splendid panoramic view of Grenada and surroundings is obtained. The film closes with familiar scenes of Spanish Gypsy life—a wedding, followed by rejoicings and dances.

**PATHE FRERES.**

**A LIVE CORPSE.**—A farce, showing how Billie got even with his wife for sending for her old lover when she thought Billie was dead. The dead was very much alive, however, and makes it well known to the lovers.

**TARRY'S FINISH.**—A scene full of gypsy life. Poor pussy is made into a savory stew while his little mistress is after fool in the gypsy camp.

**TRIALS OF A SCHOOLMASTER.**—A rather pathetic incident from the life of a village schoolmaster, in which he risks his life to save the worst boy in his class from drowning.

**MARRIAGE OF THE COOK.**—A farce of how a miserly man sold his servant with what he considered worthless stock. He finds out later the value of his gift, for Bridget has married the coal man.

**A VICTIM OF CIRCUMSTANCES.**—A poor fellow who has taken a drop too much, stumbles over the prostrate body of a man. Believing he also was celebrating the poor fellow tries to arouse him. His fingers, however, suddenly come in contact with something wet. It is blood. Some of the blood is blotted on his white painter's suit, and he is terror-stricken in the thought that he may be accused. He goes to a cafe for a drink to steady him, when one at the table recognizes the spot. His actions cause suspicion, the police are called, and the man is arrested. At court the victim is brought in on a stretcher. Just as the magistrate commences to speak the form on the stretcher arises, and points out one of the men who discovered the blood stains on the painter's coat in the cafe as the one who stabbed him. Then he falls back and breathes his last. When the police explain to the painter that he is free, to their astonishment he shouts wildly, and endeavors to strangle the magistrate. It is seen that the occurrences have been too much for the man's brain.

**THE OVERZEALOUS DOMESTIC.**—A kitchen maid secretes her lover, a soldierman, in a trunk, and he is expressed to another town, where two burglars let him out, and are arrested.

**THE KING'S COMMAND.**—King Henry IV., of France, anxious to repay the miller and his daughter for their hospitality toward him, sends a note to the captain of a regiment quartered nearby, telling him to marry the bearer of the note to his most handsome officer. The King's messenger brings the note to the daughter, but she, meeting her lover, a country humpkin, gives the note without opening it to a vulgar old woman. The latter delivers it. The captain reads the letter, sends for the handsomest officer, but when he catches a glimpse of his prospective bride, he protests. But the captain has sent for the chaplain and the knot is tied. Meanwhile the King has heard that the miller's daughter did not deliver the note herself, and hurries to camp. But too late. When the King sees the bride he extends his sympathies to the officer and places a medal on the breast of the newly-made husband as a reward for his obedience to his king.

**HIS OPPONENT'S CARD.**—Two men quarrel and challenge each other to a duel. That evening both become intoxicated, but one can not

get further than a nearby lamp-post. Two policemen happening along, take him up. Finding the opponent's card in his pocket, they take the helpless fellow to the opponent's home. Here he is thrown out of the window.

**MODERN HIGHWAYMAN.**—The modern highwayman makes use of motor cycles and automobiles, and leads his pursuers a wild, reckless, riotous ride across the country over all kinds of roads, through ditches, over racks, down ravines, up hill and down dale, until he is finally caught after a desperate struggle, wherein there is much gun play.

**AN ENGLISH BOXING ROUPE.**—Willy Lewis, the famous English pugilist, is matched against Costello. The bout runs four rounds and every round is a marvel of speed, skill and endurance. From the beginning Lewis takes the aggressive, and it is evident that he is the superior man of the two. Costello is game, however, and takes terrible punishment, being sent to the floor in nearly every round, taking full advantage of the count every time he goes down. At the beginning of the fourth round Costello is evidently groggy, while Lewis is as fresh as a daisy. After sparring for awhile Costello leads with his left foot Lewis' law, but Lewis ducks, and comes back hard in Costello's wind. He goes down, while the referee counts nine. When he regains his feet the battle is nearly over. He faces Lewis and feebly tries to block Lewis' hammer-like blows. Finally with a vicious right hand upper-cut Lewis lifts Costello clear off the floor, and lands him down and out against the ropes.

**THE LAST LOOK.**—A detective story of startling discoveries. A worthless nephew is disowned in a will by his wealthy uncle. The nephew enters the uncle's home at night, and while in the act of burning the will is discovered by his uncle. With a single blow the uncle is killed. When the detectives arrive the next day to examine the body, they note that the eye bears the impression of some human figure. It is recognized as that of the nephew, who then confesses all.

**FILM IMPORT AND TRADING CO.**  
(Messter.)

**OUT WITH IT.**—Jack Parks has trouble with his teeth, and pays a visit to the dentist. The molar is set like the rock of Gibraltar, and the extractor of teeth compels Jack to perform acrobatic feats in his attempt to accomplish the purpose of removing it. Maddened with rage and pain, Jack rushes homeward, when he meets a friend, who suggests the "string and bedpost" method. But on arriving home he finds his mother-in-law a visitor, and that good lady makes things lively to cheer up the victim. In a moment of friskiness she gives him an elephantine smack on the cheek, and, lo, out flies the tooth.

(Raleigh & Robert.)

**SEAL AND WALRUS HUNTING.**—Amid all the natural beauties of snow and ice-bound regions of the northern territories, this hunt gives some excellent views. One specimen, as it makes its way through the glistening snow, leaves a huge snake-like track behind it for a tremendous distance, until it falls from the result of a well-directed shot of the hunter. The walrus is seen dragged from its icy home by muscular arms and laid at last helpless on the ice.

**A HAPPY NEW YEAR.**—On New Year's day everyone offers this trouble man a calendar and he is quite out of his senses. In his delirium all persons become to him simply animated calendars, and he acts so strangely that an obliging policeman escorts him to a cell. Here his dreams are filled with animated calendars until in the morning he realizes he has been dreaming. But he receives a final shock when the jailer, who lets him out, presents him with a calendar and a wish for the visitor's good health and a happy New Year.

(Itala.)

**FOOLSHEAD'S POLY.**—Foolshead determines to have a merry time. He sends invitations to friends—so many of them that a crowd of people assemble at the letter box before Foolshead has posted his mail. A policeman forcibly removes him. Foolshead then goes to a florist and purchases a Christmas tree. On the way home he stops for refreshments. He descends into the restaurant, dragging the tree after him and knocking everything down. On the road he again stops to have his boots cleaned. He places the tree beside the lamp post, and the tree is ignited. Along the streets runs Foolshead unable to put out the fire. On arriving at his house he still has the skeleton and in attempting to get inside with this, he brings down the front of the house. Then his patiently waiting friends rush out on him with a choice string of holiday greetings.

(Cines.)

**PATRICIAN AND SLAVE.**—Numidian Queen Afra is sold as a slave to the Patrician, Marcellus. The dusky beauty is compelled to become the nurse of little Lucinia, the daughter of Marcellus. One day a party of Numidian's tribes, happening along, recognize her and carry her off with little Lucinia. Setting out in a galley, a band of Roman warriors pursue them, but fail to capture the fugitives. Lady Marcellus makes an offering at the shrine of the Goddess of the Sea, and in a visitation sees her little child in company with a slave in a strange place. She sets out with her retinue for the spot indicated, and is rewarded by the assistance of the sea nymphs, who restore Lucinia to her mother.

(Aquila.)

**THE POEM OF LIFE.**—"What is it?" Clodovee, Queen of Iberia, asks, and is informed that it lies in the future, and must be patiently and diligently searched for. She asks, "Is it might?" In her search and experience she discovers that it lies not in earthly power, "Is it art?" She asks questions and at first imagines she has discovered what she seeks until entering the domain of the painter. But the illusion is rudely dispelled. "Is it love?" But again she is doomed to disappointment, and broken-hearted has to confess that this much-desired poem of human existence, the highest degree of contentment and happiness,

(Continued on page 32.)

# WHEN YOU STAND STILL

and look around at the films being offered, like the sun rising on a cloudless day, our program looms up in a way that makes indecision impossible—you WANT IT—you NEED IT—if you want the BEST to be had anywhere.

## PROGRAM, WEEK JAN. 10 THE GARIBALDI BOY

Full sheet four-colored poster goes with this. (Drama by Cines.) An intense dramatic subject showing how a young lad leaves home to fight for his country, under that brave old fighter, General Garibaldi. The boy is killed in a battle, but in his dying moments the General passes by and praises him for his heroism.

## HOTSTUFF TAKES ON THE CHAMPIONS

(Comedy by Raleigh & Robert.) This conceited fellow is laboring under the hallucination that he can vanquish any athlete. He gets the conceit taken out of him.

## THE LAW OF DESTINY

Full sheet four-colored poster goes with this. (Drama by Aquila.) "A wise man is he who knows his own father." This was the case with a youth who, when an infant, had been exchanged for the infant daughter of a countess. Interesting developments follow and are depicted in this film.

## MONARCHS OF ALL NATIONS

(Comedy by Raleigh & Robert.) A series of dissected lines mysteriously close one another in a fantastic manner and form up into striking caricatures of the crowned heads of the world.

## WALKAWAY'S NEW BOOTS

(Comedy by Cines.) This film illustrates in a very humorous manner a new way to obtain shoes without paying for them.

## THE REBEL'S FATE

(Drama by Cines.) The leader of an insurrection is saved by a fisherman, but a spy observes his presence and betrays his whereabouts. He is condemned to die as well as is the fisherman who tried to save him. After they had been shot the latter's daughter avenges herself upon the spy by shooting him.

## THE TERRORS OF THE FAMILY

(Comedy by Raleigh & Robert.) A young boy and his sister are seen going through antics which are very amusing to the onlooker but most annoying to their mother.

## BRAVE LITTLE HEART

(Drama by Eclair.) A most pathetic subject showing the sacrifice on the part of a young girl for her little baby sister, both of them having been left orphans by the death of the mother.

## TOES AND TEETH

(Comedy by Raleigh & Robert.) A dentist and a physician both have offices in the same building. The trouble that ensues from the mistakes of the patient with a toothache and the man with a bad leg causes considerable amusement.

FULL DESCRIPTIONS OF ALL OUR FILMS SENT FREE UPON REQUEST.

### It Is Easy

for anyone to make claims in this business—it seems making claims instead of making pictures is the vogue with many—but substantiating them is another story.

### In Every Case

where we have told you our program would do certain things for you the PICTURES, not words, have backed up the assertions.

### And That is Why

In spite of all the rumors about by those who would "steal our thunder," our ADVERTISED PROGRAM is the one thing that every exhibitor is demanding of his exchange.

### Every Exchange

that expects to stay in the business in a reputable way will supply our FULL ADVERTISED PROGRAM. Mr. Exhibitor, and if yours won't, write us and we will tell you why. Don't take his reasons. Why—he has his own ax to grind and he thinks you're a

### Rip Van Winkle

## FILM IMPORT AND TRADING COMPANY

127 E. 23rd Street, New York

# TENT SHOWS

Pastor Publishes Letter that is Extremely Amusing in Its Claims of the Circus' Vitiating Influences—Cowgirl Killed While Acting Before Motion Picture Camera on 101 Ranch—Thomas F. Durring, Well Known in Circus Circles, is Killed Under Wheels.

## HERE YOU HAVE IT!

For many long years this scribe has talked, written and preached against the circus. While pastor in New Bedford, Mass., I received a letter from the famous showman, P. T. Barnum, inclosing two tickets, with an argument to prove that Barnum's circus was a "perfectly proper entertainment for a clergyman to attend with his wife." I replied substantially as follows:

Mr. Phineas T. Barnum—

Sir: Your letter of November 9 is received, inclosing two tickets to your circus—one for myself and one for my wife.

As I never enter a grog-shop, never saw the inside of a gambling den, and never attended a horse race, I cannot imagine what I have done to make you think that I would be caught inside of your circus tent.

Yours, etc.,  
J. C. HILDEN.

Pastor First Baptist Church, New Bedford, Mass.

Some years after this, when pastor in one of the gift states, a prominent member of my church asked me to breakfast; and with his half grown "olive plants" seated at the table, he said: "I think everybody ought to go to a good circus once a year." He was an educated man of large influence arising from his intellect, wealth and culture. I did not feel it well to be silent, and so replied: "And when they go to a good circus, they will take with them a plentiful supply of dry water."

Many years ago, while sojourning in Richmond, Va., I took a notion to visit the capitol and witness the proceedings of the legislature. The treasury of Virginia was, like that of the treasury of Alabama at this writing, in a state of collapse, and some of the solons were probably wondering how and where they were to get their pay. It was evident that more revenue must be raised, and the legislators were proposing and discussing "ways and means."

Item after item was proposed for new or for increased taxation, but every plan proposed would pluck somebody's constituents, and so was incidentally dropped from the "budget."

After a long wrangle one of the solons proposed to increase the tax on circuses. "Oh, no!" said another, "don't do that. The circus is a source of amusement to a great many of our people and it won't do to tax it out of existence."

Now the discerning reader can see that it is a poor question which has not at least two sides, and as the wrong side of the circus has been so long presented from our pulpits and in our religious newspapers we are coming to think it only fair that the readers of The Age-Herald should have an opportunity of seeing some of the advantages that accompany the very popular institution. I am prompted to this discussion by the fact that the circus has just folded its tents like the Arabs and as silently stolen away from Annie's Town, Ala., where I am now writing.

And, first, on the score of health we have much to be grateful for. A number of excellent women, who, for many months past have been martyrs to neuralgia, rheumatism and other chronic ailments which had defied the skill of our city physicians and had prevented the good sisters from attending their beloved church, were suddenly and mysteriously cured of their complaints and smilingly turned out to see the circus.

Secondly: The decided improvement in our people's facilities for transportation was quite noticeable. Church members who had not attended their churches for nearly a year, because they had no conveyance, and it was too far to walk, found, upon further consideration, that they could hook up the old roan to the milk wagon, or to the Jersey—heretofore regarded as unsafe—and make a perfectly safe and highly enjoyable trip to Annie's Town to see the circus.

Sociologists and other writers upon the progress of civilization from the time of Buckle to our own day, tell us that a people's means of transportation may be regarded as one of the best tests of their civilization, and if this be sound doctrine, then who will be bold enough to deny that the circus is a great civilizing agency? I know a pastor who, on circus day, hired a buggy and drove 18 miles to visit members of his flock, who had not been to church for nine months, and he failed to see them, because they had gone to the circus. What an admirable commentary upon the time-honored proverb: "Where there is a will there is a way!"

Thirdly: The circus kindled so much hitherto latent interest in children. A large proportion of the church members who attended the circus here seem to have cared little for the performance on their own account, but they had children who were anxious "to see the animals, and the grown folks went 'just to gratify the children.'" Some unmarried ladies of uncertain age, who have not shown any interest in anybody's children for a good while back, are suddenly stricken with a powerful impulse to be of service to their little nephews, nieces, cousins, or neighbors and kindly volunteer to see the little ones through the menagerie and the circus.

Fourthly: A manifest improvement took place in the financial condition of the community. Many people who for a long time had been anxious to "pay that little bill" at the baker's or the grocer's, saw several church members, who had been earnestly desirous of paying their church dues were seen in their holiday clothing paying car fare and riding to the circus. Of course, this cost money, and as they had no money" last week when the baker called for his bill, and as they did have money on the day of the circus, certainly their financial status was improved.

Fifthly: The circus was a help to that maligned class, the grog-sellers. Everybody who is

familiar with English literature knows that this class of people have been persecuted from time immemorial. Even in the 18th century, when "temperance" had not been invented in England, Dr. Sam Johnson poured out the vials of his mighty wrath upon the "ale sellers." One of them remonstrated: "Why, Dr. Johnson, you know I must live." "No, sir," replied the Great Bear, "I see no sort of necessity for an ale seller's living."

How far "prohibition prohibits" in Annie's Town I do not know, and so conflicting are the statements, made by reputable citizens on either side—"moderators" and "antis"—that I do not believe that Governor Comer himself, with all the detective police at his back, will ever find out. But both amendment and anti agree that there are blind tigers here, and few people think that these animals have any rights that we are bound to respect. As long as the grog-shop was a licensed institution, "conservative" people stood by it, except when too drunk to stand, and then they fell by it.

Now, Burns defended the thieving mouse in lines which will live as long as the English tongue is read, and the poet's argument is that the mouse "must live." Can not the blind tiger enter the same plea? And if he "must live," who will say that it is not good to encourage him? And who doubts that the circus brought him many a customer on the day of the exhibition?

Of course, an ill-natured man who dislikes the circus can contrive to say a zood deal against it, but it is not my purpose to debate with the anti, and so I prefer to "rest my argument" here, still insisting that there is a "right side of the circus"—namely, the outside.—J. C. HILDEN, D. D., in the Age-Herald, Birmingham, Ala., January 2, 1910.

**HOWARD S. STARRETT**  
Entertains the Poor Children With His Circus at the Produce Exchange.

Mr. Howard S. Starrett, manager of Starrett's Circus of Brooklyn, N. Y., in conjunction with the members of the Produce Exchange, gave a Christmas feast to five thousand poor children in the Exchange Building, Beaver street and Broadway, New York City, on the afternoon of December 31. At one o'clock the exchange closed business for the year, and the floor was cleared. Mr. Starrett then took charge of the building, and transformed the business floor into a circus. The regular circus seats were put up, and the regular ring was placed in the center of the floor. At two o'clock the band started to play and the performance was on. Mr. Starrett had all his horses, ponies, dogs and monkeys on hand. Howard S. Starrett Jr., who was working one of the acts on the United Time, hurried to the Exchange to help in his part the clown, assisted by Frank Merlon and Eddy. After the performance the children received toys, candy and fruit. The circus arrived at entertainers at seven thirty P. M., crossing the Brooklyn bridge. Mr. Starrett was presented with a loving cup by members of the Exchange.

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101 RANCH NOTES.

By GUY WEADICK.

The new year has started in fine here on the ranch. "Uncle Sam" arrived home from Macon, Ga., with his spotted mule contingent in time to enjoy a regular old-fashioned New Year on the ranch. He has completed a very good season at the larger fairs throughout the South, and is now adding some new work, etc., to his already marvelous exhibition of trained mule and mulemen.

Go to Krenbrink, the fancy rider and broncho buster, has completed his contract of breaking bronks at Naperville, Ill., and arrived at the home pen at Hills, Okla., in time to take part in the new series of moving pictures being taken there of the buffalo chase, riding outlaw horses, roping and deboning cattle.

Neal Hart writes from the Z. Z. ranch at Manville, Wyo., that snaking critters out of the snow drifts up there is just about the fad at the present time, and he is sure getting real wild and woolly.

Duke Lee spent the holidays in Oklahoma City.

Mr. J. C. Miller left the ranch on a business trip to New York and Chicago, returning by the way of the winter quarters at East St. Louis, Ill.

The South American Wild West Show, known as the I. X. L. Ranch Show, whose roster contains many 101 Ranch cowboys, cowgirls, etc., reports excellent business in South America.

Miss Isabelle Miller, the queen of the cowgirls, has written a very excellent treatise on horseback riding as a pastime, indulged in by ladies of both East and West, dealing with the advantages of the astride saddle for ladies and the passing away of the old side-saddle. It will be published shortly, and will no doubt be of great interest to riders both in and out of the profession.

The high school act with the 101 promises to be a revelation to its line for the coming season.

The show will open early in April, and will be the best that money and realistic Western episode, properly depicted, can make it. Many new and novel features have been added and the old ones strengthened, so with their past good reputation as a novel Wild West exhibition, it will be hard to beat this season.

J. Ellison Carroll, the famous record roper of the Southwest, arranged a big roping contest, which was pulled off at Oklahoma City, Dec. 31 and January 1. The roping money went as follows:

First money, \$600 to Angus Poole; time, 23 seconds.

Second money, \$200 to W. F. Hale; time, 26 1/2 seconds.

Third money, \$150, to J. O. Seliman; time, 24 1/2 seconds.

Fourth money, \$50, to J. E. Carroll; time, 30 seconds.

The show was roping steers off of horseback. J. Ellison Carroll roped and tied a steer from an automobile in 15 1/2 seconds. Now, all you "old school" record breakers, come alive.

There was also broncho riding, relay races, steer throwing, etc. In fact, a regular old-fashioned Frontier Day celebration by the buck riders and ropers collected from all over the West. Duke Lee made some grand stand rides on one of the bucking horses. The whole show was taken by a moving picture camera, and should make a dandy. The 101 Ranch furnished the steers for the contest, and twenty head of bucking horses, which were pronounced by all to be real "salty dogs."

SUN BROS.' PROGRESSIVE SHOWS

Popular Tented Show Finishes Season in Good Shape.

The Sun Brothers' Shows concluded their eighteenth season in fine shape at Lake Butler, Florida, on January 5. The season lasted forty-one weeks, having opened at Macon, Ga., March 31. The show visited twelve states during the tour and 11,008 miles were made. No accidents nor fatalities occurred.

The season, throughout, was a most pleasant one for all. The greatest harmony prevailed in all departments at all times. The show was handled in a careful manner and the various bosses all proved themselves to be men of unusual ability.

The show will be whipped into newer and better shape at the winter quarters in Macon, and the next opening will take place early in March. Many new acts and stronger features have been booked. It will be a radically all new show in point of merit, and will be the very best ever carried by this management.

The people with the show, closing at Lake Butler departed for various points. Mr. and Mrs. O'Dale will spend the next two months at St. Augustine, Fla.; Mr. and Mrs. D. H. Gillean will go to Tampa, Fla., for the winter months, and they intend to devote all their spare time to hunting and fishing. The Gillespies are extensive land owners in the vicinity of Tampa, also owning their own hunting preserves.

The Cevens Troupe, William Connors, Nate Goetz and Wiley Ferris and Son, will play immediate vaudeville dates, having booked in the best large time. Gerlach and his band are re-engaged for the coming season, in fact, Mr. Gerlach will remain at his home, Buffalo, New York, arranging new special music for the coming tour.

The various bosses will spend a few weeks at the showmen's Rialto (Cincinnati), and then return to Macon to arrange the preparatory work for the new show. M. Berman Forest will open a mammoth moving picture parlor at Hawkinsville, Ga., and the opening is slated for Saturday, January 15.

The balance of the performers, not mentioned above, will remain at Macon "breaking in" new acts and feats.

Percy A. Fenimore, the assistant manager, will be in charge of the business offices at Macon. Clinton Newton, official representative, will also be located at the same place.

At the closing performance, the following showmen were interested spectators: Archie Donaldson, Col. Charles Holton, Walter Rhodes, William Tessler and Harry Sanderson. These gentlemen are spending the winter months in the vicinity of Jacksonville.

TENT SHOW ROUTES.

(Received too late for classification.) Holmes, Ben. Wild West; Key West, Fla., 12 17; Miami 19 28.

King Bros.' I. X. L. Ranch Wild West, Jack W. King, mgr.; Havana, Cuba, Jan. 8 31.

MIDWAY COMPANIES.

(Received too late for classification.) Bauscher Carnival Co., A. C. Bauscher, mgr.; Terry, Miss., 10-15. Carolina Amusement Co., C. J. Oederkirk, mgr.; Ashburn, Ga., 10-15. Dixie United Shows; Laurel, Miss., 10-15.

Vaudeville Profession

(Continued from page 8.)

NEW YORK VAUDEVILLE.

A dog act of unusual merit is presented by Prof. Duncan with his Royal Scotch Collies, now playing United Time. A feature of the act is the work of the dogs without whips or orders. The mere raising of a finger by Prof. Duncan or the pointing of his finger to an individual dog bringing the animal out for its work and the dog doing his trick without any hesitancy. The playing of The Blue Bells of Scotland on a harmonium and a motor car trip with an accident to the passengers that calls for an ambulance to take one of them off, which is followed by one dog dressed as a widow and whining as if mourning and weeping, is a clever bit of animal training.

Wilfred Clarke is married again. Grace Meliken, who has been supporting him in his sketches this season, became Mrs. Clarke last week. The new Mrs. Clarke is a clever little girl, who commenced her stage career in The Bluebeard extravaganza and for three seasons was with Gus Edwards' Schoolboys and Girls, playing Fressie Buttinski. In the two acts presented by Wilfred Clarke this season, What Will Happen Next and No More Trouble, she has done excellent work in the parts assigned her.

The NYBO office looks like the old Joe Wood days. H. L. Leavitt, of this agency, having practically the whole Joe Wood staff now with the exception of Joe Wood himself. Dan Casey and Phil Hunt are making it their headquarters until their new offices are ready in the new Columbia Theatre Building and Ethel Jacobs is in charge of the correspondence department. A number of new houses have been added to the NYBO list during the past week.

Sullivan and Conside, with the increase in the number of their theatres and their gradual extensions into Eastern territory, are signing up a lengthy list of high-class acts. Recent contracts have been given to the big scenic act of Smith and Harris, At the North Pole; Lewa, The Human Bird, a novel mind-reading act; Steve Grattan, in the new sketch by Oliver White, The Affinity.

Burkhard, Sharkey and Geisler is a new eighteen-minute act of coon and character songs with piano accompaniment. It is composed of Max Burkhard, a popular singer of character songs; Mr. Sharkey has a reputation as a singer of coon and character songs, and Mr. Geisler is a clever pianist. New songs, especially written for the act, are used.

The Three McGregors, making their first American appearance at the Colonial Theatre last week, offered a clean and entertaining costumed musical act. The act consists of two men and one woman, opening full stage with an abundance of instruments. Their selections are all up-to-date and well rendered.

Al. Davis, who was manager and press representative of the Lincoln Square Theatre and the Plaza Music Hall, last season, is now personal representative for Ed. Bloom, the New general representative of the William Morris Circuit.

Joseph Shea and Louis Wesley have been doing most of the booking, in conjunction with Joseph S-henck, for the People's Vaudeville Houses.

The Eight Kallinos, seen for the first time at the Colonial Theatre last week, have an unusually strong and clever acrobatic act.

VAUDEVILLE NOTES.

John McDermott having left the Empire Singing Four to again join hands with Frank Mayne, owner of The Sexton's Dream, now playing the Majestic, Chicago, has been succeeded by Edw. C. McDonald, formerly of the Diamond Comedy Four. The Empire Singing Four was organized in Chicago about 24 weeks ago. They are now playing vaudeville, but expect to return to burlesque upon completion of their present engagement.

Will F. Conlon and wife, (Lorena Tolson), who have been playing through Texas and other southern states, arrived in Springfield, Mo., December 28 and will remain there for several weeks until his wife, who was injured by a fall in Galveston, Texas, December 25, has recovered.

Weadick and LaDue, lariat experts, who recently played the Orpheum, Alliance, O., on Gus Sun time, certainly made a big hit. Mr. Weadick says that he expects to remain on Sun time for about two weeks and will then add a horse to his act and seek new fields.

G. Harris Eldon and Bessie Clifton will shortly produce a new dramatic playlet by Harry S. Sheldon, entitled For Old Time's Sake. They are at present playing the Pantages' Circuit in their protean comedy, His Awful Nightwear.

Downard and Downard are now on Jack Dickey's Circuit, booked for thirty weeks. Their comedy sketch in which they change from white to blackface has made a hit wherever it has been presented.

T. M. A. Notes

JANUARY MEETING OF NO. 33.

Cincinnati Lodge No. 33, T. M. A., held its regular monthly meeting, January 7, at 1 M. A. Hall. Besides the initiation of one candidate, the most important event of the meeting was the installation of officers. For 1910 the following will serve: Henry E. Rehbert, president; George Murray, vice-president; Chas. W. Schweitzer, secretary; Frank English, treasurer; George Haener, marshal; Dan Shoon, sergeant at arms; Andrew Hetteshelm, marshal; Eugene Latree and Harry Richardson, trustees.

In recognition of their faithful services during the past year, a letter of thanks will be sent George Roemer, the retiring secretary; Andrew G. Hetteshelm, treasurer, and President Chas. W. Schweitzer.

During the month of March, a benefit performance will be given by No. 33. A committee is now at work making arrangements. Commemorating the third anniversary of its inception, the lodge will hold a social session on February 23.

With the report of opposition in the field for the 1911 convention of the Grand Lodge, No. 41 is doubling its efforts to bring that event to Cincinnati. Secretary Schweitzer gives encouraging information in this direction.

NINETEENTH ANNUAL BANQUET.

Providence Lodge No. 10, Theatrical Mechanics' Association held its nineteenth annual banquet on Sunday evening, January 2, at Keth's Hall. About 150 members and their friends were present.

The after-dinner exercises were presided over by Harry W. Callender, who exercised his prerogative as toastmaster to call upon the assembled members for all kinds of entertainment, the result being a variety of short addresses, stories and anecdotes, which served to make the evening pass pleasantly.

Music was furnished by the Theatrical Mechanics' Orchestra, under the leadership of Andrew Luk.

President Stephen A. MacNeill gave an interesting talk on the object and benefits of the order. Remarks were also made by G. D. Lansing, K. C. Patterson, Geo. Collier, Chas. I. Lutzer, James P. Sullivan and Mose Pickering, one of the oldest members of the association, who came from Boston to attend the banquet. Vocal selections were rendered by Miss Edna Holland, Miss Amelia Blanchard and Mr. Will Ford.

DETROIT LODGE NO. 12.

The installation of officers of Detroit Lodge No. 12, T. M. A., took place on January 4. There were about 75 members and visiting brothers in attendance.

All the attractions playing this week in the city were represented. Also three initiation took place. Mr. Hance, Earl, Van Howard Stewart and W. A. Newman were elected to membership. After the installation, a Dutch lunch was served. Brothers Phil White, Frank Moore and Thos. Booth of The Merry Whirl Company, gave some clever recitations; Brother Jim Crowley entertained with a song; Brother Reece gave a good selection of recitations and songs. The T. M. A. Quartette rendered songs. Hon. Judge Phelan made a very pretty address.

Among the Brothers who registered were Sidney Lust, N. Y. No. 1; Frank Moore, Memphis No. 17; Sam Schaffer, St. Joseph No. 46; Geo. W. Florence, Youngstown No. 87; Samuel R. Victor, Philadelphia No. 3.

Detroit Lodge is waiting for the Grand Lodge to make its selection of the T. M. A. home site at Mt. Clemens. It is expected that by next week everything will be completed to establish the T. M. A. home at Mt. Clemens.

The officers installed were: President, Thos. Gardner; vice-president, John Bisher, Jr.; secretary, H. F. Poggenburg; treasurer, Peter Seerlenter; marshal, Fay Grow; sergeant at arms, Henry Outser; trustees, George Bisher, George Craig and J. H. Bisher.

KOKOMO LODGE NO. 102.

Kokomo Lodge No. 102, T. M. A., entertained at its club rooms, New Year's eve, members of the Itarvey Stock Company and managers and employees of the local theatres. Just at the stroke of twelve the doors of the dining hall were thrown open and the guests commenced to enjoy the best of the season.

At its last meeting the lodge elected the following officers for 1910: P. P. Graham, president; Frank Sturgen, president; Glen Howe vice-president; Isaac Vance, treasurer; John Shuk, secretary; G. H. Hurlinger, marshal; J. Lopez, sergeant at arms; M. Covery, J. Hurlinger and H. Jacks, trustees.

SPOKANE LODGE OFFICERS.

Spokane Lodge No. 47, T. M. A., elected the following officers for 1910: P. P. Graham, president; James Anderson, vice-president; H. W. Gilbert, recording secretary; S. H. McEneiff, financial secretary; Dr. J. R. Neely, physician; E. Clifton and H. Hurlinger, trustees; E. M. Reel, treasurer; S. Jones, marshal.

ALBUQUERQUE LODGE OFFICERS.

Following is the list of officers elected by Albuquerque Lodge No. 72, T. M. A., to serve during 1910: T. O. Drummond, president; W. A. Funk, vice-president; Dr. Patchin, past president; W. L. Gullett, secretary; I. W. Allen, marshal; Jos. Quintanni, sergeant at arms; Dr. Patchin, physician; W. A. Funk, Wm. Zekler and Julius Bookman, trustees.

BUTLER VISITING LODGES.

W. T. Butler, grand president of the Grand Lodge T. M. A., is on a visiting tour of the T. M. A. lodges. Among his stopping places were Chicago and Syracuse. Mr. Butler has been away from New York since December 27, and has not returned the time of his return.

Among the Stock Companies

Miss Margaret France, Lester and Joe Allen are recent adjuncts to the Will A. Peters Stock Company, now playing at the Majestic Theatre, Globe, Ariz.

Chester Wallace, late of the Class, Hanford Company, has joined the Wolfe Stock Company, playing indefinitely at the Auditorium, Wichita, Kan.

Tom J. Fanning closed his company in Canada owing to the serious illness of his wife, Mrs. Fanning is now at her home in Camden, N. J.

Henry Gsell has joined the Hall's Associate Players in stock at the Grand Opera House at Wheeling, W. Va., to play juvenile parts.

Geo. L. West has purchased the Turner Theatre, Boise, Idaho, and opened it January 5 with stock.

Class, Senft has replaced Herbert Busch as manager of properties with the Partello Stock Company.

It is reported that the Savoy Theatre, Tacoma, Wash., will be reopened soon as a stock house.

STOCK

Again the Policy at the Colonial Theatre, Columbus, O.

The Colonial, Columbus, O., which has been playing Shubert attractions this season, will return to stock productions after February 1. Manager Howell, of the Colonial, is now in New York engaging a company. The Columbus representative of Mr. Howell, during the latter's absence, refuses to give out names of those already engaged.

CHANGES IN BAYONNE CO.

The Bayonne Stock Company, playing at the Opera House, Bayonne, N. J., has been strengthened by the addition of several very capable people. Miss Ben Remo is the new leading lady, and will be the star of the company. She is very capably supported by Edwin August, leading man; Mr. Stephan, heavy man; Miss Kershaw, ingenue; Miss Davis, heavy woman, and Mr. Sannery, character man. The remainder of the company will remain intact as it is at present.

THE PRINCESS THEATRE

(Formerly THE IDLE HOUR)

CRAWFORDSVILLE, INDIANA

Wants strictly first-class Repertoire and Musical Comedies for summer season. Will open about May 1, 1910. Good city, of 10,000. Seating capacity 1,500. Shows of merit can do a big business, but no "barnstorming tryouts" will be allowed in this air-dome. All contracts made with Lee Gilkey, of the "Idle Hour," should be renewed at once. Get in the game, and get in early.

GEO. R. WHITE, Manager.

Circus Clown Wanted—Winter Engagement

Can give good Circus Clown, who can change weekly, eight to ten weeks engagement, commencing at once. Excellent opportunity to break in new material for next season. Make salary low for winter, and name shows been with. Address

COL. FRANCIS FERARI, ZOO, Harrisburg, Pa.

CARS—FOR SALE—CARS

We have a number of extra lengths, (60 ft. inside measurement,) mail cars, six steel wheeled trucks; are almost new and will pass any and all high speed inspection; have a 50,000 pound capacity. Also some sleeping, flat and stock cars. QUAKER CITY CAR & EQUIPMENT CO., 605 Sansom Street, Philadelphia, Pa.

London Letter

(Continued from page 12)

Apart from these attractions, there is nothing new in the pantomime which follows the usual old lines...

Pinkie and the Fairies reappeared at His Majesty's a few nights ago, and seems likely to repeat its last year's success...

Will the stage dare to give a realistic prize fight with bare knuckles? This is the question now agitating those rehearsing the new play...

Leola Walker offers for an original comedy of modern interest, suitable to himself the sum of £100 as a prize, and five per cent. of the gross receipts...

George Edwardes has acquired the English rights of his Matrimony a Failure, and it is to be produced early in the new year...

Sir W. S. Gilbert has in view to adapt the Palace of Truth in lyric version in the same way as he has done with The Wicked World...

Marie Lloyd is to pay another visit to America in February. She says she likes the States and thinks they like her.

Although the famous Parliam company did not set the Thames on fire when they appeared here, the money has been subscribed to start a Grand Guignol theatre in London early next year.

Paris Letter

(Continued from page 12.)

WE WONDER WHY.

I can't understand why printed programs are arranged the way they are for the theatres of Paris. I wish managers would take a trip to the American side of the water...

The guest to the theatre. He is stopped in the foyer and asked to buy a program. It costs about ten cents, on an average. He opens the thing up and in the middle finds the cast. He wonders what the first scene will look like...

The curtain on act two rises. Scene, a terrace in front of a stone residence. Again the knocking begins. Is this a house in Paris, on the Quai d'Orsay, or is it a country chateau or villa?

Now all that is a deekens of a bother. Personally I can't see that one ought to print a synopsis of the play and a diagram of every thing which will take place in the course of its presentation. But I'll wager more programs would be disposed of over here if the American plan were followed.

THE NEW BILLIARD.

As I outlined in my last week's letter, the famous Bill Bullier has come back into the game. It opened Saturday night. From midnight till long after midnight, a steady stream of people kept the treasurers busy counting the golden flood of Louis and at least 8,000 people must have visited the new show during the course of the evening.

The "Billier Nouveau," as it is called, need be only a dance hall; now it is a music hall. On the order of the Etoile Palace, it has been taken over by professional Americans.

will have full sway, on other nights the old-fashioned dancing will be permitted. Mike Lisa, with a troupe of Grecian, harlequin dancers, and the agile Russian danseuse, Sherpanoff, were two of the favorites on the bill...

Gold and white form the decorative color scheme and the multicolored electric lights studding the walls and ceiling, lend a very beautiful and festive effect to the place.

MERRY WIDOW.

The manager of the Apollo Theatre here is just back from Monte Carlo, where another French version of La Veuve Joyeuse (The Merry Widow) has been put on.

ROSTAND'S TROUBLES.

It would be a thing almost to be expected if Chanteclair, the bird-animal play by Edmond Rostand, should not be produced after all—that is, not soon.

The trouble is now that Rostand seems rather hard to please. He has taken five years to write the play and now he intends that it shall be worthy of the author of Cyrano de Bergerac.

The latest incident was this: Rostand, feeling that Guilty, in order to act worthy of his part in the new play, should take a month's rest before the first night.

ROLLER SKATING.

I was talking the other day with Ernest Mousset, of the Auto, one of the journals of Paris, about the roller skating craze now swelling in full form here.

"The first roller skating rink to open in Paris," he told me, "was the so-called Panorama, near the Rond-Point of the Champs-Elysees. That was about thirty years ago.

"The kids, as in America, had their fun skating in the street, and in front of the Hotel de Ville, and behind the statue of Henry IV., on the Pont Neuf, there were always swarms.

"The General shook off his skates and wasn't among those present after that. The present craze promises to become as great as it was at the time of this incident."

THE BEST ACTOR.

Which is the better actor: He who plays in a stock company, or a repertory company, being cast for different roles each unlike the rest, or he who goes in for the "runs" and sticks always to a similar character even when a change is made?

This question is now being agitated in France, as the result of the annual discussion of the budget of the nation, when the subsidies of the National Playhouses must be passed upon.

To the Opera, the Government gives \$160,000 a year; to the Opera Comique, \$90,000; the Comedie-Francaise and the Deoon get corresponding amounts, and there is a certain factor in the Chamber of Deputies which wishes to cut out altogether or greatly reduce these sums.

The argument the deputies are making, even dips into the artistic side of the profession, the side referred to in the opening paragraph of this article. Do the repertory theatres of the kind made necessary by the government's subsidy, make for the building of the art? A modern French author of plays is quoted as saying: "That the player who does well two or three characters will rise higher and make a greater name for himself than he who plays totally different roles."

Certainly this is a debatable ground; there are arguments on both sides. But it seems to me that there could be no fixed rule. We have examples in America for instance, of actors who simply "play themselves," as the saying goes, and have, in characters almost always precisely alike, made world-wide reputations for themselves.

But the Comedie-Francaise, for example, does not put the names of its players in a hat and shut its eyes while it picks a cast. It continues to use a very old and very good system, that of the so-called "emploi." By this, there are about a half dozen artists who might be called stars.

In the criticism of the subsidized stage in France, the Deputies have struck one trumpet note: The lack of any modernisms at the Comedie-Francaise. They say that plays by modern authors, on modern topics, cannot be produced there as well as they should be.

SOME NOTES.

Crawford, of the Crawford and Wilkins circuit of roller rinks, was present at the inauguration of the Berlin skating rink and after a tour of Germany and England has come back to Paris where his Hippodrome property is panning fine.

Kublak, the American prize fighter, and McVey, the black fighter from the States, are scheduled for a four round exhibition "act" on the stage of the Olympia. They come in as part of the olio.

Enna and Victor, Joe L. Welling, Miss Sigrid's animals, the Boy-ton and others are well liked features of the bill at the Etoile-Palace.

Every one of the three seances at the Luna Park roller skating rink gets its full quota of skaters.

The Manchester Babes, English dancing girls, are doing an act at the Bal Tabarin.

Madame Margot will be given its dress rehearsal soon at the Theatre Re-Jane.

The Eight Polaire Girls are featured at the European.

Berlin Letter

(Continued from page 12.)

The Philharmonische Verein (philharmonic society), in Frankfurt-on-the-Main, one of the oldest and most prominent musical organizations of Western Germany, celebrated its 75th anniversary recently.

The Vienna humorist, Karl Bisecl, a favorite of innumerable generations of theatregoers, celebrated a double festival in one day, his golden wedding and his sixtieth stage jubilee.

Alexander Blumenthal-Tamarin, director of the theatre Bouffes, Moscow, Russia, has leased the well-known garden, the Aquarium, for a term of ten years.

A new roller skating rink has been opened on the Kurfaersteddam in Berlin, under the management of Crawford and Wilkins, American promoters. The dimensions of this rink exceed those of any other skating rink in the world.

As stated in this review a few weeks ago, several of the Berlin theatres are in a very precarious condition. The failure of the Friedrich Wilhelmstueckisches Theatre, some months ago, is now followed by that of the Heibel Theatre.

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AGNES BOOTH.



The funeral of Mrs. John B. Schoeffel, the Agnes Booth of the American stage, who died January 2, took place at the home of her husband, John B. Schoeffel, 1453 Beacon street, Brookline, Mass., January 5. It was private and burial was made at Manchester, N. H.

To many it seems but yesterday that Agnes Booth appeared on the stage of a New York theatre, after the close of England's war with the Boers, and, at a benefit for English soldiers, read Kipling's The Absent Minded Beggar, with so much of her magnetism that she had fairly to fight to escape signing a contract to return again to the stage.

One of her final appearances was in the big English melodrama, The Sporting Duchess, in which she created the leading role in this country. She appeared a season or two later in The Best of Friends. She starred under the name by which she was best known in Pink Dominoes.

She was also in The Galley Slave, L'Arlesienne, Aunt Jack, Captain Swift and Sardou's play, which she was a Shakespearean actress of rank, and in 1888 she appeared at the Vlascome House, at Manchester-by-the-Sea, in As You Like It with an all-star cast.

Her career in America began in 1858, when she was still a child. She came first to San Francisco. She married Harry Perry, an English actor, when she was 16, and two years later was a widow. She was then playing minor roles.

From then until her death she stood in the front rank at the head of her profession. Her versatility was remarkable, her range from the most farcical comedy to Shakespearean tragedy.

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After her retirement Mrs. Schoeffel made her home in Boston and Manchester, Mass. Schoeffel, both children of her marriage with Heath (Dr. Junius Brutus Booth, Jr.), is in London, the other, Sydney Barton Booth, is in the company of Lillian Russell.

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# Skating Rink News

### J. T. Fitzgerald Describes Several of the Week's Interesting Races. His Letter Also Contains Information of Interest Regarding Roller and Ice Fancy and Speed Skaters—Earle Reynolds' Weekly Budget of News.

#### J. T. FITZGERALD'S LETTER.

##### HAMILTON HAS BACKING FOR \$500.00 FOR A MATCH RACE WITH DAVIDSON.

As soon as the friends and backers of Clarence Hamilton, the crack roller skater, heard of the arrival of Harley Davidson back in this country, they immediately began to get busy, in the hopes of getting Davidson into a match race with Hamilton.

There is now \$100 posted with the association as a guarantee of good faith, and Patrick T. Harmon, manager of Riverview Rink, Chicago, has offered \$250 more, which will go as a part of \$500 with which they hope to entice Davidson into a match race with Hamilton.

Hamilton has long awaited for a chance of this kind to get a match with Davidson, and has any number of backers who believe he is Davidson's superior at the roller game, and will waste no time in trying to make this match, if possible.

Hamilton stated last week that he was willing to have Harley dictate the terms under which this match would be skated, and will agree to skate a series of races, either pursuit or scratch, or at each style, and his backers will allow the forfeit of \$100, which is in the hands of a

Honorary President Allen I. Blanchard and Julian T. Fitzgerald, of the Western Skating Association, were royally entertained at the beautiful Madison Gardens last Tuesday evening. Several other members of the association, with their friends, helped to make the occasion a notable one for Mr. and Mrs. Reynolds. To begin with, Miss Gladys Lamb, who also just closed a prosperous season up in Wisconsin, gave a few of her stunts, which were enjoyed by all present. Pop Blanchard had his skates on and surprised the youngsters with his graceful stunts, which he learned long before the present generation ever thought of skates. Earle and Blanchard skated the Dutch act, each trying to see which could outdo the other, but the Captain was there all the time. After the skating stunts were disposed of, Manager McCormack set the moving picture show a going, which was well worth seeing. Next on the program was the prize waltz between Manager McCormack and Secretary Fitzgerald, with Miss Dorothy Smith and Mrs. Reynolds as partners. After several minutes of waltzing, the strain began to tell on the musicians, as all parties competing were of the long-winded kind, and the contest was declared a draw. The closing farewell was in the form of a luncheon, and Mr. and Mrs. Reynolds went on their way rejoicing,

#### HOELTHOEFFER WINS INTER-RINK CURLING MATCH.

In the first match for the Inter-rink trophy, played January 4 at the Washington Park Rink, Hoelthoeffer defeated McKay, 17 to 11. S. Nelson won from McDonald in an exhibition game. The Chicago Curling Club will play The Wanderers this week at the same rink, and as this game is attracting considerable attention on the South Side, a great throng is expected to witness the match. The Grand Rapids club will send several teams to Chicago early next month.

#### FISHER BEATS KAAD AT SLEIPNER DERBY.

Charlie Fisher, the crack Milwaukee ice flyer, demonstrated that he is one of the classiest skaters in the West, Sunday, January 2, when he decisively beat Harry Kaad, the local speeder, who is generally ranked next to Adolph Anderson, the western champion. The occasion was the formal opening of the western ice racing season, given under the auspices of the Sleipner Athletic Club, at the Humboldt Park Lagoon. Fully 15,000 persons lined the banks and cheered the little Cream City skater when he passed Kaad in the two-mile handicap, the last event of the day. Prior to this, Fisher had easily shown his superiority over Kaad, when he won the Class A event, which was a half-mile. Kaad finished fully ten lengths behind and was lucky to get this place from Harry Rhode. The winner's time was 1:51 4/5. Because of the one-sidedness of this event, the judges decided at the last minute to give Kaad a fifty-yard handicap in the two-mile, but even with this advantage, the Milwaukee boy won, hands down. Lee Jensen, with a handicap of 125 yards, finished third, and Erling Glaver, with 175 yards, was fourth. The ice was in wretched condition, owing to the morning rains, and it is attributed to this that Kaad made such a poor showing. At some spots the racers were compelled to go through water ankle deep. The race that created some excitement was the half-mile race for ladies, and it was won by Mabel Rohle, in the fast time of 2:38. Owing to the condition of the ice, this time was considered good for the ladies' event. Miss Rohle is the young lady that plays ball in the summer time with a young men's team, and is considered a good

Two-mile handicap, Class A: C. Fisher, scratch, first; H. Kaad, 50 yards, second; L. Jensen, 125 yards, third. Time: 8:16.

#### HAMILTON TO RACE MUNCH AT RIVERVIEW SKATING PALACE, MILWAUKEE.

What promises to be an interesting race at the Cream City will take place Thursday and Friday, January 6 and 7, between Clarence Hamilton, world's professional one-, two- and three-mile champion, and Joseph Munch, champion of the Northwest. This race should draw large crowds to this rink, as it is a race between two men who have long shown their ability as speeders, and as the race is for a one hundred-dollar side, winner to take all, each man will try his best to win. Two races are to be skated, and if each man wins one, a third will be skated. The distance will be one-quarter of a mile for the three events. Before these races take place, Emil Eichstedt, half-mile champion of Wisconsin, will race Frank Neul, of Chicago, in a one-mile scratch race.

#### WESTERN SPEED SKATERS' CLUB NOTES.

Member Fred Tyrrell, who has been racing around this part of the state lately, has been employed at Madison Gardens as instructor and, as he is a polished skater, he should be of great value to the management of this great skating palace.

The Northwest Skating Club races, which will be held Sunday, January 16, will have three members of this club entered in their boys' and novice races. Frank Hennessey and Harry Mikkelson, both crack roller skaters, will try conclusions on ice skates in this meet, and as they have been doing a lot of roller racing lately, should be in good condition. In the boys' race, the club has entered James Galligan, a young skater who is a fast ice skater and who has shown ability on the rollers also. The club, hereafter, will take active part in ice meets as the success of Charles Magdefessel has spurred them on in their efforts to land an ice champion.

The feature of the roller races now being skated at Riverview Rink is the individual work of Henry Becker, the little crack, and Alfred Hengst, who are practically assured of

#### JACK BRUCE



Doing the cork-screw spin, on ice, at Lake Harriet, Minneapolis, Minn.

prominent member of the association, to go as a side bet, and the rink offering the largest purse to get the race.

As a race between these two skaters would cause no end of excitement, it is thought that as soon as this becomes public several of the large rink managers will bid for the race. Mr. Harmon, of Riverview Rink, Chicago, and Mr. Bell, of Pittsburg, will no doubt make strong efforts to land the race.

That Hamilton is a great skater is saying little, for the past year or so Hamilton has defeated the best in America, and at no time has he been in danger, and it is now up to Davidson to come to terms in the way of a match race, in order to decide who is the greatest professional skater in the world.

In my interview with Hamilton, he stated that should Harley refuse to skate with him in this country he will follow him to England or any other country and would not give up until he has either defeated, or been defeated by Davidson.

Hamilton is one of the most popular skaters of today, and has no end of friends who will back him to the limit, and this match can be arranged by addressing the secretary of the Western Skating Association, and the deposit will stand open to any other skater in the world should Davidson refuse to accept the offer.

#### MR. AND MRS. EARLE REYNOLDS ENTERTAINED AT MADISON GARDENS.

Through the kind invitation of Manager Chas. McCormack, of the Madison Gardens, Mr. and Mrs. Reynolds, of the team of Reynolds and Donegan, the greatest and most renowned fancy and trick skating specialists in the country,

having had a very pleasant evening with the skaters and friends at the Gardens.

#### NOTABLE HOCKEY GAMES OF THE PAST WEEK.

Pittsburg, Pa.—Yale beat Princeton by a two-to-one score on December 30, making the series an even affair.

New York.—Queen's College, of Toronto, intercollegiate hockey champions of the world, last season, lost to the St. Nicholas Club, of New York, on December 30, by three goals. The locals surprised their opponents in the middle of the first half, when goals in quick succession were made by Souther and Larned. Lockett scored for Queen's when Hayward, the veteran St. Nicholas goal, fell at his post. Putman drove in the third goal. The game was very rough.

Yale's hockey team defeated Cornell at Cleveland, Ohio, January 1, by a score of 5 to 3, in a well-played game. The game was the first of a series of three to be played in that city. The Yale team was by far the heavier, and started to run away with the Cornell boys in the first few minutes of play and scored four goals, renewing her tactics in the second half, she made another goal and then, apparently, tired out. Cornell, after fighting pluckily, seized her opportunity and slipped in three goals in the last fifteen minutes of play.

January 3d, the Yale team again demonstrated that they were superior in their knowledge of the game, when they again defeated Cornell by a score of 4 to 2. One more game remains to be played, and if past performances count for anything, Yale undoubtedly will be returned the winner.

a player as any young man of her size. Last season she played with the Bloomer girls, and did the heavy work of the team by pitching. Second place in the ladies' half-mile went to Norma Jensen, and third place was taken by Miss Stelner. A new ice star was developed, or unearthed, in the novice one-mile race, when Charles Magdefessel, of the Western Speed Skaters' Club, defeated a field of seventeen in the time of 4:07 4/5. Magdefessel is the lad that won the roller skating Marathon at Riverview Park Rink last autumn, from the best roller skaters in Chicago, and he shows the same ability on the ice that he does on rollers.

It is thought that when the next ice races are run, and he is put in Class A, with a handicap, he will make the scratch men hustle to catch him, as his races on rollers always served to keep him in good condition. Second place in the one-mile novice race went to L. H. Horace, and A. C. Lind finished third, a foot behind. In the boys' half-mile, a youngster by the name of McLean outskated a fast field and won in 2:01 3/5, beating Henneves by a length. Charles Miller was third.

Summaries.—Half-mile for boys: R. McLean, unattached, first; J. H. Henneves, unattached, second; C. Miller, unattached, third. Time: 2:01 3/5.

Half-mile, Class A: C. Fisher, Milwaukee, first; H. Kaad, unattached, second; H. Rhode, Sleipner A. C., third. Time: 1:51 4/5.

Half-mile for girls: Mabel Rohle, first; Norma Jensen, second; Beth Stelner, third. Time: 2:38. One-mile novice: Charles Magdefessel, Western Speed Skaters' Club, first; L. Horace, unattached, second; A. Lind, unattached, third. Time: 4:07 4/5.

two of the three silver cups. In the series now fast drawing to a close, Mikkelson, Hennessey, Fink, Schwartz, and Baeremson have shown exceptional goal form.

#### RACES AT RIVERVIEW RINK, CHICAGO.

The third semi-final in the series of two-mile races for silver cups at Riverview Rink was won by Henry Becker, in the fast time of 5:34 2/5. Al Hengst finished second and Frank Hennessey third. The first heat was won by Becker with Fink second and George Schwartz third. Time: 2:45. The second heat was somewhat faster, and Al Hengst was returned the winner, with Hennessey second and Mikkelson third. The final brought together six of the fastest amateurs on the North Side, and after sprinting the last four laps, Becker defeated Hengst and Hennessey by a foot. Becker, the winner of the final, is now skating in his best form, and when the city championships are pulled off, he will be one of the contenders for first honors.

The fourth semi-final race was run Sunday, January 2, and these races proved more interesting, as John McDonald, who had been injured in a work-out, returned and made the winners in the heats and finals extend themselves. The first heat was won by Becker and the second by Al Hengst. This time, in the final, Hengst got away for a good start, secured a good place among the leaders early in the race, and after sprinting the last two laps, finished first, with Becker second and McDonald third. Hennessey, who finished fourth, was disqualified for holding on the turn.

The final of these two-mile races will be held Saturday, January 8, and as a few points



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operate the leaders, this race should prove exciting for the skaters and also for the spectators.

ONE MILE SCRATCH RACE AT SANS SOU'CI.

Manager Miles Fried, of Sans Souci Rink, has booked a one mile scratch for Friday, January 7, and as the boys have had no racing for two weeks at his rink, some close finishes are looked for. Among the skaters who are entered are Melzer, Carlson, two Palmer brothers, Beaumont, Hennessy, Becker, Mikkelsen, Angelica, Gillekson, Newfield, Funk, Schwartz, Balderman, Garner and McCoy. These skaters comprise the best talent in Chicago.

BECKER WINS TWO MILE INVITATION RACE AT EDGEWATER RINK.

Leading a field of nine skaters for twenty-one out of twenty-three laps, Henry Becker, of the Western Speed Skaters' Club, defeated Henry Palmer and Carl Carlson by a fair margin. Becker demonstrated his ability as a racer when he faced the best amateurs now skating in Chicago, in Melzer, Carlson, Harry and Keane Palmer, Beaumont, Funk, Schwartz and Gillekson. The race was skated in two heats and a final. The first heat was won by Becker, with Carlson second, Palmer third and Melzer fourth. This heat brought together the fastest skaters that ever participated in a race at the North shore rink. The second heat was captured by Frank Hennessy, with John Funk second, Garner third and George Schwartz fourth. Immediately after the finish of this heat, Frank Hennessy was disqualified for pushing Beaumont who, as a result, lost a chance to qualify. Hennessy skated a good race, as he defeated his field by about twenty-five feet. The race was marred by a little disturbance caused by John McDonald committing an assault upon Skip Melzer, who, he claimed, was trying to interfere with Becker. As a result of this, McDonald has been suspended from skating until his case has been disposed of by the Board of Control. It is thought a severe penalty will be inflicted, as occurrences of this kind are an injury to the rink business as well as to the racing game. The race was run under the direction of the Western Skating Association, and among those who officiated were Secretary Fitzgerald, Assistant Secretary Kaitenz, Miles Fried and W. H. Peterson. Another race will be booked for this rink for January 19, and will be in the form of a four-cornered pursuit race.

A CHALLENGE.

Calgary, Can., January 3, 1910.

Editor The Billboard: Earle Reynolds, in the January 1st edition of your paper, said the Misses La Grange, of Milwaukee, were the two best skaters ever produced in Wisconsin. I, Howard E. Fielding, on behalf of Fielding and Carlos, challenge Earle Reynolds and Nellie Donegan to skate us for the championship of the world. They claim it, and so do we. Now, Earle Reynolds, will you dare to refute this? I will deposit any amount of money to guarantee an appar-

ance, and will ask you to do so. We are, by right of open challenge to the world, the champions of the world. You can reach me in care of The Billboard, for I haven't missed one in six years.

H. E. FIELDING, of Fielding & Carlos.

WATERMAN HAS NEW RINK.

Mr. S. Waterman, manager of the Big Coliseum Roller Rink in Kansas City, Mo., left Kansas City last week for a few days to personally superintend the opening of his mammoth roller rink in Des Moines, which has just reached completion. Mr. Waterman says the Des Moines rink is twice the size of the Kansas City Coliseum, and that is thought to be one of the largest in the southwest. Mr. Waterman spends his time traveling between the roller rinks in which he is manager.

Mr. Waterman knows all about the roller skating business, and makes any rink in which he is interested a huge success. The Kansas City Coliseum's business is very large these days, and as the rink is in the fashionable district of Kansas City, has the very best custom to draw upon. Roller skating while not quite so keen as last season is not dying out as yet in Kansas City. Each night at the Coliseum is special night: amateur races, special lighting effects, broom ball, etc., etc.



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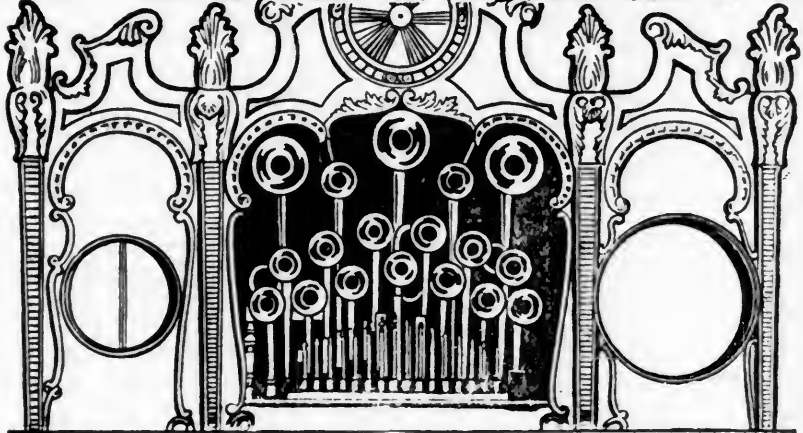
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SKATING NEWS OF THE WORLD.

By EARLE REYNOLDS.

GALE BROOK AND THE HIPPODROME RINK, MINNEAPOLIS.

He is a man, the gentleman who is the managing director of the most beautiful ice palace rink ever constructed in America or Europe. To go into lengthy details of this place would take columns of space to tell the readers of The Billboard of this vast stadium of ice, which affords, not hundreds, but thousands of skaters amusement every afternoon and night during the winter season. Mr. Gale Brook, the managing director, is a club that Minneapolis and St. Paul skaters admire; a young sort of athletic fellow that impresses you from the ground up, and a man capable of entering to the masses of the two great twin cities with that most essential point to make-up and mannerism, "a gentleman" to all.

During my stay at the Orpheum last week, many of the most expert skaters of the Northwest were callers, and invitations were many to myself and wife to visit the most notable place in Minneapolis, the famous Hippodrome.

Along the courtesies of Manager Brook, Mr. A. F. Ellis, Mr. Bruce, Mr. Saeger, the Secretary of the New York City Skating Club, and that charming and graceful little ice skater, Miss Marie Nicholson, we spent one hour and a half at the Hippodrome ice skating palace of Minneapolis. Any one who ever passes through this city without stopping off to see the Hippodrome, really misses a treat. This is the rink where last season some notable races were held.

It was on this most perfect sheet of ice that Nerval Bapti showed his heels to John Nielson, Mike Joe Donagline and many more great athletes, they have their days, but the race should go down in history as a battle between two champions, who had the advantage of ice to train on and prepare for a great struggle. Bapti, being the fastest sprinter, simply outshowered the once champion, Nielson, his Donagline, in his prime and when he trained, was a wonderful skater. Donagline met Nielson in New York City in 1899, when he was what prize fighters call "an absolute dead end." McParland and Thomas, amateur champions from Newburg, even ran away from him. Joe Donagline tackled Nielson, the trained athlete, with but two days training. There was no ice in the East, and Donagline went up against the champion with only two days' work on the ice. The former famous Donagline had originally retired a year previous, but the inducement was so great for a little extra money, which amounted to four times what the winner received, that he strapped his skates on, and easily went down to defeat. To see a trained skater going away from an untrained man, and hardly realizing the fact at the time, one becomes impressed that a marvel had sprung up. But not the case. There are many skaters in America who could defeat the famous little Swedish up to a half mile or more, but above that the machine stroke of this trained athlete, Nielson, would mow the space down yards at a time.

I have always thought that Johnny Nielson could skate his second mile faster than his first, and the third faster than the second, etc. Now a new marvel who can sprint like a whirlwind from the crack of the gun to ten miles has sprung up. Racing fans in all parts of the north take off their hats to Champion Nerval Bapti, and Morris Wood, his most dangerous opponent. While the present consensus of judges state there is no one near enough to them to make even a half interesting race. The Hippodrome Rink will have a number of sensational events during the coming season.

Bapti who is now in Seattle, may come East for these events, Minneapolis trust not be overlooked as to their figure skaters. With such exponents of the art as Bruce, Ellis, and Saeger, these men have perfected the art to a high degree, and the many new original stunts were executed in a finished style.

MISS MARIE NICHOLSON, THE GIRL WONDER ON ICE.

This charming and graceful exponent of skatorial art impresses one from the first out edge she cuts as being alone in this throng and at the same time difficult art, figure work. Can you readers of ice skating news in this official organ imagine for one moment that a woman skater on the ice has mastered the most difficult feat on the steel runners, a cork-screw spin? Marie Nicholson, without any doubt the greatest woman figure skater of modern times, absolutely astounded me with two absolutely different cork screw spins, with a most perfect finish. While her look, when and numerous other spins were a revelation to me, and in the highest point of perfection, Marie Nicholson will be a tremendous drawing card for any ice rink or ice carnival in the East or Canada, and I will be pleased if she has an opportunity of showing her skill before an Eastern ice skating audience.

Minneapolis is a great city, and to look down Nicollet avenue, one can imagine how easy it is that the Casino, the Electric, both roller rinks which I will speak about in the next edition, and the big Hippodrome, are patronized to capacity at every night session.

Hamilton, Peters, Leo Jones, and Midge Sherman are after Harley Davidson's seal. He arrived from England last week. The moment Harley Davidson arrived in New York last week, Clarence Hamilton wired a challenge to me, that he was willing to give Davidson an opportunity to win the championship from him, and will agree to a series of races, any distances, and for as much money as Davidson wishes to bet. Races to take place in any rink. A few hours later another communication came from St. Louis, stating that Rodney Peters and Leo Jones are ready to give Davidson matches at any distance and for any amount. Midge Sherman, the Kansas cyclone, has not overlooked the fact that he is in Davidson's class, and is ready to make a match. He will let Davidson select the distances, and say what amount he (Davidson) wants to wager. Harley Davidson, it will be remembered, slipped over to England last season, and with his former pupil and skating mate, Allie Moore, took a purse amounting to approximately \$700, offered by the Olympia Skating Rink Company. With comparative ease Davidson beat his virtually a former team mate, Allie Moore in a pupil and a walk. Since last February, Davidson has met with varied success in some of the principal rinks in England. Harley is a great skater, a thorough business man, and a competent publicity promoter, and as I

have said, deposited with me \$100, by Clarence Hamilton's friend, as a perfect showing of good faith. The bill had a note tacked to it which read: "If this is not sufficient deposit, ten times that amount will be forthcoming. It's up to you, Harley."

The American racers are after you and they have money to back them. You should show up nicely here this winter. If you can show your heels to some of the speed merchants of today, Harley Davidson with the prestige of an Olympia race winner, Mister Rink Manager, matched against some of the topnotchers, will pack your rink at a \$1 per throw. No excuses should be offered by the Olympian roller winner. His engagement in England for a week would not amount to fifty per cent. of what he can pull down here in America in one night, "I know."

Hamilton, Peters, Leo Jones and Midge Sherman are ready. They will give you all the time necessary to train. They want you to show them that you are in their class. So get busy, I am in Chicago, and will be for the next four weeks; rare The Billboard, Schiller Bldg., will reach me and Hamilton's and the other boys' actors.

The great Olympia Skating Club, of London, has been formed, nearly a thousand attending the meeting held at the Olympia last Sunday. The object of the club is to get control of the rink for Sunday club skating parties. Among the notables who attended the meeting and who were most progressive in its formation, was the Grand Duke Michael, of Russia; Countess Torby, Viscount Creighton Major, The Hon. Arthur Hay, Sir Edward an Lady Constance Stewart, Sir Francis Trippl, The Hon. Edward and Mrs. Stoner, Mrs. Hall Walker, Lady Tweedale, Lord and Lady Clementine Waring, and Lady Evelyn Guinness. From the above names one can readily see that the Olympia Skating Club will be a great success and will be a society club which will eventually eclipse anything of the kind in the world.

Mr. Raymond K. Bartlett who made many friends during his stay at the American Roller Rink, Sheffield, has been promoted to a similar position at the Great Olympia London. Upon his leaving Sheffield, he was agreeably surprised to be called out on the floor and presented with a purse of gold, subscribed by the staff and patrons of the rink, to show their appreciation of a courteous and gentlemanly floor manager, whose strict attention to his duties and his up-to-date management of his floor had caused them to admire and appreciate him.

Five thousand skaters is the size of the crowds which are utilizing the great Crawford and Wilkins Olympia surface London, nightly, while the morning and afternoon sessions handle from two to three thousand at each session. The floor space is 125,000 square feet, and is capable of skating five thousand skaters with comfort. The London Era says the spectacle at the Olympia during the past week was of the most animated description and the accommodation provided was in every way up-to-date and satisfactory.

When such men as Rubenstein, Slayback and Fred Tucker journey all the way from New York and Montreal to attend a meeting of skating officials at Chicago, which no doubt cost them a round century note out of their own pocket, shows clearly that these men are interested in the sport for pure sport and nothing more, and that every skater should appreciate those who spend their money and time in promoting skating in all its branches continually year after year.

Business will die, and die quick, in any rink where the floor is not kept up to the mark as regards cleanliness. If business begins to slacken, there must be a reason. Why not take a chance and prove to yourself the fact that in all probability it is the floor. That is easily remedied, says Mr. Schimeter, of Chicago, who manufactures rink floor surfacing machines, and whose ad appears in The Billboard every week.

W. D. Nixon, who was for some time connected with the Crawford and Wilkins people, and who most recently has been managing the Alwyeh Rink, London, has tendered his resignation, and will leave the popular Strand Rink to assume the management of a new company which is formed for the promotion of a chain of rinks in Great Britain.

Sir Chas. Cheesmen, London's great architect, has been given another order for a living stage for the skating and dancing act of Ertle Reynolds and Nellie Hoeghan. The new stage will eliminate any sound of the rollers, and will be dropped like a ground cloth from the top of the border lights, allowing it to be set inside of thirty seconds.

The Princess Rink, at Sioux City, Ia., is still open, and is enjoying a good patronage. I noticed, however, that a surfacing machine on the floor would be beneficial to this centrally located little rink. A nice, clean floor invites the public to enjoy a more pleasant evening in a rink and adds greatly to the takings of the box office.

The Great Monohan, whom we all know on this side and admire, is about the busiest bee in rinkdom in England. Monohan has good goods and advertises extensively. The equipment is that he finds the continuing market for his act and is enjoying a most prosperous season throughout the provincial rinks of Great Britain.

The Era says marble surface for skating has not met with success at the Marble Rink at Clapham Road, London, and that a new rock maple floor has been laid. It seems to me there is nothing to take the place of the Michigan rock maple which Crawford and Wilkins have virtually a monopoly on in Europe.

The Era prints a handsome photo of Miss Marie Lloyd and Victoria Monk, two of England's most popular music hall artists, in a skating duo. The picture also portrays the ever old smile on the Only Marie, even if she has ball-bearing rollers on.

Mr. H. S. Lewis has returned from Australia to England, and is now located at the English Rink, Brighton. Mr. Lewis has been in Austr-

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WANTED FOR GOLLMAR BROS.' SHOWS Circus Acts of all kinds, Catapult Act, Leaping the Gap, Looping the Loop, etc.; Sensational Act for Free Outside Exhibition, Trained Seals, Trained Animal Acts, Clowns to Double Concert, Side-Show People, Man to take charge of Side Show, Race Riders, experienced Circus Billposters, Car Manager, Steward, Train Master, Boss Canvasman, Boss Property Man, etc ADDRESS GOLLMAR BROS., Baraboo, Wis.

WANTED SIDE SHOW PEOPLE, FREAKS and ODD PERFORMANCES ADDRESS ADAM FOREPAUGH AND SELLS BROS., Baraboo, Wis.

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for some time, and enjoyed splendid success the Antipodes. He is an expert, both on ice rollers.

Manitowish is the home of good skaters. Here a turn-out good ones. The Hippodrome Rink is an ideal place of amusement, and one some real ice skating of the highest order the center of this big rink at every session.

In scanning over the English papers, I am able to see many accounts of Harry Davidson and a number of other Americans who crossed the Atlantic for the purpose of showing their skill on the rollers.

Miss Daisy Davis, who is new to us here in America as a skater has caught on in the English rink, and is giving exhibitions of her skill throughout the provincial rink.

The writer says the Hippodrome Ice Palace is the most beautiful skating palace in the world.

Nerval Papit, the world's champion on ice skate is a marvel.

Miss Marie Nicholson is a wonderful lady ice skater.

WAYNE GARDENS RINK, DETROIT

Wayne Gardens Roller Rink drew large crowds Christmas and New Year's week and 13,461 people were present during the holidays, which is a record for the rink. On New Year's eve, Manager Shea had a special party for the patrons. Skating ceased at 10 o'clock, after which dancing followed upstairs to the ball room, where Strain Sisters' full orchestra of fifteen people discoursed for the dancers while they danced the old year out and the New Year in. Beautiful programs were given for souvenirs.

On Wednesday evening, January 5 a Japanese skating party was the feature at the rink. The parade skate for couples and the moonlight skate made a beautiful effect. Over 300 people were in Jap costumes, which the management of the rink furnished. On Wednesday evening, January 12, a prize skating contest for couples will be the attraction. Gold watches will be given to the best and most proficient lady and gentleman skating in couples. The following Wednesday, January 19, a topsy turvy party will be the feature. Manager Shea will have a special party every Friday evening. Skating will cease at 10 o'clock, and from then until 12, dancing will take place in the esplanade above.

The ladies championship races will be held at the rink January 13, 14, 15, and \$150 in prizes will be awarded. Beginning Saturday morning, January 15, the Bon Tons of Detroit will have the rink, privately, for their skating club. They will skate every Saturday morning for the balance of the season. Arrangements have been perfected to make Tuesday evening society nights. The rink will be closed eight days, for the auto show, from January 22 to 31. Worthington Kemp and Oscar Herrman, two of the fastest skaters in the middle west, are training daily for the championship races, which will be held February 3, 4 and 5.

PROSPECTUS SENT FREE! Medical School is devoted to the Medicine Lecturer, Street Man, Carriage Driver, Opium, Curative Sober and all-singing Medicine, Tolls or curative goods. Tell how to amuse, attract and lead secret agents to touch this medicine. Book \$2, See \$1 and we send C. O. P. with explanation privileges. P. O. Box 100, 100 Broadway, N. Y. City.

WANTED, PIANO PLAYERS to send for Gordon's big Dance Folio of popular song sheet music. Greatest thing out. A knockout for moving picture theatres, 15c a copy, none free. The Gordon Music Pub. Co., 217 W. 34th St., New York City.

WILD ANIMALS FOR SALE—2 bear cubs, 3 eagles, 1 lioness, 7 lengths circus seats, 1 ocean wave \$175; 1 large arena. A. W. Brownlee, 855 Rice Street, St. Paul, Minn.

WANTED—Edison machine, complete, 6,000 ft. assorted film; must be willing to send subject to examination. State price and everything in first letter. C. C. HALL, Box 932, Beaumont, Texas.

FREE—A postal card gets it. My 1910 lists of magic, mysteries, escapes, magical books, illusions, new acts, etc. W. ALBERT TRIPP, New Bedford, Mass.

WANT TO BUY: Carbide Gas Outfit; must be complete. In good condition and cheap. G. WHITTEN, Kemmerer, N. Y.

TO LET, STORES—Large building, 25x150. Bowery, Coney Island. Will help finance small investment. MARTIN, 16 Court St., Brooklyn, N. Y.

Two monstrous Porcupines, \$10; two (acclimated) Prairie Dogs \$5; pair Wild Canine Hares, \$2; all good feeders and healthy. LINWOOD FLINT, North Waterford, Maine.

A 1 Trap Drummer and Piano Player with three years' experience wish joint engagement in a first-class moving picture theatre. MAXIME HILL, Gen. Del., Pekin, Ill.

WANTED—At all times, Minstrel Acts who double band. This is a show playing vaudeville time. Steady work. Make salary low as you get it each week. MANAGER ORPHEUM MINSTRELS, East Liverpool, O., Jan. 10-12; Sharpburg, Pa., 13-15. After that Polack Vaudeville Exchange, Keystone Bldg., Pittsburg, Pa.

FOR SALE—The following show property: 11 wagons, tents, seats, lights, etc., all in fine condition; also Ferris Wheel complete with 1000 engine. C. A. WIXOM, Bancroft, Mich.

COMBINATION PIANO PLAYER AND SINGER WANTED—One for picture house at \$15 per week and one to play VAUDEVILLE AND PUTHIES at \$18 per week. Salary sure. Wire if you want to work; lady or gentleman. Must make good; no boozers. Address THE BIJOU, Escanaba, Mich.

ZOO PARK for rent; will lease 5 years on per centage basis or flat rent. No better location in state; 50,000 population, walking distance. Aljona city park. City cars, traction and team line. Address H. A. RHONEMUS, P. O. Box 363, Springfield, Ohio.



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A lot of second hand opera and folding chairs. Must be good and low for cash. Address E. L. STEPHENS, Martinsville, Va.

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By heels. Capacity 700. Drawing population 7,000. Electric light. Address GEM OPERA HOUSE, Liberty, Ind.

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State fully and lowest in first letter. I. S. BRUNDAGE, Porum, Okla

NEW TENT OUTFIT FOR SALE—Complete for Reservoir Co. 53 ft. round top with 30 ft. middle piece, 12 oz. duck, roped every other seam, waterproof, best made, complete with poles, stakes, hale rings, blocks and 10 ft. side walls. 10x12 ft. marquee, fancy striped; (stage complete, 10 ft. opening), with masking, front and street curtains, two house wing drops in oil. Topexa gasoline light system for foots, best made, three big lights, tools for setting up. This outfit is new, only used eight weeks. Will set it up for anyone. 8 lengths hines, 130 new reserved seats, one Columbus Bandler piano in case, new. Outfit cost \$1,100. If taken at once will sell for \$750 cash or trade for town property. Also one set Cahn's Duplex drums with set of traps in Taylor trunk; finest make; cost \$80, take \$45. One set musical comedy scenery, three drops, mechanical and electrical sea shell and three swans; crates for same; new. Cause of selling the above, my one-night stands occupy my time. Above stored at THE FERRYS, Edinburg, Ill.

Side Show Men—Bargains! Bargains! For Platform or 1234 or 5 wagon shows. The biggest, best, strongest money-getters on earth. Price list free. Quick if you want one. WELSON, 6 Van Norden St., No. Cambridge Mass.

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WANTED—Outfit for shooting gallery for arcade and scenery, 18x22 ft., 2 pedestal tables, 1 flaming arc lamp, vaudeville people at all times (50 per cent. gross) or certainty. Address MGR. BIJOU THEATRE, Hinton, W. Va.

WANTED—All round mechanic who can put up Trick House, scenery in Old Mill act. Steady job and good pay to right man. Address AMUSEMENT, 37 Brayton St., Buffalo, N. Y.

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# ROUTES AHEAD

Managers and performers are respectfully requested to contribute their dates for this department. Routes must reach The Billboard not later than Saturday of each week to insure publication. The Billboard forwards mail to all professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

Telegrams inquiring for routes not given in these columns will be ignored unless answers are prepaid.

## PERFORMERS' DATES.

When no date is given, the week of Jan. 10-15, is to be supplied.

Avallon Family (Orpheum) Canton, O.  
 American Newdays Quartette (Gaiety) Springfield, Ill.; (Star) Chicago 17-22.  
 Alburts & Altus (Majestic) Dallas, Tex.; (Majestic) Houston 17-22.  
 Abbott-Clayne & Co. (Arcade) Toledo, O.; (Cooper) Mt. Vernon 17-22.  
 Atlantis & Flisk (Electric) Pittsburg, Kan.; (Delphus) Welch City, Mo., 17-22.  
 Alpha Troupe (Hippodrome) Cleveland; (Columbia) Cincinnati 17-22.  
 Anderson & Anderson (Colonial) Wilkinsburg, Pa.  
 A-Ba Be's Post Card Album (Jeffers) Saginaw, Mich.; (Hijou) Flint 17-22.  
 Appale's Animals (Orpheum) Atlanta, Ga.; (Keith's) Phila., 17-22.  
 Awake at the Switch (Orpheum) Brooklyn; (Alhambra) N. Y. C., 17-22.  
 Adams & Alden (Orpheum) Salt Lake, U.; (Orpheum) Ogden 17-22.  
 At the Waldorf with Knute Erickson (Polly's) Hartford, Conn.; (Proctor's 5th Ave.) N. Y. C., 17-22.  
 Arkauss, Two (Orpheum) Denver.  
 Anger's, Geo., Jack the Giant Killer Co. (Orpheum) Minneapolis; (Orpheum) Omaha, 17-22.  
 Allen, Eva (Tabbi) Mt. Sterling, Ky.  
 All's, Ste Hassan Ben, Arabs (Colonial) N. Y. C., 17-22.  
 Appleby, E. J. (Grand) Nashville, Tenn.; (Hijou) Atlanta, Ga., 17-22.  
 Artusa, F. (Family) Shamokin, Pa., 10-12; (Family) Milton 13-15; (Family) Williamsport 17-22.  
 Addison & Livingston (Palace) Memphis, Tenn.; (Amuse U) Birmingham, Ala., 17-22.  
 Arnold & Rickby (Lyceum) Meadville, Pa., 10-12; (Orpheum) Butler 13-15.  
 Adams, Al (Scenic) E. Boston, Mass.  
 Adamini-Taylor (American) Chicago.  
 Amsterdam Quartette (Cort) Chicago.  
 Arlington Four (Columbia) St. Louis.  
 Ahearn Troupe (Orpheum) Minneapolis.  
 All George (Drury Lane) London, Eng., Dec. 8, indef.  
 Ameta (Follies Bergere) Paris, France, Dec. 1-Jan. 31.  
 Alpine Troupe, Five (Arcade) Niagara Falls, N. Y.  
 Aldine, The (Garrick) Burlington, Ia.; (Majestic) Lincoln, Neb., 17-22.  
 Ark's Troupe (Majestic) Waco, Tex.  
 Bernhardt, Harry (Novelty) Minneapolis.  
 Bradin & Dorick (N. Y. Hippodrome) N. Y. C.  
 Barlow's Ponies (American) N. Y. C.  
 Bennington Bros. (American) N. Y. C.  
 Barnes Stuart (Colonial) N. Y. C.  
 Bulger, Harry (Orpheum) Brooklyn.  
 Breen, Harry (Greenpoint) Brooklyn.  
 Blanche, Bell (Hammerstein's) N. Y. C.  
 Berzacs Circus (Proctor's 5th Ave.) N. Y. C.  
 Brown & Navarro (Fulton) Brooklyn.  
 Bannons, Three Juggling (Keith's) Phila.  
 Balton Troupe (Miles) Minneapolis.  
 Bonhart Troupe, Seven (Columbia) Cincinnati.  
 Blessings, The (Circus Variete) Copenhagen, Denmark, 10-20; (Reichshallen) Kiel, Germany, 21 Feb. 6.  
 Brooks, Franklin A. (Grand) Elmira, N. Y., 10-12; (Merryland) Rochester 13-15.  
 Bachelor Club (Empire) Patterson, N. J.; (Empire), Hoboken 17-22.  
 Berry & Berry (Majestic) Cedar Rapids, Ia.; (Hijou) Dubuque 17-22.  
 Barshaw, Walter; Beolt, Wis.  
 Blanc, Mile. (Orpheum) Minneapolis; (Orpheum) St. Paul 17-22.  
 Budd, Aerial Trio (O. H.) Sunbury, Pa.; (O. H.) Hagerstown, Md., 17-22.  
 Bernsford, Helen & Co. (Mission) Salt Lake City, U.; (Majestic) Denver, Col., 17-22.  
 Brenon, Downing & Co. (Grand) Columbus, O.; (Lyric) Dayton 17-22.  
 Barnum, Musicians' Dupont, Ind.; Nebraska 17-22.  
 Bartholdy's Cockatoo (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 17-22.  
 Bells, Four Dancing (Grand) Tacoma, Wash.; (Grand) Portland, Ore., 17-22.  
 Butler & Bassett (Grand) Indianapolis; (Columbia) Cincinnati, 17-22.  
 Bowman Bros. (Colonial) Norfolk, Va.; (Orpheum) Harrisburg, Pa., 17-22.  
 Barnes & Edwins (Princess) Columbus, O.  
 Barnes, Benning & Co. (Orpheum) Canton, O.; (Concert) Mt. Vernon 17-19; (Orpheum) Newark 20-22.  
 Bandy & Fields (New Mission) Salt Lake, U.; (Majestic) Denver, Col., 17-22.  
 Be-Ano-Duo (Aldome) Chattanooga, Tenn.; (Orpheum) Savannah, Ga., 17-22.  
 HeGar Sisters (Majestic) Galveston, Tex.  
 Bedell, Walter H., & Co. (Proctor's 23rd St.) N. Y. C.  
 Baader LaVelle Trio (Hijou) Oshkosh, Wis.; (Hijou) Fond du Lac 17-22.  
 Benningtons, Four (Orpheum) Lima, O.  
 Bassitt, Vera de (Unique) Minneapolis; (Unique) Des Moines, Ia., 17-22.  
 Beeson, Lulu Trio (Shea's) Toronto; (Shea's) Buffalo, 17-22.  
 Booth Trio (Hijou) Battle Creek, Mich.; (Lyric) Ft. Wayne, Ind., 17-22.  
 Bowers, Walters & Croker (Orpheum) Harrisburg, Pa.; (Trent) Trenton, N. J., 17-22.  
 Braatz, Selma (Polly's) Hartford, Conn.; (Polly's) Bridgeport 17-22.  
 Bindley, Florence (Orpheum) Los Angeles.  
 Bacon, Mr. & Mrs. (Garrick) Burlington, Ia.; (Family) Davenport 17-22.  
 Bernardi, Arturo (Orpheum) San Francisco.

Basque Quartette (Orpheum) San Francisco, Cal.; (Orpheum) Oakland 17-22.  
 Bush & Peyer (Majestic) Dallas, Tex.; (Majestic) Galveston 17-22.  
 Barry & Wolford (Proctor's 5th Ave.) N. Y. C.; (Proctor's) Albany, N. Y., 17-22.  
 Barua & Crawford (Orpheum) Kansas City, Mo.; (Orpheum) Sioux City, Ia., 17-22.  
 Buckley, Louise, & Co. (Hijou) Plina, O., 10-12; (Home) Middletown 13-15; (London) London 17-22.  
 Bergere Sisters (Barrison) Waukegan, Ill., 10-12; (Hijou) Kenosha, Wis., 13-15; (Hijou) Green Bay 17-19; (Hijou) Marinette 20-22.  
 Brandons, Musical (Majestic) Houston, Tex.; (Majestic) Galveston 17-22.  
 Boothack Quartette (Majestic) Lincoln, Neb.; (Orpheum) Kansas City, Mo., 17-22.  
 Bathing Girls, Joseph Hart's (Columbia) Cincinnati; (Haymarket) Chicago, 17-22.  
 Big City Quartet (Lyric) Mobile, Ala.; (Columbia) St. Louis, Mo., 17-22.  
 Brown, Harris, Brown (Orpheum) Portland, Ore.  
 Belle, Chas.; Whitewright, Tex.  
 Brady & Mahoney (Grand) Syracuse, N. Y.; (Temple) Detroit, Mich., 17-22.  
 Bolus, Harry & Kitty; Alexandria, Va.; Baton Rouge, La., 17-22.  
 Baker, Peter F. (Majestic) Butte, Mont., 17-22.  
 Barry & Richards Co. (Orpheum) Omaha.

Crossy & Dayne (Grand) Indianapolis; (Columbia) Cincinnati, 17-22.  
 Circumstantial Evidence (Temple) Rochester, N. Y.  
 Chevalier, Albert (Maryland) Baltimore, Md.; (Chase's) Wash., D. C., 17-22.  
 Cunningham & Merton (Grand) Indianapolis; (Columbia) Cincinnati, 17-22.  
 Cox, Ray (Temple) Detroit; (Cook's) Rochester, N. Y., 17-22.  
 Crane, Mr. and Mrs. Gardner (Columbia) Cincinnati; (Columbia) St. Louis, 17-22.  
 Calcedo, Juan A. (Columbia) St. Louis, 17-22.  
 Chase & Varina (Majestic) Temple, Tex.  
 Church & Springer (Electric) Coshocton, O.  
 Clark & Duncan (Acker's) Bangor, Me.  
 Clarke, Harry (Gerson) Lyric Phila.  
 Coley, Arthur (Savoy) New Bedford, Mass.  
 Cameron & Gaylord (American) N. Y. C.  
 Conkle, Stelle & Carr (Alhambra) N. Y. C.  
 Clarke, Wilfred, & Co. (Alhambra) N. Y. C.  
 Carson & Willard (Columbia) Cincinnati.  
 Carlisle's Dogs (Columbia) Cincinnati.  
 Cohn's Dogs (Empress) Cincinnati.  
 Cook Sisters, Four (Empress) Cincinnati.  
 Carroll & Hrovoort (Unique) Minneapolis.  
 Carpenter, Frank, & Co. (Keith's) Phila.  
 Creyon (Pantages) Denver.  
 Cully & Lynn (New York Theatre) N. Y. C.  
 Chatham Sisters (Majestic) Enid, Okla.  
 Crouch Richards Trio (Trent) Trenton, N. J.  
 Campbell & Parker (Grand) Augusta, Ga.  
 Casada, Three (Palace) Memphis, Tenn.  
 Clacks, The (Thompson's) Sapulpa, Okla., 10-12; (Grand) Muskogee 13-15.  
 Cooks, The (Star) Charleston, Pa., 10-12; (Gem) Monongahela 13-15.  
 DeVaux, Wells G. (Pantages) Seattle.  
 Dougherty, Ralph (Alhambra) San Francisco.  
 Downey, Leslie T. (Crystal) Deonowoc, Wis.  
 Drew, Pat (Alamo) New Orleans.  
 De Mar, Carrie (Bronx) N. Y. C.  
 Duncan's Colles (Orpheum) Brooklyn.  
 Dixie Sereaders (Proctor's 5th Ave.) N. Y. C.  
 Davenport, Edna (Majestic) Denver.  
 Dickinson, Richard (Orpheum) Newark, O.  
 Davis, Josephine (Orpheum) Cincinnati.  
 Donovan & Arnold (Orpheum) Ogden, U.; (Orpheum) Denver, Col., 17-22.  
 Dunlap, Dagmar (Majestic) Dallas, Tex.; (Majestic) Houston 17-22.  
 Dunedin Troupe (Gaiety) Boston, Mass.; (Gaiety) Phila., Pa., 17-22.

D'Aliza, Flor (Pantages) Seattle.  
 Benman, Louise (Orpheum) Lima, O.; (New Star) Springfield 17-22.  
 Dazie (Ed's) Wilkes Barre, Pa.; (Keith's) Cleveland, O., 17-22.  
 DeGroote & Langtry (Pastime) Mobile, Ala.; (Majestic) Montgomery 17-22.  
 Dunn, Arthur, & Marie (Gaiety) Omaha, Neb., 17-22.  
 Dagwell Sisters (Orpheum) Salt Lake, U.; (Orpheum) Ogden 17-22.  
 DeWolfs, Lauer & Linton (National) Dayton, O., 10-12; (Hight St.) Columbus 13-15; (Whitney) Detroit, Mich., 17-22.  
 Dreyer & Dreyer (Victor) Mobile, Ala.; (New) Pensacola, Fla., 17-22.  
 De Vaile & Zeldia (Washington) Spokane; (Majestic) Seattle 17-22.  
 Destiny (Lyric) Butler, Pa., 10-12; (Lyceum) Meadville 13-15.  
 DeWitt, Burns & Torrance (Proctor's) Newark, N. J.  
 De Villis, Gray (O. H.) Dunkirk, N. Y.; (O. H.) Ferry 17-22.  
 Defur, Chas. & Lyllian Estes (Orpheum) Zanesville, O., 10-12; (Victoria) Wheeling, W. Va., 13-15; (Orpheum) Newark, O., 17-19; (Orpheum) Mt. Vernon 20-22.  
 Drow, Lowell & Esther (Family) Lafayette, Ind.; (Empire) Milwaukee, Wis., 17-22.  
 DeCompe, Zelia (Ediswan) Johnson City, Tenn.  
 De Cotret & Rego (O. H.) Waterville, Me.; (O. H.) Hildeford 17-22.  
 Dyllin, J. Bernard; Trinidad, Col.  
 Duppre & De Yoe (Majestic) Detroit; (Robinson) Cincinnati 17-22.  
 Dippelle, The (Hippodrome) Utica, N. Y.  
 Daily Bros.; Zanesville, O.; (1379 N. Main St.) Fall River, Mass., 17-22.  
 Doss, Billy (Star) Paducah, Ky.  
 Elmore & Raymond (Elks) Pine Bluff, Ark.  
 Edwards, Gus, Country Ride (Orpheum) Seattle; (Orpheum) Portland, Ore., 17-22.  
 Edwards, Gus, School Hoys and Girls (Shuberts) Utica, N. Y.  
 Edwards Tom (Colonial) N. Y. C.; (Orpheum) Brooklyn 17-22.  
 Espe, Leonard & Louise (People's) Chicago; (Majestic) Montgomery, Ala., 17-22.  
 El Cota (Alhambra) N. Y. C.; (Greenpoint) Brooklyn 17-22.  
 Ernesta (Chase's) Wash.; (Majestic) Johnstonown, Pa., 17-22.  
 Elliss, The (Queen) Atlanta, Ga.  
 Elmore & Bartlett (Grand) Phillipsburg, Pa.; (Pastime) Lewistown 17-22.  
 Emmett & Lower (Orpheum) Titusville, Pa.; (Comique) Buffalo, N. Y., 17-22.  
 Elite Musical Four (Lynn) Lynn, Mass.  
 Emmet, Gracie (Keith's) Boston, Mass.  
 Empire City Quartet (American) N. Y. C.  
 Elton-Polo Troupe (Hammerstein's) N. Y. C.  
 Earl, Lola Lee, Co. (Theatrum) Huntsville, Ala.  
 Edwards, Margie & C. Elwyn (Family) Belle vue, O.  
 Emerson & Haldwin (Winter Garden) Berlin, Ger., indef.  
 Excell & Franks (Comique) Lynn, Mass.; (Hathaway's) Brockton 17-22.  
 Fenton, Billy (Star) Charlotte, Va.  
 Fielding, Albert (Fairlyland) Montreal.  
 Foster, A. L. (Star) Minneapolis.  
 Force, Johnny (Traymore Casino) Baltimore.  
 Fox Twins Co. (Webster's) N. Y. C.  
 Fowler, Bertie (American) N. Y. C.  
 Flechli, Otto, Tyrolean Sextette (Pantages) Denver.  
 Fletcher, Chas. Leonard (Keith's) Phila.  
 Frary, Julia (Orpheum) Denver.  
 Foster & Foster (Orpheum) Cincinnati.  
 Franklin & Green (Temple) Rochester, N. Y.  
 Flacher & Burkhardt (Pantages) Denver.  
 Franz, Edith & Sig (Orpheum) Zanesville, O.; (American) East Liverpool 17-22.  
 Fitzgerald, Michael E. (Temple) Detroit; (Cook's) Rochester, N. Y., 17-22.  
 Felman & Arthur (5th Ave.) St. Cloud, Minn.  
 Francillas, Great (Unique) Minneapolis; (Grand Family) Fargo, N. D., 17-22.  
 French, Great Henri (Lyric) Dayton, O.; (Keith's) Cleveland 17-22.  
 Franks, Two (Hijou) Cusumet, Mich.; (Hijou) Hancock 17-22.  
 Finney, Maud & Gladys (Keith's) Boston, Mass.; (Proctor's) Newark, N. J., 17-22.  
 Folsom, Gertrude Lee (Majestic) Ft. Worth, Tex.  
 Froel & Ruge (O. H.) Pueblo, Col.; (O. H.) Kansas City, Mo., 17-22.  
 Felix & Barry (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 17-22.  
 Fisher, Mr. & Mrs. Perkins (Colonial) Lawrence, Mass.; (Keith's) Boston 17-22.  
 Fields, W. C. (Shea's) Toronto; (Temple) Detroit 17-22.  
 Fagau & Merrim; Quebec, Can.

This blank is available for route data in case you have no route cards. Cards will be mailed upon application.

Name			
Week	Theatre	City	State

Barclay, Lee H., & Lillian Morris (Orpheum) Dallas, Tex.  
 Butler, Tom (Grand) Indianapolis; (Columbia) Cincinnati, 17-22.  
 Bonner & Meredith (Gem) Texarkana, Tex., 13-15.  
 Baum, Willis; New Britain, Conn.  
 Barto & McCue (Luzerne) Wilkes-Barre, Pa.  
 Bisons City Quartette (Temple) Grand Rapids, Mich.  
 Bordley & Howard (Grand) Ilion, N. Y., 10-12.  
 Brown, Gil (Orpheum) Portland, Ore.  
 Brennan, John E. & Co.; Warren, Ia.  
 Bernard, Original (Payret) Havana, Cuba.  
 Bradley & Ward (Princess) Niagara Falls, Ont., Can.; (Lumberg's) Niagara Falls, N. Y., 17-22.  
 Blean City Quartette (Temple) Grand Rapids, Mich.; (Temple) Ft. Wayne, Ind., 17-22.  
 Beyer, Ben, & Bro. (Greenpoint) Brooklyn.  
 Blessing, Mr. & Mrs., & Co. (Star) Clinton, Ill., 10-12; (O. H.) Pana 13-15; (O. H.) Carterville 17-19; (O. H.) Mt. Vernon 20-22.  
 Casad & De Verne (Lyric) Dallas, Tex.  
 Casey & Smith (Mozart) Elmira, N. Y.; (Family) Williamsport, Pa., 17-22.  
 Carrollton & Van (Family) Indianapolis.  
 Coyne & Finlin (Pantages) Pueblo, Col.  
 Clipper Quartet (Grand) Pueblo, Col.; (Princess) Wichita, Kan., 17-22.  
 Cotton, Lola (Princess) Wichita, Kan.; (Polly) Oklahoma City, Okla., 17-22.  
 Chantrell & Schuyler (Hippodrome) Charleston, W. Va.  
 Cox Family (Cooper) Mt. Vernon, O.; (Orpheum) Marion 17-22.  
 Cliff, Laddie (Proctor's 5th Ave.) N. Y. C.; (Polly's) Scranton, Pa., 17-22.  
 Clark's, W. Simian Fun Makers (Orpheum) Omaha; (Orpheum) Denver, 17-22.  
 Crouch, Rosa, & George Welch (Orpheum) Memphis, Tenn.; (Orpheum) Birmingham, Ala., 17-22.  
 Conroy, LeMalre & Co. (Grand) Indianapolis; (Orpheum) Memphis, Tenn., 17-22.  
 Cobb, Mr. & Mrs. A. Joy (National) Steubenville, O.; (Orpheum) Canton 17-22.  
 Clayson Family (Elyria) Elyria, O., 10-12; (Hijou) Lorain 13-15; (Orpheum) Lima 17-22.  
 Carson, Mark, & Dick Farnum (Majestic) Ann Arbor, Mich.; (Jeffers) Saginaw 17-22.  
 Clark, Minstrel Billy (Queen) San Diego, Cal.; (Mission) Salt Lake, U., 19-22.  
 Carson & Willard (Columbia) Cincinnati; (Orpheum) Evansville, Ind., 17-22.  
 Cuhanda Trio (Star) Chicago; (Gash & Kedzie) Chicago 17-22.  
 Cummings, Grace, & Co. (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 17-22.  
 Cross & Josephine (Grand) St. Louis, 17-22.  
 Clure, Raymond (Lyric) Dayton, O., 17-22.  
 Clipper Comedy Four (Gaiety) Toronto; (Corinthian) Rochester, N. Y., 17-22.  
 Clifford & Burke (Proctor's) Newark, N. J.; (Proctor's) Albany, N. Y., 17-22.  
 Crane Finlay Co. (Majestic) Cedar Rapids, Ia.; (Waterloo) Waterloo 17-22.  
 Clayton, Una, & Co. (Orpheum) San Francisco.

DeMora & Graceta (Temple) Grand Rapids, Mich.; (Hijou) Flint 17-22.  
 DeCoe, Harry (Keith's) Providence.  
 Darnody (Majestic) Washington, Ind.  
 DeFaye, L. & E. (Majestic) Butte, Mont.; (Washington) Spokane, Wash., 17-22.  
 Davis, Mr. Edwards (Temple) Detroit; (Temple) Rochester, N. Y., 17-22.  
 Dilla & Templeton (Academy) Scranton, Pa.; (Wm. Penn.) Phila., 17-22.  
 Duprez, Fred (Polly's) Hartford, Conn.; (Polly's) Springfield, Mass., 17-22.  
 Doherty Sisters (Orpheum) San Francisco, 17-22.  
 Duncan, A. O. (Bronx) N. Y. C.  
 Dillavan Sextette (Orpheum) Denver, Col.  
 Dollar Troupe (Keith's) Boston, Mass., 17-22.  
 DeMont, Robert Co. (Polly's) Springfield, Mass.; (Bennett's) Hamilton, Can., 17-22.

## REYNOLDS' NEW THEATORUM



The above is a new house at Corder, Mo. This theatre is modern and complete in every detail with a seating capacity of three hundred. The stage opening is fifteen feet and the house has six drops. Corder is located on the C & A Railway, between Kansas City and Marshall. The principal industry of the town is mining, and the population is 1,200. Good attractions are always in demand at this theatre.

ay, Two Coley's & Fay (Orpheum) Los Angeles 10-22.  
 Weekly Winner, Jos. Hart's (Colonial) N. Y. C. (Orpheum) Brooklyn 17-22.  
 Fairchild, Lucina & Helen Van Buren (New Sun) Springfield, O.; (New Murray) Richmond, Ind., 17-22.  
 Florence, American Troupe (Majestic) Ann Arbor, Mich.; (Temple) Grand Rapids 17-22.  
 Ferry (Hennett's) Montreal.  
 Fox, Harry, & Millership Sisters (Orpheum) Los Angeles.  
 Fox, Margaret (Academy) Suffolk, Va.  
 Ferguson, Frank W. (Palace) Charleroi, Pa.  
 Fogg & Alger (Orpheum) Lincoln, Neb.; (Orpheum) Des Moines, Ia., 17-22.  
 Farnum, Rud (Family) La Fayette, Ind.  
 Fraser Trio (Orpheum) Alliance, O.; (Orpheum) Zanesville 17-22.  
 Gay Sisters, Three (Orpheum) Chillicothe, O., 10-12; (Metropolitan) Circleville 13-15; (Gem) Washington C. H., 17-19; (Gem) Lancaster 20-22.  
 Gilden Sisters, Three (Scenic) Marlboro, Mass.  
 Georgia Campers (Savoy) Fall River, Mass.  
 Gwartz, Helene (Temple) Rochester, N. Y.; (Keith's) Phila., Pa., 17-22.  
 Guertin, Louis (Bijou) Waukegan, Ill., 17-22.  
 Gordon & Marx (Family) Lafayette Ind., 17-22.  
 Garson, Marlon (Shubert) Utica, N. Y.; (Temple) Detroit, Mich., 17-22.  
 Glawe, Augusta (Hippodrome) Cleveland; (Maryland) Baltimore, 17-22.  
 Gruber, Max, Anniola (Maryland) Baltimore; (Chase's) Wash., D. C., 17-22.  
 Genaro's Venetian Gondoliers Band (Majestic) Madison, Wis.; (Majestic) Kalamazoo, Mich., 17-22.  
 Gay, Great (Bijou) Freeport, Ill.  
 Galeffi's, Fred, Monkeys (Poll's) Wilkes Barre, Pa.; (Poll's) Scranton 17-22.  
 Grigolatti's Aerial Ballet (Temple) Rochester, N. Y.; (Keith's) Providence, R. I., 17-22.  
 Granville & Rogers (Poll's) Springfield, Mass.; (Poll's) New Haven, Conn., 17-22.  
 Glick, Lew (Lyric) Erlana, O.  
 Gardner, Georgia, & Co. (Hippo.) Lexington, Ky.  
 Gardner & Golder (Grand) Tacoma, Wash.  
 Girls from Melody Lane (Orpheum) Minneapolis.  
 Goodman, Joe (Gaiety) Elizabeth, N. C.  
 Goldsmith & Hoopes (Temple) Ft. Wayne, Ind.  
 Guerrero (Hammerstein's) N. Y. C.  
 Gilmore, Le Mayre & Perry (Orpheum) Newark, O.  
 Gordon, Eleanor, & Co. (Keith's) Phila.  
 Godlewsky Troupe (Majestic) Denver.  
 Gardner & Stoddard (Alhambra) London, Eng., Dec. 13-Feb. 5.  
 George, Elya (Miles) Minneapolis.  
 Gonzales, A. (Monarch) Lawton, Okla.  
 Geiger, Eugene (O. H.) Wellington, O.  
 Gruber & Kew (Idle Hour) Alliance, Neb.; (Crystal) North Platte 17-19; (Edison) Hastings 20-22.  
 Hotelling, Edward C. (Red Mill) Columbia City, Ind.  
 Hutchison, Louise, Co. (Lyric) Springfield, Mo.  
 Harmonious Four (Gem) St. Louis, Mo.  
 Herman, Dr. (Hammerstein's) N. Y. C.  
 Hibbert & Warren (Hammerstein's) N. Y. C.  
 Hite & Earle (Hippo.) N. Y. C.  
 Hany & Long (Why Not) Greenfield, Ind.  
 Hall Bros. (Hennett's) Hamilton, Can.; (Hennett's) Ottawa 17-22.  
 Hyams & McIntyre (Columbia) St. Louis; (Majestic) Milwaukee 17-22.  
 Harris & Hilliard (Colonial) Richmond, Va.  
 Howard & Howard (Orpheum) Des Moines, Ia.; (Orpheum) Omaha, Neb., 17-22.  
 Hayles, The (Brinkman) Bemidji, Minn.; (Arcade) Alton, N. Y., 17-22.  
 Harvey, Elsie, & Goldie Rosa (Washington) Spokane; (Majestic) Seattle 17-22.  
 Hawthorne, Hilda (Shea's) Buffalo; (Shea's) Toronto 17-22.  
 Hayland Three (Royal) San Antonio, Tex.; (Lyric) Dallas 17-22.  
 Hedge, John, & Wrestling Ponies (American) Chicago.  
 Heey & Mozar (Grand) Sacramento, Cal.; (American) San Francisco 17-22.  
 Hampton & Bassett (O. H.) Biola, Miss.; (Biola's) New Orleans, La., 17-22.  
 Holt, Edwin, & Co. (Orpheum) Kansas City, Mo., 17-22.  
 High Life in Jail (Orpheum) Brooklyn; (Colonial) N. Y. C., 17-22.  
 Held, Julia, & School Boys & Girls (Gaiety) Indianapolis, Ind.; (Red Mill) Vincennes 10-13; (Lyric) Hoboken, Ill., 20-22.  
 Harshbarger, The (Bijou Rink) Hot Springs, Ark.  
 Holmen Bros. (Majestic) Evansville, Ind.; (Comedy) Chicago, Ill., 17-22.  
 Hoffman & Delores (Bijou) Escanaba, Mich., 10-12; (Bijou) Ishpeming 13-15.  
 Harrington, J. W. (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 17-22.  
 Hamilton, Estella R. (Gaiety) Springfield, Ill.; (Bijou) Chicago 17-22.  
 Hopkins & Axtell (Orpheum) Salt Lake, Utah; (Orpheum) Ogden 17-22.  
 Herbert, The Frogman (Majestic) Seattle.  
 Hood, Sam (Varieties) Terre Haute, Ind.; (Orpheum) Champaign, Ill., 17-22.  
 Howley & Lealle (Majestic) Houston, Tex.  
 Howard Bros. Flying Bandjo (Shubert) Utica, N. Y.; (Orpheum) Harrisburg, Pa., 17-22.  
 Hermann, Adelaide (Keith's) Cleveland.  
 Hill, Cherry & Hill (Poll's) Scranton, Pa.; (Keith's) Phila., 17-22.  
 Hughes, Johnnie (Bijou) Santa Fe, N. M.; (Orpheum) Trinidad, Col., 17-22.  
 Hardta, Two (Colonial) Milwaukee.  
 Houston, Fritz Ryan, & Nine Napanees (Syndicate) Waterloo, Ia.; (Bijou) Dubuque 17-22.  
 Hebron, Tom (Lyric) Terre Haute, Ind.  
 Hamilton, The (Empire) Pittsfield, Mass.  
 Hayward & Hayward (Orpheum) Harrisburg, Pa.; (Colonial) Norfolk, Va., 17-22.  
 Hill & Whitaker (Coliseum) London, Eng., 17-22; (Palace) Bristol 24-29; (Empire) Leeds 31 Feb. 5.  
 Hagne & Herbert (O. H.) New Brunswick, N. J., 10-12; (Bijou) Perth Amboy 13-15; (Keene's) N. Y. C., 17-22.  
 Hart & Woodley (Lyric) Bozeman, Mont.  
 Hamilton, Col. (Lillian) Chicago.  
 Harrison West Trio (Shubert's) Brooklyn, Mass.  
 Harvey & Haylea (Winter Garden) New Orleans.  
 Herbert & Willing (Orpheum) New Orleans.  
 Hickman Bros. & Co. (Washington) Spokane.  
 Howard, Bernice, & Co. (Majestic) Houston, Tex.  
 Howard & Coulter (Griffith) Toronto.  
 Hughes Musical Trio (Lyric) Terre Haute, Ind.  
 Harris & Vernon (Princess) San Diego, Cal.

(Continued on page 30.)

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# FAIRS AND CARNIVALS

Buildings for the Appalachian Exposition at Knoxville, Tenn., are Completed—J. H. Johnson, of the Monitor and Merrimac Show, Answers Secretary Love on His Free Tickets—Johnny J. Jones' Wife Dies.

### PLANNING EXPOSITION BUILDINGS.

Architects have completed plans for the main building of the Appalachian Exposition Company, under whose auspices the Appalachian Exposition is to be held at Knoxville, Tenn. It is 250x100 feet and two stories high. Grading for the building has been completed and as soon as bids are received and opened, work will commence.

Workmen are now constructing the exposition barn, a building 150x200 feet.

A committee of Knoxville business men will call upon President Taft, inviting him to officially open the exposition. The date of opening will be early in September.

### ANSWERING SECRETARY LOVE.

Editor The Billboard:

In reply to Secretary Love's answer in The Billboard, and The State, published at Columbia, S. C., regarding passes and other mistreatment of showmen, will say that he is just the right kind of a man to keep good clean showmen, and shows, away from Columbia as long as he is secretary.

He said that some of the showmen have told an untruth in regard to the number of passes received. My Merrimac and Monitor Show being the only show there on that rate, gives me a chance to find out how many passes were in use, as on no other shows the ticket-taken got the passes and turned them in at headquarters, and the owner of the show did not know how many were used on his show. But on the Merrimac and Monitor, we took our own tickets and passes. We would ask the people who offered them for admission who they were, and if they were newspaper, city, county or state officials, or connected with the fair in any way. We would then say, "Oh, no, you do not need the passes," and we would not take them up. But we would turn down people we thought had no right to free admission. That lasted two days, and the passes we did receive, we destroyed. After that nearly all was saved, and right now I have 500 received in four days, an average of 125 per day, or 750 for the week, if we had saved all. There were 22 shows, and if each show received as many as the Monitor and Merrimac, it would make a total of 11,000 at the rate of what I have on hand, or at the rate of 125 per day each show, would make a grand total of 16,500.

MRS. JOHNNY J. JONES.



Mrs. Johnny J. Jones, wife of the well known carnival proprietor of that name, died in Durand, Florida, Friday, December 31, from a lingering illness. Mrs. Jones was not a performer but was always associated with the business end of the Johnny J. Jones Carnival Company. She endeavored herself to all that ever met the lady and much of the success of the show was due to her efforts. Particular in the southern country did she receive much social attention. She had a large collection of photographs and mementoes from admiring friends. Mrs. Jones was the only one of her family in the show business. She was buried at Newville, Pa., a small town near Harrisburg, Pa. Mr. and Mrs. Jones had no children.

Mr. Love would have a very hard time of making other secretaries of fairs or showmen believe that that number of free passes would be given away without something in return some way. But does it pay the showman or the fair?

He also said the merchants were not asked to contribute to a contingent fund. Why, then, should they have a pocket full of free passes? Mr. Love told me himself that was the only way they could get the streets, by giving the merchants what passes they wanted.

Alderman Chas. J. Lynch states that J. J. Jones and Barkoot both gave out more passes than they did. I am sure that neither of the above companies ever gave more than 100 all told in a week there, as they are showmen, and Mr. Lynch is not.

J. H. JOHNSON,  
Merrimac and Monitor Show.

### NOTES FROM PARKER HEAD-QUARTERS.

C. W. Parker has returned from a business trip to Leavenworth, where he has just concluded the purchase of a new factory site. Mr. Parker informs us that he will erect a modern manufacturing plant in Leavenworth, the main building of which will be 200x150 ft. and three stories in height. In addition to this there will be commodious quarters provided for the wild animals and a number of smaller auxiliary buildings. The new plant will be up-to-date in every particular and will not only be a credit to the genius of Mr. Parker but a great acquisition to the city of Leavenworth. The new factory will be completed during the present year and will be the largest in the world devoted to the exclusive manufacture of amusement devices. The Abilene plant will be maintained for some time but Leavenworth will be the future headquarters for the Parker past users.

Gen. F. Kennedy, manager of the Great Parker Shows, is in Excelsior Springs, Mo., accompanied by Mrs. Kennedy. They will spend 30 days there, returning to Abilene about January 25. Mr. Kennedy will again manage the Great Parker Shows the coming season, this making his ninth year in that capacity.

Ned Stoughton, who has been connected with the Parker enterprises during the past six years, left for Spokane, Wash., January 6. Mr. Stoughton will manage the C. W. Parker Shows this year and will open an office in Spokane immediately upon his arrival there.

Barney R. Parker, who has been in charge of the C. W. Parker Shows in Spokane, leaves for Los Angeles, January 14, to witness the airplane flights. He will return to Abilene after turning over the C. W. Parker Shows to Manager Ned Stoughton.

Letters received at Parkersville, from carnival people in the South, indicate that winter business in that section is not all that might be desired.

### COSMOPOLITAN SHOW BRIEFS.

The Great Metropolitan Shows are now in their tenth week. Returns are encouraging. Doc Oiler resigned as manager of the old Plantation and was succeeded by Ben Benho.

Chas. Phillips has also left the company. These changes, with the exception of one other are the only ones that have occurred with this show this season.

Jas. S. Benson has accepted the management of Hatch's Moving Talking Picture Show. This show now has two bands, Tony Pasafiume's Royal Italian Band and Benho's Colonial Band.

The street parades given are very much of the circus variety. Jack Valare does his duty of death, daily.

The private car, Alabama, lately purchased with the Detromond Southern Show outfit, has been refurbished. A more cozy home could not be wished.

The Northern tour of this show will be inaugurated at Chattanooga, Tenn., early in April.

### COMPANY ON UNIQUE TOUR.

Hamilton's World Wonder Shows, comprising Hamilton's Five in one, the Ostrich Farm, Hamilton's Scenic Theatre, Raglo Snake Show and several concessions, left Jacksonville, Fla., January 5, on board a chartered steamer, to make an extended trip around the coast of Florida, staying three-day stands in towns above one thousand population.

It is claimed that the steam trip opens a new field in the amusement business, as there are many towns that can be reached by boat that have no railroad connections. Hamilton's shows are going out for the purpose of trying this idea. No riding devices, etc., will be carried.

### AT PATTERSON WINTERQUARTERS.

The Great Patterson Shows are in winter-quarters in Shreveport, La., and these are indeed busy days with the large number of people that are working there. The winter-quarters are a veritable hive of industry and with James Patterson, manager of the Great Patterson Shows, personally superintending the work. Ever since the close of the season during the latter part of November this work has been in prog-

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BARGAINS—Power No. 5 cost \$100, for \$125; Projectoscope, cost \$175, for \$85; Ed. Ex., cost \$145, for \$85. These machines are complete with magazines, and good as new. \$150 booth, for \$25. Send \$10 dep. bal. C. D. H. Canton Film Exchange, Canton, Ohio.

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ross. Everything is beginning to look spic and span already for the opening of the season, which, by the way, will be during the early part of April in Shreveport.

The Patterson Trained Wild Animal Show, which has been the feature attraction of the Patterson Shows for several years past, will receive its share of additions. Mr. Patterson is now arranging for a big ten pony act for this show.

**PARKER SHOW OPENINGS.**

April 15 is the date set for the opening of the C. W. Parker Shows, now in winterquarters at Spokane, Wash. Ned Stoughton, who is to have charge of the company, opens an office in Spokane about the middle of this month to complete all preliminary arrangements. Thirty cars will carry this aggregation.

Under the direction of Gen. T. Kennedy, the great Parker Shows, a company also controlled by C. W. Parker, will be opened about the middle of April. For the transportation of this company thirty-five cars will be required. This latter company is quartered at Abilene, Kan.

**ELECT OFFICERS.**

The Sheboygan County Agricultural Association held its annual meeting Saturday, January 7 and elected the following officers: P. K. Wheeler, president, Noah Saeman, vice-president; E. A. Dow, treasurer and Otto Giffon, secretary.

It is claimed that the last year's county fair held at Plymouth, Wis., was the most successful in the history of the association, which is fourteen years old.

The date for the next fair has not as yet been set, but most likely will be held some time in September.

**H. J. WILLIAMS' LONG SEASON.**

H. J. Williams, general agent of King and Tucker's Railroad Shows, closed a very successful season of 37 weeks at Hattiesburg, Miss., on December 22. The above show was one of J. Augustus Jones' attractions. Mr. Williams has been with Mr. Jones for the past six years, acting in the same capacity with his different attractions, and is now taking a very much needed rest at his home. Mail addressed in care of The Billboard will reach him.

**CARNIVAL NOTES.**

John B. Cullen, manager of the Colored Aristocracy Minstrels with the Smith Greater Shows, has taken the management of the Theatre Pickwick, Mobile, Ala.

John Douglas (Leopard Johnnie) who has been spending the winter in Elizabeth, N. J., leaves February 1 to take charge of the animals with a carnival company touring the South.

**PROMOTING INDOOR CARNIVALS.**

W. S. Cherry is now in Baltimore perfecting plans for the indoor carnival which he will give in that city early in February, with Washington City and Pittsburg to follow. Contracts have been closed in the latter places. This will be an indoor carnival instead of indoor circus as was reported a few weeks ago.

**TAKES SHOW TO HONDURAS.**

J. H. Shield, with his Lunetta Show, sailed January 4 on the steamship Ellis for Belize, British Honduras. Mr. Shield, with his company of ten people, will play Central and South America for an indefinite length of time. Dining may be located at the Exposition in Buenos Aires.

**FAIR MANAGERS CONVENE.**

The Association of Ohio Fair Boys held its annual convention at Columbus, O., January 12. Comprising this association are many of the most prominent fair managers in the Buckeye State.

**FOOD SHOW POSTPONED.**

A postponement of the National Food and Home Exposition, Trenton, N. J., has been decided upon. The show was to have opened Saturday, January 8. March 5 and week were the dates selected instead.

**FAIR NOTES.**

The fifty-first annual meeting of the Minnesota Agricultural Society was held in St. Paul, January 11-14.

**BILLIE BOUCHER DEAD.**

On the morning of December 11 Prof. J. W. Boucher died from a stroke of paralysis and congestion, at Waukegan, Ill. He was buried at Princeton, Ky., and had worked for Selts Bros' side shows for seven years. He spent his life in the show business and was working for Waukegan's Empire Show when he died. The show stopped for three days during his sickness, death and burial. Billie Boucher leaves a wife and two children at Eufaula, Ala., and a host of friends among professional people to mourn his departure. He was an honorable showman, a credit to the profession and was always true to his friends.

**COL. FERARI OPENS ZOO.**

Col. Francis Ferari, opened his winter circus and zoo in the old car barns, Third Street and Belmont, near Herkimer, Pa., New Year's day. The first week was very successful, not withstanding the worst weather of the winter. The zoo is under the personal direction of Col. Ferari with the following staff: R. H. Patrick, general manager; Carl Tunquist, superintendent; and the following trainers: Capt. Clark, Herr Bertino and Leon Soutman. The opening show consisted of Capt. Clark with his group of lions, leopards and tigers; Herr Bertino in the lion hunt; Fernello on the slack wire; Fr. and Rogers, novelty electrical singing and dancing act; and moving pictures. About the first of March preparations will be commenced for the summer season.

**PARK NEWS**

Preparations for the Coming Park Season Taking On an Activity that Bespeaks Optimism on the Part of Managers.

**PROGRESS AT RIVERVIEW.**

At the break of day on the morning of the twentieth of September, 1909, the gay and festive show grounds of Riverview Exposition, Chicago, were turned, as if by magic into a mammoth outdoor workshop, with hundreds of busy hands wrecking buildings and turning ground in preparation for the improvement of the coming season of 1910.

In a short time the place, where thousands had enjoyed all the imaginable pleasures of Paradise, looked more like the plowed field of an humane farm in the first stage of development. Today the work has progressed and mighty structures have arisen, and day by day they grow more and more like the joy producers that big fair to create a flow of laughter and enjoyment to meander through the crowds that frequent this most popular Chicago park.

Several new riding devices are now under the process of construction and the old timers, such as the figure eight and the scenic railway are being remodeled in order to keep pace with the times. With these added to the popular sky-liners already famed, Riverview is destined to take the honor of Coney Island away from New York and place an equivalent to it in Chicago that will be second to no park or world's fair exposition ever exploited.

The managers of Riverview have come to realize that nothing but the highest class of attractions will win favor in the public eye of the present day and it is to this end that their future policy will be to offer their patrons such amusement as will satisfy and please to the full limit of their fun capacity. They have already made overtures to the leading musical organizations of the world and the large tent shows and circuses, who after the phenomenal success of the Buffalo Bill aggregation at Riverview last season, have come to the conclusion that the substitution of the park enclosure in place of the old-time sand lot as a show ground, will prove a success.

The old Bovey at Riverview has been completely remodeled and now looks like a new walk in the dreamland of pleasure. The attractions who have begun negotiations with the triumvirate management of the Exposition are of the highest type of entertainment and none but the best will be allowed space in this amusement gold field for 1910.

**PARKING OF MOCCASIN TRACK, SAPULPA, OKLA.**

Historic Moccasin Track at Sapulpa is to become in reality what it has always been designed apparently to be, a place of amusement for the people.

Mr. F. M. Clancey, of Eureka Springs, Ark., has secured from Westvax & Co., real estate brokers, of Sapulpa, Okla., an option on about sixty acres of land consisting of the historic Moccasin Tracks bluff, and surrounding natural parkside lands.

This tract of land is only a half mile from the platted portion of Sapulpa, the street car line now running within that distance from what will be the entrance, and the grade is already built through this property.

It is the intention of Mr. Clancey to form a pleasure park company and improve this property the coming spring. It is without doubt one of Nature's park productions, reaching east from Sapulpa is a gradual elevation of gentle sloping, wooded ground until it reaches the abrupt precipices of rock, then dropping 150 feet to a level, beautifully wooded grove, with a natural lagoon, a small river, and skirted by the bluff in a semi-circle around the bottom of which are rocks from the size of a house to one of a smaller size. The whole is a truly beautiful spot, and with a very little help to Nature will be made a place to enjoy oneself to the fullest extent, as at no time, in the hottest weather, is this spot devoid of a cool and refreshing breeze. The natural lay of the surrounding country forms a draft which comes up through the valley like the natural draft of a chimney.

Sapulpa, with its rapidly increasing 15,000 inhabitants, the surrounding towns connected by interurban and railroad lines, would now keep such an attractive place busy, and there is no doubt that Mr. Clancey knows perfectly well what he can do with such a proposition having had considerable experience along that particular line.

**IMPROVEMENTS TO COST \$50,000.**

A firm of Philadelphia, representing a number of capitalists, has purchased the scenic railway at Grandview Springs Park, Wilmette, Ill. This railway is to be torn down and a riding device known as the Ben Hur Race will replace it. A whirlwind coaster will also be installed. A company is now being incorporated, and it will have these privileges for ten years.

It has been announced that \$50,000 will be spent in improvements before the season opens.

**DIXIELAND PARK OPENS.**

Dixieland Park, Jacksonville, Fla. was opened January 8, under the management of Paul C. Dill. First class shows and concessions in large numbers are located at Dixieland.

**POWELL A THEATRE MANAGER.**

Ben Powell, an old-time circus man, last season with the Ringling Show, is now manager of the Garrick Theatre, Ottumwa, Iowa. James Root, a brother of Jack Root, lessee of the Burlington and Ottumwa houses, is the new treasurer.

**CONCESSIONS WANTED**

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25 minutes ride from St. Louis. 36 acres of park, 14 acres of lake. Big inducements offered. Scenic, Human Roulette, Shoot the Clutes, Miniature Ry., Penny Arcade, etc. Col. Hopkins' death makes an opening for big attractions. Only park open Sundays without restrictions. Attendance Sundays last year averaged 22,000. Bids open for smaller concessions. Free gate always. HUGH MORRISON, General Manager.

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**NOTICE!**

**PARK ATTRACTIONS AND DEVICES**

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FIVE YEARS and you have never seen our ADVERTISEMENT or hardly known of such a PARK as AL FRESCO PARK. WHY? Because our policy has been to pay BIG PROFITS to a few concessionaires, rather than small profits to a number. FOR FIVE YEARS we have had nothing NEW. Now we give others a chance of a LIFETIME. We are enlarging and making many improvements. Anything you have to offer or install will be considered (excepting the following concessions which are already installed): Figure Eight, Merry-Go-Round, Circle Swing, Ferris Wheel, Shooting Gallery, Photos, Cafe, Dancing Pavilion and Bathing Beach. Will rent equipped theatre, 35x75, seats about 300. MIND YOU nothing new for FIVE YEARS. HASN'T BEEN NECESSARY. IS THE TIME RIFE? Sight us a park as successful to all concerned. Not in this country. 150,000 population to draw from. Steamboats from the city and excursion steamers land at our piers, 12 railroads and interurban, all bring hundreds into the city. Special excursions on Sundays. NOW LISTEN—Don't offer us anything or take up our time unless you are prepared, financially, to make good.

**PARK OPENS MAY 14th**

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The Novelty Machine Company being the only company now building the Circle Swing and building the only Circle Swing which has never had an accident in the seven years of its existence, will not, in any way, neglect its Circle Swing business in the future, but, at the same time, this company is placing on the market THIS YEAR A NEW RIDING DEVICE, of which the first model was successfully operated last summer and proved successful in every particular.

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ROUTES

(Continued from page 27.)

PERFORMERS.

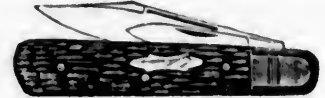
Hilyers, Three (Amuse U) Birmingham, Ala.  
 Ito, Girl Mentalist (Mirror) Des Moines, Ia.; (Lyric) Robinson, Ill., 17-22.  
 Ito, Japanese Troupe (Casto) Ashtabula, O., 10-12; (Gem) Concord 13-15.  
 Ingram, Beatrice (Poll's) New Haven, Conn.; (Poll's) Bridgeport 17-22.  
 Italian Trio (Temple) Detroit; (Temple) Rochester, N. Y., 17-22.  
 Ishikawa Bros. (Empire) Paterson, N. J.; (Electric) Tarrytown, N. Y., 17-22.  
 Johnson, Al. (Alhambra) N. Y. C.  
 Johnson & Hart (Greenpoint) Brooklyn.  
 Jones & Grant (Plaza) N. Y. C.  
 Jackson, Harry & Kate (Majestic) Denver.  
 Jeulens, The (Colonial) Erie, Pa.  
 Jacob & Sarel (Pantages') Sacramento, Cal.; (Clutes) San Francisco 17-22.  
 Jarvis, Mann & Jurende (Pantages') St. Joseph, Mo.; (Pantages') Kansas City, 17-22.  
 Jacobs & Hottinger (Pastime) Chicago; (Unique) Chicago 17-22.  
 Jennings, Jewell & Barlowe (Majestic) Paris, Ill.  
 John & Dyer (Bijou) Racine, Wis.  
 Johnston, L. T. (Majestic) Houston, Tex.  
 Jones & Deder (Poll's) New Haven, Conn.; (Poll's) Bridgeport 17-22.  
 Jarvis & Martyn (Metropolitan) Oklahoma City, Okla., 17-22.  
 Jeulens, The (Colonial) Erie, Pa.  
 Jeters & Rogers (Bronx) N. Y. C.  
 Jackson, Ollie (Arcade) Toledo, O.  
 Jackson, Arthur P. (Majestic) Danbury, Conn.  
 Jackson Family (Empire) Paterson, N. J.  
 Jones & Mayo (Orpheum) Lincoln, Neb.  
 Jordans, Flying (Agricultural Hall) London, Eng., Dec. 13-Jan. 22.  
 Johnson Bros. & Johnson (Bijou) Perth Amboy, N. J., 10-12; (Grand) New Brunswick 13-15.  
 Jorlans, Four (Majestic) Chicago; (Wilson) Chicago 17-22.  
 Jolly, Wild & Co. (Temple) Grand Rapids, Mich.  
 Kaufman, Reha & Luez (Orpheum) Budapest, Hungary, Jan. 1-31; (Tichy's) Prague, Austria, Feb. 1-15.  
 Kirball Bros. (Majestic) El Paso, Tex.  
 Kampbell & Bell (Star) McKees Rocks, Pa.; (Arcade) Washington, 17-22.  
 Kamps Bros. Four (Keith's) Providence; (Poll's) New Haven, Conn., 17-22.  
 Kufe, Tona (Aldome) Chattanooga, Tenn.; (Orpheum) Jacksonville, Fla., 17-22.  
 Kramer, Annie & Maude (Grand) Birmingham, Eng., 17-22; (Empire) Manchester 24-30; (Olympia) Liverpool 31-Feb. 3; (Empire) Ardwick, Manchester 7-12.  
 Kenna, Charles (Orpheum) Winnipeg, Man., Can.  
 Kaufman & Kenilworth (Colonial) Norfolk, Va.  
 Kramer & Ross (Orpheum) Salt Lake City, Utah; (Orpheum) Ogden 17-22.  
 Knight, Harlan E., & Co. (Grand) Syracuse, N. Y.; (Keith's) Cleveland, O., 17-22.  
 Kennedy & Lee (Gem) Lancaster, O., 10-12; (Gem) Washington C. H., 13-15; (Princess) Columbus 17-22.  
 Kimball & Donovan (Bijou) La Crosse, Wis.; (Victor) Chippewa Falls 17-22.  
 Keane, J. Warren & Co. (Maryland) Baltimore; (Aldome) Chattanooga, Tenn., 17-22.  
 Kitamura Japs (Garrick) Wilmington, Del.; (Keith's) Phila., Pa., 17-22.  
 Keane & Briscoe (Greenpoint) Brooklyn.  
 Kane, Leonard (Majestic) St. Paul; (Majestic) Des Moines, Ia., 17-22.  
 Kramo Bros. (Hippodrome) Dallas, Tex., 17-22.  
 Kampa & Bell (Star) McKees Rocks, Pa.; (Cosino) Washington 17-22.  
 Kellum & Wilson (Theoscope) St. Johns, P. O., Can.  
 King, Betty (Hammerstein's) N. Y. C.  
 Kennedy & Rooney (Fulton) Brooklyn.  
 Kara (Orpheum) Cincinnati.  
 Kelly, Walter C. (Orpheum) Denver.  
 Keley Sisters, Three (Post) Battle Creek, Mich.  
 Kershaw & Ivina (O. H.) Elk Lane, Ont., Can.  
 Latch, Ed. (American) N. Y. C.  
 Lamb's Manikins (American) N. Y. C.  
 Lukens, Four (Colonial) N. Y. C.  
 Leighton, Three (Bronx) N. Y. C.  
 Le Croix, Paul (Alhambra) N. Y. C.  
 Levy, Bert (Orpheum) Brooklyn.  
 Libby, Morris (Plaza) N. Y. C.  
 Little Billy (Keith's) Phila.  
 Lucifers, Three (Pantages') Denver.

Lloyd & Whitehouse (Empress) Cincinnati.  
 Lorita Troupe (Empress) Cincinnati.  
 Lucas, Jimmie (Columbia) Cincinnati.  
 LeClair & West (Howard) Cincinnati, Mass.  
 La Vedro, Ray (Skydome) Mobile, Ala.  
 Leonard, Charles F. (Star) Charleroi, Pa., 10-12; (Gem) Monongahela City 13-15; (Family) Monessen 17-19; (Family) Donora 20-21.  
 Leslie, Geo. W. (Grand) Ft. Williams, Can.; (Gem) Minneapolis, Minn., 17-22.  
 Liebert, Sam, & Co. (Majestic) Ann Arbor, Mich.; (Bijou) Jackson 17-22.  
 Leo, Arthur (New) Pensacola, Fla.; (Amuse U) Jacksonville 17-22.  
 Lawrence & Carroll (Lyceum) Ft. Williams, Can., 17-22.  
 La Shea, Marcelous (Gem) Minneapolis; (Pekin) Chicago 17-22.  
 Lyall & Rachum (Orpheum) Marion, O.; (Orpheum) Portsmouth 17-22.  
 Lasky's at the Country Club (Haymarket) Chicago; (Grand) Indianapolis, 17-22.  
 Lasky's Imperial Musicians (Keith's) Providence; (Keith's) Boston, Mass., 17-22.  
 Lasky's At the Waldorf (Poll's) Springfield, Mass.; (Poll's) Worcester 17-22.  
 Lasky's New Pianophilous (Poll's) Meriden, Conn.; (Greenpoint) Brooklyn, N. Y., 17-22.  
 Lasky's Twentieth Century (Greenpoint) Brooklyn; (Poll's) Bridgeport, Conn., 17-22.  
 Lisset (Orpheum) Denver; (Orpheum) Lincoln, Neb., 17-22.  
 Lasere, Fred (Bijou) Flint, Mich.; (Temple) Grand Rapids 17-22.  
 Lucas, Ed. & Hazel (Lyric) Dallas, Tex.; (Lyric) Waco 17-22.  
 Lacler, Lucy, & Chas. Ellsworth (Garrick) Flint, Mich.; (Bijou) Lansing 17-22.  
 Linton, Tom, & His Jungle Girls (Los Angeles) Los Angeles.  
 La Crandall (Syndicate) Waterloo, Ia.  
 Lorraine, Oscar (Proctor's) Newark, N. J.; (Proctor's) Albany, N. Y., 17-22.  
 Lane & O'Donnell (Keith's) Providence.  
 Lamont, Harry II. (Simpert) Utica, N. Y.; (Hammerstein's) N. Y. C., 17-22.  
 La Petite Revue (Columbia) St. Louis; (Orpheum) Memphis, Tenn., 17-22.  
 LaVine, General Edward (Orpheum) Kansas City, Mo.; (Orpheum) Omaha, Neb., 17-22.  
 Lind, Homer, & Co. (Maryland) Baltimore; (Proctor's) 5th Ave., N. Y. C., 17-22.  
 Laven, Cross & Co. (Orpheum) Butte, Mont.; (Orpheum) Spokane, Wash., 17-22.  
 Latina, Mlle. (Main St.) Peoria, Ill.; (Gaiety) Springfield 17-19; (Bijou) Decatur 20-22.  
 Leslie, Bert, & Co. (Orpheum) Spokane, Wash., 17-22.  
 Leo, Jolly (Washington) Boston, Mass.; (Old South) Boston 17-22.  
 LaSelle Bros., Original (Temple) South Omaha, Neb., 9-12; (Michigan) Grand Island 13-15; (Gay) Hastings 17-19; (Electric) McCook 20-22.  
 Leonard, James & Sadie, & Richard Anderson (Bronx) N. Y. C.  
 Leonard, Edith, Mable Russell & Co. (Columbia) Cincinnati; (Grand) Evansville, Ind., 17-22.  
 Levine, Dolph & Susie (Majestic) Butte, Mont.; (Washington) Spokane, Wash., 17-22.  
 Lawrence, Bert (Liberty) Pittsburg, Pa.  
 La Titcomb (Orpheum) Oakland, Cal.  
 Leolos, The (Pantages) Kansas City, Mo.  
 LaMonte, Frank (Star) Trenton, N. J.  
 Lawrence, Walker (Alvin) Mansfield, O.  
 Lewis The (Crystal) Atlanta, Ga.  
 Lenora, LaBelle (Scenic Temple) Willimantic, Conn.  
 Lorsch Family (N. Y. Hippodrome) N. Y. C.  
 La Mera Duo (Altmeyer) McKeesport, Pa.; (Family) Pittsburg 17-22.  
 Lohse & Sterling (Arcade) Toledo, O.  
 Lee, Sing Fong (Academy) Newport News, Va.  
 Lloyd, Hugh (Shea's) Toronto; (Keith's) Boston 17-22.  
 La Raub & Scotte (Family) Sharon, Pa., 10-12; (O. H.) Warren, O., 13-15.  
 MacConnell, Arthur (Star) Erie, Pa.  
 MacSorley & Eleanor (Fritz's) Portland, Ore.  
 Marnitz-Manello Troupe (N. Y. Hippodrome) N. Y. C.  
 Montagne, Mons (Midway) San Francisco.  
 Merrill & Otto (Orpheum) Brooklyn.  
 Marcel & Boris (Orpheum) Brooklyn.  
 McGregora, Three (Orpheum) Brooklyn.  
 Morrell, Frank (Hammerstein's) N. Y. C.  
 Martins, Flying (Hammerstein's) N. Y. C.  
 McLellan-Carson Duo (Plaza) N. Y. C.  
 McNally's Divers (Fulton) Brooklyn.  
 McBernott, Wm. (Empress) Cincinnati.  
 Mansfield Bros. (Orpheum) Newark, O.  
 Miller & Russell (Unique) Minneapolis.  
 Melody Lane Girls (Orpheum) Minneapolis.  
 Marselles (Orpheum) Minneapolis.  
 McConnell & Simpson (Orpheum) Denver.

Morria, Mildred, & Co. (Columbia) St. Louis; (Majestic) Milwaukee 17-22.  
 Mack, Ron (Cooper's) Mt. Vernon, O., 10-12; (Orpheum) Newark 13-15; (Orpheum) Marion 17-19; (Orpheum) Mansfield 20-22.  
 Moore, Mabel Valentine (Grand) Nashville, Tenn.; (Bijou) Atlanta, Ga., 17-22.  
 Mah, Queen, & C. Wells (Hathaway's) New Bedford, Mass.  
 McNamee (Orpheum) Portsmouth, Va.  
 Melrose & Ingram (Orpheum) Cleveland.  
 Murlow, The (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 17-22.  
 Myre & Hyatt (Columbia) Ashland, Ky.  
 Madden & Fitzpatrick (Keith's) Columbus O.; (Keith's) Phila., Pa., 17-22.  
 Morris & Morton (Majestic) Denver.  
 Montrose Troupe (Washington) Spokane; (Majestic) Seattle 17-22.  
 McCane, Mabel (Orpheum) Lincoln, Neb., 17-22.  
 Marshall Bros. (Star) Illon, N. Y.; (Family) Gloversville 17-22.  
 Mudge, Eva (Majestic) Houston, Tex.; (Majestic) Galveston 17-22.  
 McGarry & McGarry (Plaza) Norwood, O.  
 Mitchell, C. B. (Indoor Circus) Buffalo.  
 Moore, George Austin (Keith's) Phila.; (Trent) Trenton, N. J., 17-22.  
 Myosolis Sisters (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 17-22.  
 McCune & Grant (Hippo) Utica, N. Y.  
 Makarenko Troupe (Shea's) Buffalo; (Shea's) Toronto 17-22.  
 Martin, Dave & Porele (Pantages') Calgary, Can.; (Pantages') Spokane, Wash., 17-22.  
 Mack & West (Majestic) Milwaukee, Wis.; (Majestic) Madison 17-22.  
 Montagne's Comedy Cockatoos (Idea) Pond du Lac, Wis.  
 McCaffery, Hughie, & Rob La Salle (Majestic) Houston, Tex.; (Majestic) Galveston 17-22.  
 McVillie & Higgins (Orpheum) Los Angeles 10-22.  
 Montgomery, Marshall (Orpheum) New Orleans; (Orpheum) Mobile, Ala., 17-22.  
 Merritt, Hal (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 17-22.  
 Miett's, Geo., Dogs (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 17-22.  
 Murphy, Mr. and Mrs. Mark (Cook's) Rochester, N. Y.; (Keith's) Syracuse 17-22.  
 Moore, Tom and Stasia (Los Angeles) Los Angeles, Cal.; (Queen) San Diego 17-22.  
 Murray, Elizabeth N. (Keith's) Boston, Mass.  
 Morichini, Manicla (Orpheum) Kansas City, Mo.; (Orpheum) Des Moines, Ia., 17-22.  
 Maribini, Great (Keith's) Phila.; (Keith's) Boston, Mass., 17-22.  
 McElli, Jack, & Phoebe (Majestic) Chicago.  
 McBurn Bert (Unique) Minneapolis.  
 Moffat, Margaret, & Co. (Orpheum) Brooklyn.  
 (Alhambra) N. Y. C., 17-22.  
 Mallia & Bart (Grand) Syracuse, N. Y.  
 Menetkel, Wm. Berol, mgr. (Columbus) Chicago.  
 Makkro & Co. (New Sun) Springfield, O.; (New Murray) Richmond, Ind., 17-22.  
 Mack & Gardner (Shea's) Buffalo; (Cook's) Rochester 17-22.  
 Mozarts, Fred & Eva (Folly) Oklahoma City, Okla.; (Family) Clinton, Ia., 17-22.  
 Millman Trio (Majestic) Des Moines, Ia.; (Orpheum) Omaha, Neb., 17-22.  
 Murray & Mack (Majestic) Chicago; (American) St. Louis 17-22.  
 Melnotte Twins & Clay Smith (Chase's) Wash., D. C.  
 Mueller & Mueller (Star) Chicago.  
 McCray, Seals, Ouden & Rogers (St. James) W. Phila., Pa.  
 Martha, Mlle. (Los Angeles) Los Angeles, Cal.; (Queen's) San Diego 17-22.  
 Morton, Ed. (Poll's) Worcester, Mass.; (Shubert) Utica, N. Y., 17-22.  
 Mack & Walker (Columbia) Cincinnati; (Grand) Evansville, Ind., 17-22.  
 Mantell's Mystic (Park) Livingston, Mont.; (Orpheum) Billings 17-22.  
 Myre & Hyatt (Columbia) Ashland, Ky.  
 Mathews, The (Bowling Square) Boston, Mass.; (Cummings) Fitchburg 17-22.  
 Marshall, Geo. P. (Grand) Marion, Ind.  
 Martinotte & Sylvester (Orpheum) Omaha.  
 Marlo Trio (Benett's) Ottawa, Can.  
 Melville & Higgins (Orpheum) Oakland, Cal.  
 Meyer, Hiram (Orpheum) Oakland, Cal.  
 Morton West & Morton (Gem) Monongahela, Pa., 10-12; (Star) Charleroi 13-15.  
 Myrle & Orth (Plaza) Phila.  
 Marlon & Riel (New Plaza) Norwood, O.; (Temple) Ft. Wayne, Ind., 17-22.  
 McAnellan, Joe (Birmingham) Birmingham, Ala. 10-22.  
 Merediths, The, & Dog Snoozer (Lyric) Brownwood, Tex.  
 Murray & Murray (White Palace) Carterville, Ill., 10-12; (Grand) Mt. Vernon 13-15.  
 Millin Trio (People's) Chicago; (Marlowe) Chicago 17-22.  
 Nowmans, The (Princess) Cleveland, O.; (Orpheum) Cambridge 17-22.  
 Neville, Augustus, & Co. (Majestic) Seattle.  
 Nichols, Nellie (Chase's) Wash., D. C.; (Trent) Trenton, N. J., 17-22.  
 Normans, Juggling (Grand) Syracuse, N. Y.; (Keith's) Columbus, O., 17-22.  
 Nelson & Otto (Shubert's) Utica, N. Y.; (Orpheum) Harrisburg, Pa., 17-22.  
 (Star) 5th Ave., N. Y. C., 17-22.  
 Newell & Nible (Trent) Trenton, N. J.; (Proctor) & Nicholson (Fulton) Brooklyn.  
 Nichols, Nelson & Nichols (Majestic) Montgomery, Ala.; (Majestic) Little Rock, Ark., 17-22.  
 Nonette (Orpheum) Omaha 17-22.  
 Nossen, Six Musical (Proctor's) 5th Ave., N. Y. C.; (Poll's) New Haven, Conn., 17-22.  
 Norman, Mary (Orpheum) Kansas City, Mo.; (Columbia) St. Louis 17-22.  
 Nichols & Smith (Majestic) Knoxville, Tenn.  
 Norwood, Ed. & Thelma (Grand) Hamilton O.  
 Naden Low (Plaza) Norwood, O.; (New Robinson) Cincinnati 17-22.  
 Nemo, Carl (Castro, Elkins, W. Va., 10-12; (Cosino) Grafton 13-15.  
 Nichols Sisters (Orpheum) Easton, Pa.  
 Ober, Cassile (Alhambra) N. Y. C.  
 Oberstar, The (Fulton) Brooklyn.  
 Orth & Fern (Colonial) Lawrence, Mass.; (Keith's) Providence, R. I., 17-22.  
 Osborn, Teddy, & Potts (Charleston, W. Va.; (Orpheum) Chillicothe, O., 17-22.  
 Onthank & Blanche (Gem) Lancaster, O., 10-12; (Gem) Washington C. H., 13-15; (Princess) Columbus 17-22.  
 One! Arehe, Trio (Bijou) Bay City, Mich.  
 O'Neil, Joe Howard (Folly) Oklahoma City, Okla.  
 O'Sullivan's Cockatoos (Majestic) St. Paul.  
 Orpheum Comedy Four (Pantages') Sacramento, Cal.; (The Clutes) San Francisco 17-22.  
 O'Neill Trio (Orpheum) Niagara Falls, N. Y.  
 O'Neil (Poll's) Scranton, Pa.; (Poll's) Wilkes-Barre 17-22.  
 Ozars, The (Bijou) Brainerd, Minn.; (Majestic) St. Paul 17-22.

SOUVENIRS

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The above represents the interior of the Princess Theatre at Manistquan, Mich., of which Mr. H. T. McKerrill is the manager. The Princess has the distinction of being the most popular theatre of its kind in Manistquan. Three moving picture shows are given daily, consisting of high-class amusing and instructive subjects. The house is equipped with all the latest improvements and the seats are of the regular opera variety.

Day, Ida (Orpheum) Oakland, Cal.; (Orpheum) Los Angeles, 17-22.  
 Scott, Charlie (Orpheum) Champaign, Ill., 10-12; (Lyric) Danville 13-15; (Majestic) Birmingham, Ala., 17-22.  
 Satriev (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 17-22.  
 Shanket & Ritter (Family) Barberton, O., 10-12; (Princess) Coshocton 13-15; (Gem) Kenton 17-19.  
 Matte, The Violist Girl (Gem) Lancaster, O., 10-12; (Gem) Washington 13-15; (Princess) Columbus 17-22.  
 Primrose Quartette (Folly) Oklahoma City, Okla.; (Family) Moline, Ill., 17-19; (Family) Clinton, Ia., 20-22.  
 Pecks, Four (Royal) San Antonio, Tex.; (Lyric) Galveston 17-22.  
 Pelzer & White (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 17-22.  
 Parent & Barrett (Lyric) Concordia, Kan., 10-12; (Lyric) Junction City 13-15; (Yale) Kansas City, Mo., 17-22.  
 Poite Brothers & Co. (Sho'n'a) Toronto.  
 Painter, Willy, & Co. (Orpheum) San Francisco 17-22.  
 Parrish & De Luc (Virginia) Birmingham, Ala.  
 Post & Gibson: Eau Claire, Wis.; Chippewa Falls 17-22.  
 Perrine Bros. (Orpheum) Oakland, Cal., 10-22; Pucks, Two (Majestic) Johnston, Pa.; (Keith's) Phila., 17-22.  
 Parvls, Geo. W., Jr. (Orpheum) Lima, O.; (Princess) Youngstown 17-19; (Luna) Sharon, Pa., 20-22.  
 Probet (Grand) Tacoma, Wash.  
 Prosser, Reese, & Co. (Miles) Minneapolis.  
 Pero & Wilson (Miles) Minneapolis.  
 Paul Robert N. (Empire) San Antonio, Tex.  
 Phillips, G. C. (Mayel) Birmingham, Ala.  
 Priors (Unique) Spokane.  
 Poloff Sisters (Bijou) Greensboro, N. C.  
 Quibey, Theo. (Orchid Farm) Jacksonville, Fla.  
 Quibey Bros. (Bennett's) Montreal, Can.; (Bennett's) Hamilton 17-22.  
 Redout, Harry (Family) Indianapolis.  
 Raymond & Harper (Mozart) Elmira, N. Y.  
 Reading Sisters (Scene Temple) Malden, Mass.  
 Reynolds, Rose (Hippodrome) Scranton, Pa., 10-12.  
 Ray & Nice (Keith's Hippodrome) Cleveland; (Bennett's) Ontario, Can., 17-22.  
 Rogers, Will (Greenpoint) Brooklyn; (Bronx) N. Y. C., 17-22.  
 Ringling, Great (Polly) Wilkes-Barre, Pa.  
 Ryan & Douglas (Crowd) Toledo, O.; (Kenyon) Allegheny, Pa., 17-22.  
 Robyns, Mr. & Mrs. (Majestic) Kalamazoo, Mich.; (Bijou) Battle Creek 17-22.  
 Russell & Holmes (Empire) N. Adams, Mass.  
 Richards, Ralph A. (Yale) Kansas City, Mo.  
 Richards, Three (Alhambra) N. Y. C.; (Hatha way's) Lowell, Mass., 17-22.  
 Rajan, John (Bijou) Tyrone, Pa., 10-12; (Grand) Phillipsburg 13-15.  
 Robinson, Bobbie & Hazelle (Gaiety) Port Arthur, Ont., Can., 17-22.  
 Reiff & Clayton Trio (Cooper) Mt. Vernon, O.  
 Reilly, Pat, & Co.: White Plains, N. Y.; (Young's Pier) Atlantic City, N. J., 17-22.  
 Reece & Rose (Garrick) Ottumwa, Ia.  
 Radin, Jerome 10, 11 North Bay, Ont., Can.; (Cobalt) Cobalt 17-22.  
 Rippl, Jack & Nellie (Yale) Kansas City, Mo.  
 Reed & Earl (Lyric) Palestine, Tex.; (O. H.) Uvalde 17-22.  
 Rubens, T. (Grand) Indianapolis; (Columbia) Cincinnati 17-22.  
 Russell & Held (Empire) Finsbury Park, N. Eng., 17-22; (Coliseum) Glasgow, Scot., 24-29; (Empire) Nottingham, Eng., 31 Feb. 5.  
 Russell, Nick & Lida (Orpheum) Zanesville, O.  
 Roberts, Hayes & Roberts (Majestic) Dallas, Tex.; (Majestic) Houston 17-22.  
 Robsch & Childress (National) San Francisco.  
 Readings, Four (Orpheum) San Francisco, 10-22.  
 Rocamore, Suzanne (Grand) Pittsburg, Pa.  
 Ryan, Thos. J., Richfield Co. (Greenpoint) Brooklyn; (Proctor's 5th Ave.) N. Y. C., 17-22.  
 Roffa, B. A., Leading Lady (Colonial) N. Y. C.; (Orpheum) Brooklyn 17-22.  
 Reinheld's, Sig., Lady Minstrels (Pastime) Jacksonville, Fla.

JOE ERDMAN,



Manager Plaza Theatre, Norwood, O.

Just beyond the northern hills, 30 minutes' ride from Cincinnati's business center, the Norwood amusement Co. opened the new Plaza Theatre in the City of Norwood, O., Monday night, January 10. Mr. Joe Erdman, who has already established a reputation as a manager, has charge of the new house. Norwood has a population of 25,000 and a thickly populated adjacent territory to draw from, and the success of the enterprise is assured. The Plaza is up-to-date in every respect, operating its own electric light plant, having a 58x22 ft. stage and is equipped with all modern appliances and conveniences. The handsome drop curtain was painted by Mr. Wm. Jerns of the city. Only high class vaudeville is being booked for this house by the Casino Circuit. The opening bill was of extraordinary merit and was presented before an appreciative audience.

Robinson & Earl (St. Bennis) Toronto.  
 Rutherford, Jim H., & Co. (Washington) Spokane; (Majestic) Seattle 17-22.  
 Raymond, Alice (Empire) Holloway, Eng., 17-22; (Empire) New Cross 24-29; (Empire) Stratford 31 Feb. 5; (Empire) Shepherd's Bush 7-12.  
 Reynolds & Donegan (Dominion) Winnipeg, Can.  
 Rivals, Three (Orpheum) Champaign, Ill., 10-12; (Lyric) Danville 13-15.  
 Raymond & Ellotte (Salem) Salem, Mass.  
 Bedford & Winchester (Temple) Rochester, N. Y.  
 Reed Bros. (Bijou) Dubuque, Ia.  
 Real Widow Brown (Shubert) Litcha, N. Y.  
 Reid, Gus (Bijou) Leeburg, Pa., 10-12; (Lyric) Mt. Pleasant 13-15.  
 Romola, Bob (Family) St. Marys, Pa., 10-12; (O. H.) Ridgeway 13-15.  
 Roche's, Maud, Monkeys (Orpheum) Oakland, Cal.  
 Rossard, The (Lyric) Parsons, Kans.; (Lyric) Muskogee, Okla., 17-22.  
 Rice, Andy (Orpheum) Brooklyn.  
 Roberts, R. A. (Plaza) N. Y. C.  
 Lafayette's Boys (Orpheum) Cincinnati.  
 Rice & Cohen (Orpheum) Cincinnati.  
 Roma, Rosa (Orpheum) Minneapolis.  
 Reiff Bros. & Clayton (Orpheum) Newark, O.  
 Renke, Floible (Exhibit) Circleville, O.  
 Rehm, Al. F. (Grand) Savannah, Ga.  
 Richmond, Laura (Circuit) Tacoma, Wash.  
 Rossiers, The (Polyteama Habana) Havana, Cuba, Jan. 16 Feb. 12.  
 Rutledge, Frank & Co. (Family) Bradock, Pa.; (Family) Uniontown 17-22.  
 Ratellers, The (Minnetoscope) Montreal 10-22.  
 Rose Sisters (Casino) Eldorado, Ill., 10-12; (Palace) Carterville 13-15.  
 Reeve & Guthrie (Majestic) Winterset, Ia., 10-12.  
 Reed, Josephine (Palace) London, Eng., Dec. 1 Jan. 31.  
 Sheiman's, W. S., Dogs: Dunont, N. J.  
 Smith, Chas. Cecil (Dominion) Tulsa, Okla.  
 Simms, Willard, & Co. (Bronx) N. Y. C.  
 Surrat, Valeska (Alhambra) N. Y. C.  
 Silvers (Hammerstein's) N. Y. C.  
 Svengala (Fulton) Brooklyn.  
 Sheehan, Joseph (Fulton) Brooklyn.  
 Silver & Mlle. Emerle (Pantages) Denver.  
 Stellings, The (Majestic) Denver.  
 Stevens, Edwin & Co. (Orpheum) Denver.  
 Sullivan, J. Francis, & Co. (Empress) Cincinnati.  
 Staley & Birbeck (Orpheum) Cincinnati.  
 Smith & Harris (Miles) Minneapolis.  
 Stacey & Craps (Brown's) Texarkana, Ark.  
 Stearns, Arthur (Gaiety) Indianapolis, Ind.; (Red Mill) Vincennes 17-22.  
 Stockwell, Miller & Stockwell (Colonial) Erie, Pa.  
 Stagpooles, Four (Colonial) Indianapolis, Ind.; (Orpheum) Cincinnati 17-22.  
 Sugimoto Japanese Troupe (Liberty) Phila.  
 Shelley Trio (Family) Lancaster, Pa.  
 Savoys, The (Orpheum) Mansfield, O.; (Orpheum) Lima 17-22.  
 Sensell Bros., Flying (Kenyon) Northside, Pittsburg, Pa.  
 Slosson, Pauline (Palace) Memphis, Tenn.  
 Seymour Studios (Auditorium) Cambridge, Md., 10-12; (Auditorium) Salisbury 13-15.  
 Sieglist Troupe (Indoor Circus) Buffalo, N. Y.; (Indoor Circus) Cleveland, 17-22.  
 Savage, S. E. (Niagara) Niagara Falls, N. Y., 10-12; (Comique) Buffalo 13-15; (Lyric) Jamestown 17-19; (Woodward) Warren, Pa., 20-22.  
 Silverlakes, The (O. H.) Newman, Ga.; (O. H.) Canton 17-22.  
 Seigowick, Fire (Electric) Mishawaka, Ind.; (Mabel) Chicago, Ill., 17-22.  
 Surazol & Razal (Orpheum) Evansville, Ind.; (Orpheum) Memphis, Tenn., 17-22.  
 Simon & Gardner (Proctor's 5th Ave.) N. Y. C.; (Colonial) N. Y. C., 17-22.  
 Stipps, Musical (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 17-22.  
 Snowden, Marie (Orpheum) Portsmouth, O.; (Fairland) Hinton, W. Va., 17-22.  
 Stoddard, Musical (Bijou) Bayonne, N. J.  
 Stanley & Chambers (New Murray) Richmond, Ind.; (Crystal) Anderson 17-22.  
 Standish, Misses (Majestic) Chicago.  
 Sully Family (Trent) Trenton, N. J.; (Keith's) Boston, Mass., 17-22.  
 Sale, Chick (Auditorium) Lynn, Mass.  
 Stoddard & Wallace (National) Spring Valley, Ill.  
 Sheppard, Bert, & Co. (Polly) Bridgeport, Conn.  
 Simon & Shields (Orpheum) Brooklyn; (Colonial) N. Y. C., 17-22.  
 Small, Sloane & Sheridan: Spokane; Seattle 17-22.  
 Sanford, Jere (Majestic) La Crosse, Wis.; (Littler's) Chicago, Ill., 17-22.  
 Sandberg & Lee (Orpheum) Seattle.  
 Scott, Agnes, & Co. (Majestic) Chicago.  
 Seibin & Grovini (Ideal) Victor, Colo.  
 Simms, Willard, & Co. (Alhambra) N. Y. C.  
 Smiths, Great Aerial (Polly) Worcester, Mass.  
 Smith & Arado (Main St.) Peoria, Ill.  
 Spissell Bros. & Co. (Colonial) N. Y. C.  
 Steger, Julius, & Co. (Orpheum) Seattle.  
 Sytz & Sytz (Family) Butte, Mont.  
 Seldons' Living Marble (Orpheum) Spokane, Wash.  
 Sampson & Sampson (Vendome) Childress, Tex., 10-12; (Beaud) Amarillo 13-15.  
 Smith & Ashcroft (O. H.) Pontiac, Mich.  
 Thomas, Toby (Winter Circus) Buffalo; (Winter Circus) Cleveland 17-22.  
 Thomas & Hamilton (Temple) Ft. Wayne, Ind.  
 Trolley Car Trio (Orpheum) Savannah, Ga., 17-22.  
 Toledo, Sydney (Orpheum) Alliance, O.; (Colonial) Erie, Pa., 17-22.  
 Torcat & Flor D'Aliza (Pantages) Seattle.  
 Tremaines, Musical (Bijou) Atlanta, Ga.  
 Thomas, Harry (Mission) Salt Lake City, U. S.  
 Toney & Norman (Orpheum) Portsmouth, Va.; (Bell) Newport News 17-22.  
 Tanner & Gilbert (Family) Williamsport, Pa.; (Trent) Trenton, N. J., 17-22.  
 Tuscony Troubadours (Orpheum) Sioux City, Ia.  
 Travato (Keith's) Providence; (Grand) Syracuse, N. Y., 17-22.  
 Thompson, W. H., & Co. (Orpheum) Salt Lake, U. S., 17-22.  
 Those Three Nifty Girls (Garrick) Flint, Mich.  
 Tinney, Frank (Orpheum) Ogden, U. S.  
 Truesdell, Howard, & Co. (Colonial) N. Y. C.; (Orpheum) Brooklyn 17-22.  
 Touquet & Sunshine Trio (Orpheum) Sioux City, Ia., 17-22.  
 Temple Quartette (Auditorium) Lynn, Mass.  
 Top of th' World (Polly) Springfield, Mass.

(Continued on page 34)

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### Films Reviewed

(Continued from page 17.)

can not be attained. Wearied with her futile efforts, she desires to exist no longer, and in a beautiful sleep, her spirit guarded by a band of winged messengers, passes into the great kingdom of eternal glory and perpetual happiness.

(Retair.)

**A WALL STREET CHANCE.**—The Hon. Claude Chivedu's deal in stocks turns out disastrously. His servant, John Bayler, who had been a secret speculator, gains an unexpected fortune, and a peculiar reversal of positions takes place when the Hon. Claude accepts an offer from his one-time employe to fulfil the berth of secretary to him. Mrs. Bayler, but a poor hand at the job, and John Bayler seeing a chance of uniting his daughter to his secretary for social reasons, retains him, and for financial reasons the Hon. Claude agrees to marry the girl. The dowry is about to be settled when Claude suddenly gets news that his shares have suddenly risen from waste-paper price to their former value of \$20 each, thus ending the Wall Street story of the rise and fall in "Goblin Goldmines."

(Carson)

**THE SALTED MINE.**—Richard Preston, possessing a little capital, decides to go west and invest it in gold mines. Here he falls into the hands of two soldiers of fortune. They salt a worthless piece of land with fine grain gold and succeed in selling it to Preston. After an hour's work, though, Preston realizes the scheme and finds that he has lost every dollar he had. Sally, a wail of the mining camp, who, some days previous, had been insulted by these two miners, has witnessed the entire operation. She appears and puts Preston wise to the fraud and urges him to go after the swindlers. Preston mounts a horse and rides to the shack of the miners just in time to see them go away. When Preston demands the return of his money one of the pair strikes him with the butt of a heavy revolver and then binds him. Sally, finding Preston, unbinds him, and together they follow the trail left by the miners. They overtake them among the foot hills and a fierce battle is waged. Of course, Preston and Sally are victorious, and secure the return of the money.

SELIG.

**A NEW DIVORCE CURE.**—Dolly, an Englishman with a title and empty pockets, crosses the happy matrimonial path of Mr. and Mrs. Henry Morland. He seeks to win the love of Mrs. Morland from her husband, as she is rich. Henry Morland unexpectedly arrives while his wife and Dolly are enjoying each other's society in Morland's home. The husband demands an explanation, and the wife's mother arriving at this juncture, has her daughter leave Morland. The next day Morland writes his wife that, while he loves her, he will place no obstacles in her way to freedom. Mother, daughter and Dolly are jubilant at these prospects and suggest Cafe Martin as a suitable place to celebrate the victory. But the husband has formulated his plans. Accompanied by a dashing, handsome woman, a female detective, he also goes to the cafe. The divorce cure is then effected and the wife realizes she still loves her husband. Reconciliation takes place. Dolly, when answering a summons, goes to the cafe and receives his just dues.

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**THE COURTSHIP OF MILES STANDISH.**—Miles Standish was a warrior bold, but faint-hearted when it came to wooing Priscilla. So he requests his young comrade, John Allen, to go to Priscilla with a bunch of Mayflowers as a token of his love. Allen speaks to the maiden of his friend's character, but the girl's heart is lost to Standish. The truth does not dawn on Allen until she whispers, "Why don't you speak for yourself, John?" Heart-torn between love and duty, Allen finally reveals the true state of affairs to Standish. The latter calls him a betrayer, and is about to plunge his sword through John's heart when he is interrupted by news of an Indian outbreak. During the battle Standish is wounded, but recovers. Eventually, after many hardships, he begins to think of Priscilla, more as a daughter than as one he would wed. So he goes to her home. He sees her in the arms of John Allen. Allen expects further rebuke but is mistaken when Standish takes the hands of the maid and the youth and joining them, smiles his approbation of two well met, well loved and well united.

BIOGRAPH.

**ALL ON ACCOUNT OF MILK.**—The household at Simpson Villa is taken sick and Miss Sophie, the young lady of the house, essays to do her work. Not far away from the villa a new building is being erected and Hero is the contractor. He dons overalls to oversee matters properly. One day, at noon time, he goes to get some milk at Simpson Villa and meets Sophie. They are smitten with each other. At all subsequent visits both make it a point to be garbed, he in overalls and she in the maid's apron. Finally Hero is compelled to leave and in his efforts to say good bye to Miss Sophie (the believing she is the maid), he gets tangled up with the real maid and her lover. But all is unwoven when Hero's mother and Sophie's maternal parent, both old-time friends, come upon the scene and establish the lovers' identity.

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**HER TERRIBLE ORDEAL.**—Jack Curtis, son of a real estate dealer, goes to his father's office ostensibly to help him pack his baggage for a journey on business but in reality to see Alice, his father's stenographer. When father has gone Jack makes love to Alice, but Alice rebuffs him off. During this scene they discover that Jack's father has dropped his pocketbook, and Jack hurries after him. While Jack is away a peddler enters and locks Alice in the large safe vault after snatching up her purse. When Jack returns he hears raps on the inside of the vault but he can not open it as he does not know the combination. Meanwhile his father has arrived at the railroad station, but finding he has left important papers behind does not take the train but goes to a nearby cafe. Jack frantically rushes to the station. A telegram is sent to the next station telling Mr. Curtis to return at once. A reply comes, "No. Mr. Curtis on train." While this is going on the father has returned to the office, procured his papers and is off to catch the next train. Jack

rushes back to the office and is told by the office boy that his father has just left. He hurries after him and overtakes him. They rush back and release Alice, none too soon.

IMP.

(Carl Laemmle.)

**BY RIGHT OF LOVE.**—An art student loves a pretty Italian waitress, but she tells him she is engaged to another. The artist joins the army and is wounded. He returns home. He receives a note from his cousin, in which she confesses her love, and asks permission to nurse him. Their association is about to ripen into marriage, when the waitress suddenly appears on the scene, announces she has not married, and eludes the artist. The cousin then withdraws.

+

**THE TIDE OF FORTUNE.**—The black sheep of the family, the son of a rich banker, coming home one morning, after a night of it, encounters burglars. In the scuffle that follows they escape, and when the family, attracted by the noise, comes up, they accuse the black sheep, as all circumstances point to his guilt. He is ordered from the house forever. In the course of years, however, the father's fortune turns. He is now poor, and has been evicted from his home. The black sheep's one brother, who seemed to be so loving towards his father and sisters, turns against them. Meanwhile the fortunes of the black sheep have also turned. But he is rich. He has sold his claim in the West and is coming home. When he reaches what was once his father's house he is surprised to find a new tenant. Very unhappy he begins to walk towards another section of the city, when a little girl selling papers accosts him. It's his own sister. The boy meets his other sister, prepares a new home for his father, and conspires with his sisters to have the family evicted, only to bring them to a new home, where the father learns for the first time of the happy return of his son.

ESSAY.

**WON BY A HOLD UP.**—Bill Smith, a cow-puncher, is in love with Nell Parsons, daughter of Jim Parsons, a gruff old rancher. Bill was Nell as far as she is concerned, but he must first ask father. When Bill broaches the subject to the old man the latter kicks him off the premises. All subsequent meetings are frustrated. Finally Bill decides to enlist the aid of two inseparable comrades, have them usk themselves, waylay the old gentleman on his way to town, and after giving him a good scare, Bill will jump up and rescue him. The scheme works. Dad is won over, and agrees to the marriage, notwithstanding the fact that the two cow-punchers, unwittingly lay bare the secret to their success.

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**FLOWER PARADE AT PASADENA, CAL.**—The Flower Parade in Pasadena, an annual celebration, occurs each spring, and outrivals the world-famous Fete of the Flowers, at Nice, in France. The parade is a marvel of artistic beauty in the designs of the many beflowered floats.

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**THE CONFESSION.**—The Confession is a story of a brilliant young literary man, who, in self-defense, kills the guardian of his sweetheart. Brandon Sherman, the young man, is a phonograph enthusiast, and into this he breathes his confession that he killed a man in self-defense. His sister, suspicious of his reasons, by a ruse, obtains the phonograph record, and hears the confession. When he discovers the trick played on him he wildly rushes to the room, seizes the record and dashes it to the floor. Heart broken, he sinks back sobbing as his sweetheart enters, and a moment later, with his two dearest ones at his side, he falls back in his chair lifeless.

VITAGRAPH.

**CUPID AND THE MOTOR BOAT.**—An old fisherman and his pretty daughter are shown gathering in the nets. When they are gone, yachtsman arrives in a handsome motor yacht. A tough-looking sailor helps him land. The sailor is allowed to look through a pair of field glasses carried by the yachtsman. Meanwhile the fisherman and his daughter return, and the latter and the yachtsman cast admiring glances. The yachtsman suggests a short trip, and the delighted girl handles the steering wheel. A present of the field glasses is made to the girl by the yachtsman, and when the sailor, who loves the girl, learns this, he revenges her. She orders him away, and he leaves, vowing vengeance. The jealous sailor forms his plan, then invites the yachtsman to try his hand in managing his sail boat. While the yachtsman's back is turned, the sailor pushes him into the water. The girl sees this incident through her field glasses, and rushing to the motor boat, informs the engineer. They go to the yachtsman's rescue, and arrive just in time. Now the yachtsman's life belongs to the girl, and he has no trouble in winning his suit.

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**THE LIFE OF MOSES.**—Incidents in the life of Moses from the time of his adoption by Pharaoh's daughter until his return to Midian, when he demands the freedom of the Children of Israel, are shown in this picture.

+

**RICHIEUEN, OR THE CONSPIRACY.**—The opening scene takes place in the reception room of the chief executive of the French capital. Baradas, a conspirator, and Chevalier DeMauprat are rivals for the hand of Julie, the beautiful ward of Count Richieuen. DeMauprat wins Julie and is married, but shortly Julie is imprisoned in the King's palace on some pretext. In reality, the King is infatuated with her. Baradas, in league with the King, informs DeMauprat that Richieuen is responsible for the loss of his bride. DeMauprat swears to kill Richieuen, Julie, a prisoner in the royal palace, is terrified as the King enters, and makes love to her. The Queen enters and the King slinks away. The Queen aids Julie to escape. She reaches home and tells the Cardinal what has occurred. DeMauprat, masked, knocks at the door, and when the Cardinal confronts him, he informs the Cardinal that he has come to take his life. DeMauprat removes his mask. DeMauprat finds he has been deceived by Baradas, when he sees Julie, and he is determined to save the Cardinal from his enemies, who are without clamoring for admittance. Richieuen suggests that he feign death, and when the conspirators enter DeMauprat explains that he has strangled the Cardinal. Baradas and DeMauprat fight. The latter is arrested. In the final scene Julie enters and pleads for the life of her husband. The King refuses. Here the Cardinal totters in, seemingly very weak, hands a paper to the King, which unmasks Baradas as the arch conspirator. The King orders the arrest of Baradas and DeMauprat released.

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LATEST FILM RELEASES

BIOGRAPH.

Table listing film titles and their release dates for Biograph, including 'Two Women and a Man' and 'Sweet Revenge'.

EDISON MANUFACTURING COMPANY.

Table listing film titles and their release dates for Edison Manufacturing Company, including 'The Imp of the Bottle' and 'A Winter's Tale'.

Table listing film titles and their release dates for Essanay, including 'The Personal Conduct of Henry' and 'A Mislead Baby'.

EXCLUSIVE FILM CO.

Table listing film titles and their release dates for Exclusive Film Co., including 'A Romance of the South' and 'A Convict's Heroism'.

KALEM COMPANY.

Table listing film titles and their release dates for Kalem Company, including 'The Pale Face's Wiving' and 'The Governor's Daughter'.

LUBIN MANUFACTURING COMPANY.

Table listing film titles and their release dates for Lubin Manufacturing Company, including 'Children of the Sea' and 'Serrano's Revenge'.

Table listing film titles and their release dates, including 'Folled', 'When Women Win', and 'The Rubber Man'.

PATHE FRERES.

Table listing film titles and their release dates for Pathe Freres, including 'Spanish Marriage' and 'A Bunch of Lilies'.

Table listing film titles and their release dates, including 'The Smuggler's Game' and 'Alderman Krautz's Picnic'.

MELIEN.

Table listing film titles and their release dates for Melien, including 'Mrs. and Mr. Duff' and 'The Count's Wooing'.

Table listing film titles and their release dates, including 'Story of a Leg' and 'On a Racket'.

SELIG POLYSCOPE COMPANY.

Table listing film titles and their release dates for Selig Polyscope Company, including 'The Fisherman's Bride' and 'Up San Juan Hill'.

Table listing film titles and their release dates, including 'The Tramp's Romance' and 'The Ugly Girl'.

WILLIS.

Table listing film titles and their release dates for Willis, including 'The Smuggler's Game' and 'Alderman Krautz's Picnic'.

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Sprague, Mrs. Helen
Steuber, Violet (Lan-caster)
Stanley, Miss Mandie
Stantonne, Lola
Star, Belle
Steiner, Manie
Sterling, Marie
Stewart, Miss Claudio
P.
Stewart Miss B.
Stubs, Miss Loretta
Stock, Alma
Stone, Mrs. Mand
Stonerock, Mrs. W.
Strahl, Mrs. Chas.
Sulliger, Mrs. Sadie
Swan, Irene
Swander, Margarette
Sweetser, Mrs. O. F.
Swetola, Mildred
Taylor, Boss
Teata, Lillian
Templeton, Virginia
Tenille, Jessie
Thelma
Thelma
Thomas, Miss Heitha
Thomas, Mrs. Julia
Thompson, Mrs. Lizzie
Thurston, Adelaide
Thoney, Miss Bertha
Thoney, Mrs. Lora
Thorn, Bertha
Townsend, Miss Sara
Travis, Belle
Turner, Dorothy
Turner, Daisy
Tuser, Mrs.
Valdare, Doree
Valero, Rosie



**ROUTES**

(Continued from page 35.)

**DRAMATIC**

Amsden Stock Co., Chas. G. Amsden, mgr.: Washington, Ind., 10-15; Mt. Vernon 17-22.

**A**s Told in the Hills (W. F. Mann's), Alex Story, mgr.: Wellsville, N. Y., 12; Westfield, Pa., 13; Coudersport 14; Port Allegheny 15; Emporium 17; Renovo 18.

Awakening of Helena Riehl, with Margaret Anglin, Louis Nethersole, mgr.: Pittsburg, Pa., 10-15; Cincinnati, O., 17-22.

**A**s the Sun Went Down, Arthur C. Alston, mgr.: Concordia, Kan., 12; Clay Center 13; Junction City 14; Beatrice, Neb., 15.

**A**llas Jimmy Valentine, Liebler & Co., mgrs.: Chicago, Dec. 27, indef.

**B**arrier, The, with Theodore Roberts, Klaw & Erlanger, mgrs.: N. Y. C., Jan. 10, indef.

**B**achelor's Baby, with Francis Wilson, Chas. Frohman, mgr.: N. Y. C., Dec. 27, indef.

**B**ayonne Stock Co., W. E. Nealand, mgr.: Bayonne, N. J., Dec. 6, indef.

**B**eck Theatre Stock Co., S. H. Friedlander, mgr.: Hollidaysburg, Wash., Dec. 6, indef.

**B**elasco & Stone Stock Co., Belasco & Stone, mgrs.: Los Angeles, indef.

**B**ijou Stock Co., David R. Bullington, mgr.: Pawtucket, R. I., Nov. 8, indef.

**B**ijou Stock Co., Savannah, Ga., Dec. 25, indef.

**B**ijou Theatre Stock Co., Corse Payton, mgr.: Brooklyn, Oct. 11, indef.

**B**ishop's Players, H. W. Bishop, mgr.: Oakland, Cal., indef.

**B**owdoin Square Theatre Stock Co., Jay Hunt, mgr.: Boston, indef.

**B**urbank Stock Co., Oliver Morosco, mgr.: Los Angeles, indef.

**B**ates, Blanche, See The Fighting Hope.

**B**ellew, Kyrie, See The Builder of Bridges.

**B**urke, Billie, See Love Watches.

**B**ig Jim, Girolini & Brown, mgrs.: Florence, Kan., 12; Holstead 13; Burlington 14; McPherson 15; Geneva 17; Salina 18; Solomon 19; Minneapolis 20; Helphos 21; Glasgow 22.

**B**rown, Kirk, J. T. Macaulay, mgr.: Lebanon, Pa., 10-15; Reading 17-22.

**B**roadway After Dark, A. H. Woods, mgr.: Cleveland, O., 10-15; Washington, D. C., 17-22.

**B**rand of a Thief, J. P. Eckhardt, mgr.: Chicago, Ill., 9-15; Louisville, Ky., 16-22.

**B**anker's Child, Harry Shannon, mgr.: Plymouth, Pa., 12; E. Stroudsburg 13; Bangor 14.

**B**evely (Eastern), A. G. Delamater, mgr.: Toledo, O., 9-12; Van Wert 13; Adrian, Mich., 14; Ann Arbor 15.

**B**evely (Western), A. G. Delamater, mgr.: Portland, Ore., 9-15; Astoria 17; Chehalis, Wash., 18; South Bend 19; Olympia 21; Hoquiam 22.

**B**rewster's Millions, Cohan & Harris, mgrs.: New York, Dec. 12; Fresno 13; San Jose 14; Stockton 15; San Francisco 16-22.

**B**achelor, The, with Chas. Cherry, The Shuberts, mgrs.: Minneapolis, Minn., 9-15.

**B**oyer, Nancy, Stock Co., Newark, O., 17-22.

**B**uilder of Bridges, with Kyrie Bellew, Chas. Frohman, mgr.: Cincinnati, O., 10-15; St. Louis, Mo., 17-22.

**B**randon Entertainers, Germantown, Md., 11-12.

**B**en Hur, Klaw & Erlanger, mgrs.: Wash., D. C., 10-15.

**B**rewster's Millions, C. H. Livingston, mgr.: Toledo, O., 12.

**B**attle, The, with Wilton Lackaye, Bay City, Mich., 18.

**B**lue Mouse, The Shuberts, mgrs.: Bay City, Mich., 20.

**B**anks & Morris Stock Co., Henderson, Ky., 10-15.

**C**ity, The, Sam S. & Lee Shubert, Inc., mgrs.: N. Y. C., Dec. 21, indef.

**C**ameo Kirby, with Dustin Farnum, Liebler & Co., mgrs.: N. Y. C., Dec. 20, indef.

**C**ommanding Officer, David Frohman, mgr.: N. Y. C., Dec. 27, indef.

**C**oncess & Edwards Stock Co., Wilmington, Dela., indef.

**C**olonial Stock Co., Harry H. Overton, mgr.: St. Louis, Dec. 25, indef.

**C**ornell, Harry, Stock Co., G. N. Crawford, mgr.: Rutie, Mont., Sept. 26, indef.

**C**raig Stock Co., John Craig, mgr.: Boston, Aug. 30, indef.

**C**rescent Stock Co., Percy Williams, mgr.: Brooklyn, Sept. 4, indef.

**C**rescent Stock Co., Frank Carpenter, mgr.: White Plains, N. Y., indef.

**C**riterion Stock Co., Klumt & Gazzolo, mgrs.: Chicago, Dec. 19, indef.

**C**ulhane's Comedians, Thos. H. Delavan, mgr.: Port Huron, Mich., indef.

**C**arter, Mrs. Leslie, See Vesta Herne.

**C**herry, Chas., See The Bachelor.

**C**offler, Wm., See Lucky Star.

**C**rane, Wm. H., See Father and the Boys.

**C**rosman, Henrietta, See Sham.

**C**ow-Puncher (W. F. Mann's), M. W. McGee, mgr.: Brownsville, Tenn., 12; Milan 13; Humboldt 14; Jackson 15; Corinth, Miss., 17; Booneville 18.

**C**arr Players, Wm. A. Carr, mgr.: Nashville, Tenn., 10-22.

**C**ash, Bureleigh, Co., Muncie, Ind., 3-15; Peru 17-22.

**C**heckers, Stair & Havlin, mgrs.: Knoxville, Tenn., 10-12; Lexington, Ky., 13; Winchester 14; Marysville 15; Hamilton, O., 16; Dayton 17-19; Columbus 20-22.

**C**andy Kid, Kilroy & Britton, mgrs.: Springfield, Ill., 9-12; Peoria 13-15; Chicago 16-22.

**C**reole Slave's Revenge, A. H. Woods, mgr.: Cincinnati, O., 9-15; St. Louis, Mo., 16-22.

**C**rawley, Constance, Manchester, N. H., 14.

Chorus Lady, with Rose Stahl, Henry B. Harris, mgr.: Richmond, Ind., 12; Hamilton, O., 13; Coudersville, Ind., 14; Muncie 15; Middletown 16; Anderson 17; New Castle 18; Marion 19; Kokomo 20; Logansport 21; Lafayette 22.

**C**onvict's Sweetheart, A. H. Woods, mgr.: St. Joseph, Mo., 9-12; Omaha, Neb., 13-15; Des Moines, Ia., 16-19; South Chicago, Ill., 20-22.

**C**hamplin Stock Co., Chas. K. Champlin, mgr.: Sunbury, Pa., 9-15; Hagerstown, Md., 16-22.

**C**lausman, The, Geo. H. Brennan, mgr.: Logansport, Ind., 12; Ft. Wayne 13; Waukegan, Ill., 14; LaCrosse, Wis., 15.

**C**hicago Stock Co., Chas. H. Rosskam, mgr.: Glens Falls, N. Y., 9-15; Troy 16-22.

**C**hauncey-Kelffer Co., Fred Chauncey, mgr.: Erie, Pa., 10-15.

**C**owboy and The Thief (Rowland & Clifford), Ed. W. Rowland, Jr., mgr.: Baltimore, Md., 10-15.

**C**all of the Wild, Bantz & Fowler, mgrs.: Akron, O., 10-12; Steubenville 13; Butler, Pa., 14; East Liverpool, O., 15.

**C**ounty Sheriff (Wee & Price's), Chas. H. Brooke, mgr.: Schuylerville, N. Y., 14; Scheenectady 15.

**C**limax, The, Jos. M. Weber, mgr.: Rutland, Vt., 12; Claremont, N. H., 13; Keene 14; Brattleboro, Vt., 15.

**C**limax, The, Jos. M. Weber, mgr.: Crawfordsville, Ind., 12; Terre Haute 13-15.

**C**limax, The, Jos. M. Weber, mgr.: Madison, Wis., 13; LaTrosse 14; Rochester, Minn., 15; Minneapolis 16-19; St. Paul 20-22.

**C**limax, The, Jos. M. Weber, mgr.: Opelousas, La., 12; Crowley 13; Lake Charles 14; Jennings 15.

**C**ircus Man, with Maclay Arbutick, Klaw & Erlanger, mgrs.: Lawrence, Mass., 12-13; Salem 14-15.

**C**utter Stock Co., Wallace R. Cutter, mgr.: Cumberland, Md., 10-15; Martinsburg, W. Va., 17-22.

**D**avis Stock Co., Harry Davis, mgr.: Pittsburg, Pa., Sept. 20, indef.

**D**'Ormond Fuller Co., John D'Ormond, mgr.: Kansas City, Mo., indef.

**D**oison, J. E., See The House Next Door.

**D**rew, John, See Inconstant George.

**D**odge, Sanford, R. S. Ford, mgr.: Tulsa, Okla., 15; Portersville 16; Hanford 18; Coalburg 19.

**D**avid Copperfield, Edward C. White, mgr.: Louisville, Ky., 9-15.

**D**etective Sparks, with Hattie Williams, Chas. Frohman, mgr.: Utica, N. Y., 12; Syracuse 13; Rochester 14-15; Youngstown, O., 17; Wheeling, W. Va., 18; Columbus, O., 19; Toledo 20; South Bend, Ind., 21; Grand Rapids, Mich., 22.

**D**eLacy, Leigh, Co., Monte Thompson, mgr.: Lowell, Mass., 10-15; Portland, Me., 17-22.

**D**awn of a To-Morrow, with Eleanor Robson, Liebler & Co., mgrs.: Phila., Pa., 10-15.

**D**aniel Boone on the Trail (Eastern), Chas. Teaff, mgr.: Sidney, O., 14; Piqua 15; Eaton 18; Hamilton 19; Springfield 21-22.

**D**aniel Boone on the Trail (Central), J. W. Clinton, mgr.: Bloomsburg, Pa., 14; Berwick 15; Pittsburg 17; Muncie 18; Lock Haven 19; Renovo 20; St. Marys 21; Johnsonburg 22.

**E**lite Stock Co., Navenport, Ia., indef.

**E**mpire Stock Co., Guy Woodward, mgr.: Dallas, Tex., indef.

**E**asiest Way, with Frances Starr, David Belasco, mgr.: Buffalo, N. Y., 10-12; Rochester 13; Albany 14-15; Brooklyn 17-22.

**E**ll and Jane Harry Green, mgr.: Stroudsburg, Neb., 12; David City 13; Genoa 14; Albion 15.

**E**ye Witness, Chicago, Ill., 9-15.

**E**ast Lynne, Lee Moses, mgr.: Platte, S. D., 11-12.

**F**ire of Fate, Chas. Frohman, mgr.: N. Y. C., Dec. 28, indef.

**F**orbes Stock Co., Brooklyn, Aug. 28, indef.

**F**orepaugh Stock Co., Cincinnati, Sept. 3, indef.

**F**orepaugh Stock Co., Indianapolis, Sept. 6, indef.

**F**ortune Hunters, Cohan & Harris, mgrs.: N. Y. C., Sept. 4, indef.

**F**ortune Hunter, Cohan & Harris, mgrs.: Chicago, Dec. 26, indef.

**F**ourth Estate, Liebler & Co., mgrs.: Chicago Dec. 27.

**F**raway Stock Co., T. Daniel Frawley, mgr.: Winnipeg, Can., Nov. 29, indef.

**F**rench Stock Co., Montreal, Sept. 6, indef.

**F**riend Player, Arthur S. Friend, mgr.: Milwaukee, Aug. 23, indef.

**F**ulton Stock Co., J. R. Fulton, mgr.: Ft. Smith, Ark., indef.

**F**arnum, Dustin, See Cameo Kirby.

**F**erguson, Elsie, See Such a Little Queen.

**F**iske, Mrs., See Salvation Nell.

**F**ighting Parson (W. F. Mann's), E. R. Hank, mgr.: DeWitt, Neb., 12; Pawnee City 13; Wynmore 14; Sabetha, Kan., 15; Atchison 16; Valley Falls 17; Holton 18.

**F**aust (White's) Olga Verne White, mgr.: Downs, Kan., 14; Mankato 15; Norton 17; Oherlin 18; Goodland 19; Colby 20; Hill City 21; Lincoln 22.

**F**ighting Hope, with Blanche Bates, David Belasco, mgr.: St. Louis, Mo., 10-15; Cincinnati, O., 17-22.

**F**ixian, Max, John Cort, mgr.: Portland, Ore., 9-12; Salem 13; Eugene 14; Medford 15; Red Bluff, Cal., 17; Chico 18; Marysville 19; Oakland 20-22.

**F**ather and the Boys, with Wm. H. Crane, Chas. Frohman, mgr.: San Francisco, Cal., 10-22.

**F**armer's Daughter, Ed. Anderson, mgr.: Waterville, Kan., 12; Clifton 13; Scandia 14; Holleville 15.

**F**uller, Lole, Meriden, Conn., 12; Bridgeport 13.

**F**irst Night, with Lillian Russell, Joe. Brooks, mgr.: Atlanta, Ga., 12-13; Macon 14; Columbus 15.

**F**erman Stock Co., M. Schmidt, mgr.: Cincinnati, O., Oct. 4, indef.

**F**erman Stock Co., Milwaukee, Sept. 19, indef.

**F**erman Stock Co., Max Haulsch, mgr.: Phila., Sept. 18, indef.

**F**erman Stock Co., M. Welo, mgr.: St. Louis, Oct. 3, indef.

**F**lass, Jos. D., Stock Co.: Jacksonville, Fla., Dec. 19, indef.

**F**lood Stock Co., Salt Lake City, Utah, indef.

**F**lood Stock Co., Rowe & Kelly, mgrs.: Winnipeg, Can., indef.

**F**low Stock Co., Wm. Grew, mgr.: St. Joseph, Mo., Dec. 9, indef.

**F**lood, Bertha, See The Return of Eve.

**F**lood, Grace, See Woman's Way.

**F**lood, Oscar, in A Prince of His Race: Millbraham, Calif., 13; Big Springs 14; Chico 15; Strawn 16; Thurston 17; Weatherford 19.

**F**raustark (Eastern) Baker & Castle, mgrs.: Rochester, N. Y., 10-12; Syracuse 13-15; Buffalo 17-22.

**F**raustark (Central), Baker & Castle, mgrs.: Vermillion, S. D., 12; Norfolk, Neb., 13; Columbus 14; Council Bluffs, Ia., 15; Cedar Clinton, Ia., 16; Moline, Ill., 20; Davenport, Ia., 21; Iowa City 22.

**F**rappe 16; Dubuque 17; Galena, Ill., 18; Graustark (Southern), Baker & Castle, mgrs.: Lebanon, Ky., 12; Harrodsburg 13; Paris 14; Lexington 15; Winchester 17; Richmond 18; Corbin 19; Middleboro 20; Knoxville, Tenn., 21-22.

**F**rimore, Barney, Havlin & Nicolai, mgrs.: Steubenville, O., 12; Wheeling, W. Va., 13-15; Rochester, N. Y., 17-19; Syracuse 20-22.

**F**rogger of the West, A. H. Woods, mgr.: Boston, Mass., 10-15; Montreal, Can., 17-22.

**G**irl of the Golden West, David Belasco, mgr.: Birmingham, Ala., 12; Selma 13; Meridian, Miss., 14; Hattiesburg 15; Mobile, Ala., 17; Montgomery 18; Atlanta, Ga., 19-20; Athens 21; Greenville, S. C., 22.

**G**irl and the Stampede, Victor E. Lambert, mgr.: Quenemo, Kan., 12; Lyndon 13; Scranton 14.

**G**irl from Chilli, Geo. W. Herbert, mgr.: Tennessee, Ga., 12; Millersville 13; Forsyth 14; Griffin 15; Madison 17; Athens 18.

**G**irl and the Detective, Chas. E. Blaney Am. Co. mgrs.: St. Paul, Minn., 9-15; Minneapolis 16-22.

**G**irl of Eagle Ranch, Kelly & Brennan, mgrs.: Cabool, Mo., 12; Mt. Grove 13; Clark 15; Monett 17; Seneca 18; Chelsea, Okla., 19; Pryor 20; Claremore 21; Sapulpa 22.

**G**entleman from Mississippi, Brady & Grismer, mgrs.: St. Louis, Mo., 9-15; Louisville, Ky., 17-22.

**G**entleman from Mississippi, Brady & Grismer, mgrs.: Bristol, Tenn., 12; Bluefield, W. Va., 13; Roanoke, Va., 14; Staunton 15; Charlottesville 17; Richmond 18-19; Petersburg 20; Norfolk 21-22.

**G**entleman from Mississippi, Brady & Grismer, mgrs.: Phila., 3-15.

**G**irl from Rector's, A. H. Woods, mgr.: Manchester, N. H., 15.

**G**irl from Rector's, A. H. Woods, mgr.: Memphis, Tenn., 10-12; Nashville 13; Chattanooga 14; Knoxville 15; Atlanta, Ga., 17-18; Birmingham, Ala., 19; Montgomery 20; Pensacola, Fla., 21; Mobile, Ala., 22.

**G**irl from Rector's, A. H. Woods, mgr.: Brooklyn, 10-15.

**G**rayce, Helen, Co., N. Appell, mgr.: Amsterdams, N. Y., 10-15; Newburg 17-22.

**G**irl of the Mountains, O. E. Wee, mgr.: Fulton, Pa., 12; Parkersburg, W. Va., 13; Morgantown 14; Clarksburg 15.

**G**o-Down-Go-Mohawk, Theller & Crowley, mgrs.: Fall River, Mass., 10-12; Brockton 13; Phila., Pa., 17-22.

**G**reat Divide, No. 1, Henry Miller Co., mgrs.: Phila., 10-15; Trenton, N. J., 18; Red Bank 19; Paterson 20-22.

**G**oing South, The Shuberts, mgrs.: Boston 10-15.

**G**reat Divide No. 2, Henry Miller Co., mgrs.: Tombstone, Ariz., 13; Tucson 14; Mesa 15; Jerome 17; Prescott 18; Phoenix 19; Yuma 20; Riverside, Cal., 21; San Diego 22.

**H**all's Associate Players, E. J. Hall, mgr.: Wheeling, W. Va., indef.

**H**all, Don C., in repertoire: Cincinnati, O., Dec. 5 Feb. 5.

**H**erbert Stock Co., Geo. W. Herbert, mgr.: Jacksonville, Fla., Nov. 1, indef.

**H**olden Stock Co., H. M. Holden, mgr.: Cincinnati, Sept. 5, indef.

**H**untington Wright, Stock Co.: Terre Haute, Ind., Sept. 26, indef.

**H**ackett, James K., See Samson.

**H**illard, Robert, See A Fool There Was.

**H**odge, Wm., See The Man From Home.

**H**ons Hanson Co., L. Hols, mgr.: Bartlesville, Okla., 15; Pawhuska 17; Cleveland 18; Stillwater 19; Perkins 20; Chandler 21; Prague 22.

**H**er Dark Marriage Morn (W. F. Mann's), Thos. W. Keeney, mgr.: Kent, O., 12; Akron 13-15; Millersburg 17; Coshocton 18; Newcomerstown 19.

**H**illman's Ideal Stock Co., F. P. Hillman, mgr.: Summerfield, Kan., 13-15.

**H**arvey Stock Co. (Northern), J. S. Garalde, mgr.: Kankakee, Ill., Jan. 19, indef.

**H**arvey Stock Co. (Southern), L. A. Emmert, mgr.: Shelbyville, Ind., 10-15.

**H**iggins, David E. D. Stair, mgr.: Buffalo, N. Y., 10-15; Toronto, Can., 17-22.

**H**ammond Stock Co., Wm. Hammond, mgr.: Hopedale, N. Y., 10-15.

**H**ickman-Bonser Stock Co., Harry G. Lihon, mgr.: Reddt, Wb., 10-15; Freeport, Ill., 17-22.

**H**ild's Theatre Party, J. Russ Smith, mgr.: Kalamazoo, Mich., 10-15; Battle Creek 17-22.

**H**anford, Charles H., F. Lawrence Walker, mgr.: 11 Paso, Tex., 11-12; Riverside, Cal., 17; San Diego 18; San Bernardino 19; Pomona 20; Ventura 21; Santa Barbara 22.

**H**ickman-Bonser Stock Co., W. A. White, mgr.: Oklawaha, Ia., 10-15; Knoxville 17-19.

**H**ayward, Grace, Co., Geo. M. Gatta, mgr.: Aurora, Ill., 10-15.

**H**ouse Next Door, with J. E. Dotson, Cohan & Harris, mgrs.: Brooklyn, N. Y., 10-15.

**H**ouse of a Thousand Candles (A. Rowland & Gaskell, mgrs.: Hastings, Minn., 12; Owatonna 13; Mankato 14; Fairmont 15; Charles City, Ia., 17; Desorah 18; Waterloo 19; Iowa Falls 20; Webster City 21; Sioux City 22.

**H**ouse of a Thousand Candles (B), Rowland & Gaskell, mgrs.: Marshall, Tex., 12; Texarkana 13; Clarksville 14; Paris 15; Bonham 17; Durant, Okla., 18; Ardmore 19; Sherman, Tex., 20; McKinney 21; Greenville 22.

**H**arvest Moon, Chas. Frohman, mgr.: Hartford, Conn., 12; Springfield, Mass., 13-14; New Haven, Conn., 15.

**H**ortiz, J. E., J. O'Brien, mgr.: Phila., 10-15.

**H**enry Family Theatre Co., C. W. Henry, mgr.: Port Henry, N. Y., 10-12; Alhambra 13-15.

**H**immelreich's Imperial Stock Co., L. A. Earle, mgr.: Battle Creek, Mich., 9-15.

**H**endricks, Ben, Boulder, Col., 13.

**H**ockett, Norman, champaign, Ill., 12.

**H**orizon Players, St. Louis, Oct. 17, indef.

**H**udson Stock Co.: South Bend, Ind., indef.

**I**rving, Lawrence & Mabel Harkney, Sam S. & Lee Shubert, Inc., mgrs.: N. Y. C., Jan. 3, indef.

**I**rving Place Stock Co., Burgarth & Stein, mgrs.: N. Y. C., Oct. 1, indef.

**I**n Matrimony a Failure, David Belasco, mgr.: N. Y. C., Aug. 24 Jan. 29.

**I**n Wyoming, H. E. Pierce & Co., mgrs.: Lovelock, Nev., 12; Winnemucca 13; Eiko 14; Brigham, Utah, 15; Bingham Canyon 16; Grand Junction, Col., 18; Aspen 19; Glenwood Springs 20; Leadville 21.

**I**n the Bishop's Carriage, Baker & Castle, mgrs.: Trenton, N. J., 11-12; Pottstown, Pa., 13; Reading 14; Pottsville 15; Phila., 17-22.

**I**srael, Chas. Frohman, mgr.: Philadelphia, 10-15; Boston 17-22.

**I**nconstant George, with John Drew, Chas. Frohman, mgr.: Boston, Mass., 3-15; Bangor, Me., 17; Lewiston 18; Portland 19; Salem, Mass., 20; Lowell 21; Worcester 22.

**I**n Old Kentucky, A. W. Dingwall, mgr.: Chicago 22.

**J**ordan Stock Co., H. H. Whittier, mgr.: Lorain, O., Dec. 13, indef.

**J**ust a Woman's Way (B), Oliver Labadie, mgr.: Washington, Ia., 15; Muscatine 18; Alledo, Ill., 18; Abolis 19; Cambridge 20; Wyoming 21; Galveston 22.

**J**ames Louis, Branch O'Brien, mgr.: San Diego, Cal., 12-13; Santa Ana 14; Riverside 15; Oxnard 16; Ventura 18; Santa Barbara 19; Los Angeles 20-22.

**J**ust a Wife with Charlotte Walker, David Belasco, mgr.: Cleveland, O., 17-22.

**J**effersons, Thos., Norristown, Pa., 14.

**J**eth Stock Co., James E. Moore, mgr.: Portland, Me., April 19, indef.

**J**eth Stock Co.: Cleveland, Dec. 13, indef.

**J**ennings, Alice, Associate Players, W. A. Partridge, Col. Wm. Kennedy, mgr.: Gettysburg, Pa., Dec. 29, indef.

**J**ing Charles, Stock Co.: San Diego, Cal., Sept. 27, indef.

**K**idnaped for a Million (Eastern), E. H. Perry, mgr.: Hebride, Ia., 12; Wayland 13; Winona 14; Stronghurst, Ill., 15; Carthage 17; Alton 18; Cairo 21.

**K**ing of Burgundy, A. H. Woods, mgr.: Holyoke, Mass., 10-12; Springfield 13-15.

**K**och, Hugo B., Rowland & Gaskell, mgrs.: Hastings, Minn., 12; Owatonna 13; Mankato 14; Fairmont 15; Charles City, Ia., 17; Desorah 18; Waterloo 19; Iowa Falls 20; Webster City 21; Sioux City 22.

**K**oyes Sisters Stock Co.: Lima, O., 10-15; Norwalk 17-22.

**K**elly Stock Co., Cato S. Kelly, mgr.: Alexandria, Ind., 10-15; Greensburg 17-22.

**L**ackaye, Wilton, See The Battle.

**L**ordmor, Wright, See The Shepherd King.

**L**awrence Stock Co., D. S. Lawrence, mgr.: Seattle, Sept. 5, indef.

**L**ily, The, David Belasco, mgr.: N. Y. C., Dec. 23, indef.

**L**ittle Brother of the Rich, Liebler & Co., mgrs.: N. Y. C., Dec. 27, indef.

**L**obby Man, with Cyril Scott, Sam S. & Lee Shubert, Inc., mgrs.: N. Y. C., Dec. 6, indef.

**L**yle Stock Co., C. E. Kesantek, mgr.: Columbus, S. C., 10, indef.

**L**yle Stock Co.: Lincoln, Neb., indef.

**L**yle, Bert, Stock Co.: Rochester, N. Y., June 14, indef.

**L**atimore Leigh Stock Co., Earnest Latimore, mgr.: Alton, Ill., 3-15.

**L**ong Stock Co., Frank E. Long, mgr.: Ferguson Falls, Minn., 10-15; Wapetown, N. D., 17-22.

**L**ens Divers (Coast), Barton & Wiswell, mgrs.: Las Vegas, N. M., 12; Dawson 13; Raton 14; Colorado Springs, Col., 15.

**L**ena Divers, Norristown, Pa., 15.

**L**ucky Star, with Wm. Collier, Chas. Frohman, mgr.: Phila., 3-15; Pittsburg 17-22.

**L**ion and the Mouse (A), Henry B. Harris, mgr.: Minneapolis, Minn., 10-15.

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Love Watches, with Billie Burke, Chas. Frohman, mgr.: Cleveland, O., 10-15; Atlantic City, N. J., 20-23.

Love and the Mouse (D). Henry H. Harris, mgr.: Harper, Kan., 12; Kingman 13; Stafford 14; Larned 15; Dodge City 17; Lajuela, Cal., 18; Rocky Ford 19; Trinidad 20; Raton, N. M., 21; Las Vegas 22.

Lully and the Prince, Frank Holland, mgr.: Merrill, Wis., 12; Rhineland 13; Ironwood 14; Ashland 15.

Lost Trail: Hay City, Mich., 13.

Lawrence, Wm., in Uncle Dave Holeomb: Bend, Ore., 13; Hillsdale, Mich., 14; Lansing 15; Grand Rapids 16-19; Toledo, O., 20-22.

Mann, Louie: See The Man Who Stood Still.

McCoyst Stock Co.: Owosso, Mich., Jan. 3 Feb. 12.

Madame X., Henry W. Savage, mgr.: Chicago, Sept. 10-Jan. 20.

Man from Home, with Wm. Hodge Liebler & Co., mgrs.: Boston, Jan. 3, indef.

Marka Bros.' Co., R. W. Marka, mgr.: Ottawa, Can., indef.

Martin Stock Co., Geo. E. Cochran, mgr.: Kansas City, Kan., indef.

Marvin Stock Co., Chas. R. Marvin, mgr.: Chicago, Aug. 30, indef.

Mersey Stock Co., M. E. Robbins, mgr.: Waterbury, Conn., 25, indef.

Married in haste (W. F. Mann's), Edwin Percival, mgr.: Salem, O., 12; Rochester, Pa., 17; Ellwood City 18.

Meadowbrook Farm (W. F. Mann's), J. W. Carson, mgr.: Palatka, Fla., 12; St. Augustine 13-14; Jacksonville 15; Fernandina 17; Brunswick, Ga., 18.

Marka, Tom, Co., Richard Colby, mgr.: Stratford, Conn., 10-15; Brantford 17-22.

Maher, Phil, Stock Co., Leslie E. Smith, mgr.: North Adams, Mass., 10-15; Pittsfield 17-22; Macauley, Wm.: Vinita, Okla., 12; Muskogee 13; McAlester 14; Durant 15; Sulphur Springs, Tex., 17; Greenville 18; Rains 20; Waxahatchee 21; Cherokee 22.

Mersey Stock Co. (Western), F. A. Murphy, mgr.: Muskogee, Okla., 10-15; Wichita Falls, Tex., 17-22.

Man on the Box (Eastern), Trousdale Bros., mgrs.: Diney, Ill., 12; Ellingham 13; Vandalia 14.

Man on the Box (Central), Trousdale Bros., mgrs.: Springfield, Mo., 12; Wilcox Springs 13; West Plains 14; Thayer 15; Walnut Ridge, Ark., 17; Pergandah 18; Jonesboro 19; Carthageville, Mo., 20; Skidston 21; Poplar Bluff 22.

Music Master, with David Warfield, David Hasso, mgr.: Oakland, Cal., 10-12; San Jose 13; Stockton 14; Sacramento 15; Portland, Ore., 17-20; Tacoma, Wash., 21-22.

Murray Mackey Stock Co.: John J. Murray, mgr.: Troy, N. Y., 10-15; Schenectady 17-22.

Milred & Bonclere Co., Harry Bonclere, mgr.: Marshall, N. J., 12; Haverhill 13; Bridgeton 14; Pottstown, Pa., 15; Atlantic City, N. J., 17-19; Camden 20-22.

Miss Jolly, Henry W. Savage, mgr.: Syracuse, N. Y., 11-12; Rochester 13; Erie, Pa., 15; Toledo, O., 17-18; Dayton 19; Columbus 20-21; Santa Fe, Ind., 22.

My Partner's Girl, Chas. E. Blaney Am. Co., mgrs.: Chicago, Ill., 9-15; Detroit, Mich., 10-22.

My Boy Jack (Fred G. Conrad's), H. E. Nichols, mgr.: Hendricks, W. Va., 12; Piedmont 13; Keyser 14; Parsons 15; Elkins 17; Shenston 18; Scottsdale, Pa., 21; Star Junction 22.

Missouri Girl (Merle H. Norton's), Joe Rith, mgr.: Jackson, Tex., 12; Graham 14; Bowie 14; Henrietta 15; Vernon 17; Seymour 18; Haskell 19; Stamford 20; Aussen 21; Abilene 22.

Man of the Hour (Western), Prady & Grismer, mgrs.: Spokane, Wash., 9-15; Missoula, Mont., 17; Helena 18; Great Falls 19; Butte 20; Livingston 21; Billings 22.

Manteff, Robert (Repetiere), Wm. A. Brady, mgr.: Omaha, Neb., 10-12; Sioux City, Ia., 13; Cheyenne, Wyo., 15.

Maxwell Hill Stock Co., Jefferson Hill, mgr.: Laporte, Ind., 10-15.

Money and the Woman, Mittonthal Bros. Am. Co., Inc., mgrs.: Brooklyn, N. Y., 10-22.

Markie Herder Stock Co., Myrtle Herder Am. Co., Inc., mgrs.: Portsmouth, N. H., 17-22.

McDonald Stock Co.: Tilsburg, Ont., Can., 10-15.

Murphy, Tim: Kansas City, Mo., 13-15; Topeka, Kan., 18.

Marka Dramatic Co., Jos. Marka, mgr.: Lethbridge, Alta., Can., 10-15.

Man of the Hour (Southern), Brady & Grismer, mgrs.: Huntsville, Ala., 13; Nashville, Tenn., 14; Evansville, Ind., 15; Belleville, Ill., 19; Melting Pot, with Walker Whiteside, Liebler & Co., mgrs.: N. Y. C., 10-15.

Man Who Stood Still, with Louis Mann, Wm. A. Brady, mgr.: Milwaukee, Wis., 10-15.

National Stock Co.: Paul Casanova, mgr.: Montreal, indef.

Nell Stock Co., Edwin H. Nell, mgr.: Minneapolis, Sept. 20, indef.

New Theatre Stock Co., Lee Shubert, mgr.: N. Y. C., Nov. 8, indef.

North Bros' Stock Co.: El Paso, Tex., Oct. 3, indef.

North Bros' Stock Co.: Topeka, Kan., indef.

Notkersole, Olga: See The Writing On the Wall.

Noble Theatre Co.: Artesian, S. D., 13-15.

Oleoli, Chauncey: See Haggad Rollin.

Orphum Stock Co., Grant Laferty, mgr.: Philadelphia, Sept. 13, indef.

Out in Hisho, Hates & Shalov, mgrs.: Alliance, Ia., 12; Salem 13; Akron 14; Canton 15; Butler, Pa., 22.

Oita, Phil, Tomellans Laystons, Me., 10-12; Portland 13-14; Bangor 17-22.

Old Clothes Man, Gilson & Bradford, mgrs.: Holtan, Kan., 12; Emporia 13.

On Trial for His Life, A. H. Woods, mgr.: Camden, N. J., 10-12; Paterson 13-15; Brockton, N. Y., 17-22.

Orphum Stock Co., Edward Hade, mgr.: Ben Ton Harbor, Mich., 9-15; Elkhart, Ind., 17-22.

O'Hara, Elko, Al. McLane, mgr.: Cleveland, O., 10-15; Youngstown 17-19; Wheeling, W. Va., 20-22.

Old Homestead (Thomas Thompson's), Frank Thompson, mgr.: St. Catherine, Ont., Can., 12; Brantford 13; St. Thomas 14; London 15; Fort Huron, Mich., 17; Fillet 18; Ann Arbor 19; Grand Rapids 20; South Bend, Ind., 21; Madison, Wis., 22.

Owen, Wm. (Repetiere), C. R. Williams, mgr.: Halesburg, Ill., 12; Canton 13; Jacksonville 14-15; Decatur 17-18; Taylorville 19; Murphysboro 20; Carbondale 21; Cairo 22.

Os (Osam, A. H. Westfall, mgr.: Lafayette, Col., 12; Longmont 13; Boulder 14; Eldorado, Kan., 20; Newton 21.

Only Law, The, Bryant Am. Co., mgrs.: Dubuque, Ia., 12; Davant City 13; Waterloo 14; Cedar Rapids 15; Rock Island, Ill., 10; Burlington, Ia., 19.

Dalmer, Melba, Co., Tom Murray, mgr.: Houston, Tex., indef.

Earle Opera House Stock Co.: Erie, Pa., Jan. 3, indef.

Passing of the Third Floor Back, with Forbes Robertson, Sam S. & Lee Shubert, Inc., mgrs.: N. Y. C., Oct. 4, indef.

Payson Stock Co., E. S. Lawrence, mgr.: Toledo, O., Nov. 21, indef.

Payton, Corse, Stock Co.: Brooklyn, Aug. 16, indef.

Perich Gypzene Stock Co.: Tampa, Fla., indef.

Princess Stock Co., Chamberlain & Kindl, mgrs.: Davenport, Ia., indef.

Princess Stock Co., Frederlek Sullivan, mgr.: Dea Moines, Ia., Nov. 1, indef.

Partello Stock Co. (Eastern), H. J. Leland, mgr.: York, Pa., 10-15; Lancaster 17-22.

Paton, W. B., in The Blockhead, J. M. Stoull, mgr.: Ft. Worth, Tex., 15; Longview 17; Marshall 18; Natchitoches, La., 19; Alexandria 20; Baton Rouge 21.

Poyuter, Beulah, Co., J. L. Cummings, mgr.: Pittsburg, Pa., 9-15; Wheeling, W. Va., 17-19; Youngstown, O., 20-22.

Perkins, Chic, Frank G. King, mgr.: Rock Rapids, Ia., 12-13; Sioux Falls, S. D., 14-15; Montrose 16; Salem 17; Mitchell 18-19; Kimball 20; Chamberlain 21-22.

Pair of Country Kids (C. Jay Smith's Eastern), Ed. Katow, mgr.: Kipprata, Pa., 12; Mahelm 13; Coateville 14; Lancaster 15; Lebanon 17; Tower City 18; Likina 19; Tyrone 20; Gallitzin 21; Altoona 22.

Pair of Country Kids (C. J. Smith's Western), H. W. Link, mgr.: Gallatin, Mo., 13; Stanberry 14; Marysville 15; Redford, Ia., 18; Corning 19; Shanandoah 22.

Polly of the Circus (Eastern), Frederic Thompson, mgr.: Toronto, Can., 10-15; London 17; Hamilton 18-19; Niagara Falls, N. Y., 20; Jamestown 21; Erie, Pa., 22.

Polly of the Circus (Western), Frederic Thompson, mgr.: Oshkosh, Wis., 12; Manitowoc 13; Green Bay 14; Wausau 15; Chippewa Falls 15; Fargo, N. D., 18; Grand Forks 19; Winthrop, Can., 20-22.

Polly of the Circus (Southern), Frederic Thompson, mgr.: Paris, Tex., 12; Greenville 13; Sulphur Springs 14; McKinney 15; Sherman 17; Denison 18; Bonham 19; Galesville 20; Wichita Falls 21; Amarillo 22.

Pierre of the Plains, A. H. Woods, mgr.: Chicago, Ill., 9-15; Peoria 16-19; Springfield 20-21.

Paul in Full (Eastern), Wagenhals & Kemper, mgrs.: Tonawanda, N. Y., 12; Oswego 13; Cortland 14; Geneva 15; Solus 17; Palmyra 18; Lyons 19; Lockport 20; Warsaw 21; Olean 22.

Paul in Full (West), Wagenhals & Kemper, mgrs.: Ida, Kan., 12; Pittsburg 13; Neodesha 14; Coffeyville 15; Cherokee 17; Winfield 18; Arkansas City 19; Anthony 20; Hutchinson 21; Wichita 22.

Paul in Full (Western), Wagenhals & Kemper, mgrs.: Moberly, Mo., 12; Columbia 13; Sedalia 14; Jefferson City 15; Alton, Ill., 16; Quincy 17; Kosok, Ia., 18; Ft. Madison 19; Moonarth, Ill., 20; Galesburg 21; Rock Island 22.

Paul in Full (Atlantic), Wagenhals & Kemper, mgrs.: Hudson, N. C., 12; Danville, Va., 13; Greensboro, N. C., 14; Charlotte 15; Spartanburg, S. C., 17; Greenville 18; Columbia 19; Augusta, Ga., 20; Savannah 21; Charleston, S. C., 22.

Pries & Butler Co., Wm. G. Pries, mgr.: Danville, Pa., 10-15.

Prince Chap, Chas. Emerson Cook, mgr.: Wilson, N. C., 12; Rocky Mount 13; Raleigh 14; Graham 15.

Pickets, The Four, Willis Pickett, mgr.: Titusville, Fla., 10-12; Cocoa 13-15; Ft. Pierce 17-22.

Queen of the Secret Seven, A. H. Woods, mgr.: Louisville, Ky., 9-15; Akron, O., 17-19; Wheeling, W. Va., 20-22.

Roberts, Theodore: See The Barrier.

Robertson, Forbes: See The Passing of the Third Floor Back.

Robson, Eleanor: See The Dawn of a Tomorrow.

Rolison, Mary: See The Rejuvenation of Aunt Mary.

Russell, Lillian: See The First Night.

Rolison Stock Co.: Springfield, O., Nov. 22, indef.

Russell & Drew Stock Co., R. E. French, mgr.: Seattle, Sept. 5, indef.

Return of Eve, with Hertha Galland, Kansas City, Mo., 10-15; Denver, Col., 17-22.

Royal Slave (Clarence Bennett's), Geo. H. Rnhb, mgr.: Shenandoah, Ia., 12; Macedonia 13; Oakland 14; Harland 15; Council Bluffs 16; Manilla 17; Dunlap 18; Denison 19; Rockwell City 20; Lake City 21; Ida Grove 22.

Right of Way, Fred Block, mgr.: Dickinson, N. D., 12; Glendale, Mont., 13; Miles City 14; Billings 15; Butte 16-17; Missoula 18; Spokane, Wash., 19-20; North Yakima 21; Ellensburg 22.

Reno Stock Co.: Ft. Madison, Ia., 9-15.

Ragged Rollin, with Chaucery Oleoli, Augustus Pilon, mgr.: Wash., D. C., 10-15; Brooklyn, N. Y., 17-22.

Robecca of Sunnybrook Farm, Klaw & Erlanger, mgrs.: Boston, 3-15.

Rejuvenation of Aunt Mary, with May Robinson, L. S. Sims, mgr.: N. Y. C., 10-22.

Reutrow's Comedy Co.: Ft. Madison, Ia., 17-22.

Round Up, Klaw & Erlanger, mgrs.: Omaha, Neb., 10-12.

Scott, Cyril: See The Lottery Man.

Skinner, Otis: See Your Humble Servant.

Stahl, Rose: See The Chorus Lady.

Star, Frances: See The Eastest Way.

Seven Days, Wagenhals & Kemper Co., mgrs.: N. Y. C., Nov. 10, indef.

Seven Days, Wagenhals & Kemper Co., mgrs.: Chicago, Jan. 9, indef.

Simmers, Sylvia, Co.: Jacksonville, Fla., Jan. 1-20.

Servant in the House (Eastern), Henry Miller Co., mgrs.: Norfolk, Va., 10-12; Richmond 13-15; Wash., D. C., 17-22.

Servant in the House (Western), Henry Miller Co., mgrs.: Shonam, Tex., 12; Dallas 13-15; Bursiana 17; Waco 18; Temple 19; Taylor 20; Austin 21-22.

Sal, the Circus Gal, A. H. Woods, mgr.: Worcester, Mass., 10-15; Newark, N. J., 17-22.

Stan, Thomas E., A. H. Woods, mgr.: Providence, R. I., 10-15; Boston, Mass., 17-22.

St Elmo, Vaughn Glasser, mgr.: St. Louis, Mo., 9-15; Chicago, Ill., 10-22.

St. Elmo Vaughan Glasser, mgr.: Columbus, O., 17-19; Dayton 20-22.

Sticks Stock Co., J. W. Sights, mgr.: Hansboro, N. D., 10-12; St. John 13-15; Cando 17-22.

Spooner, Cecil, Co., Chas. E. Blaney Am. Co., mgrs.: Atlanta, Ga., 9-15; Birmingham, Ala., 16-22.

St. Hookins, with Rose Melville, J. R. Sill, mgr.: Seattle, Wash., 9-15; Portland, Ore., 16-22.

Such a Little Queen, with Elsie Ferguson, Henry H. Harris, mgr.: Brooklyn, N. Y., 10-15; Philadelphia, 17-20.

Shau, with Henrietta Crossman, Maurice Campbell, mgr.: Providence, R. I., 10-15; Brooklyn, N. Y., 17-22.

Samson, with James K. Hackett, Chas. Frohman, mgr.: Columbus, O., 11-12; Springfield 13; Toledo 14-15; Cleveland 17-22.

Salvation Nell, with Mrs. Fluke, Harrison Grey Fluke, mgrs.: Selma, Ala., 12; Montgomery 13; Atlanta, Ga., 14-15; Birmingham, Ala., 17; Macon, Ga., 18; Jacksonville, Fla., 19; Savannah, Ga., 20; Charleston, S. C., 21; Augusta, Ga., 22.

Shepherd King, with Wright Lorimer, Wm. A. Brady, mgr.: Los Angeles, Cal., 10-15; Santa Barbara 17-18; San Diego 19-21; San Bernardino 22-24.

Stewart, May, J. E. Cline, mgr.: LaGrange, Tex., 12.

Southern-Powers Stock Co., Geo. A. Powers, mgr.: Mt. Olive, Ill., 10-15.

St. Elmo, Chas. A. Leach, mgr.: Macon, Mo., 12; Brookfield 13; Chillicothe 14; Trinton 15. St. Elmo, Geo. W. Frankland, mgr.: Rochester, Minn., 12; Kasson 14; Owatonna 15; Winona 16.

Squaw Man, Liebler & Co., mgrs.: Indianapolis, Ind., 10-15.

Super Ranch, Chas. Danforth, mgr.: Green Spring, Pa., 12; Brunswick, Md., 13; Charleston, W. Va., 14.

Springtime, with Mabel Tallafiero, Frederic Thompson, mgr.: Newark, N. J., 10-15.

Tallafero, Mabel: See Springtime.

Tempest, Marie, in Penelope, Chas. Frohman, mgr.: N. Y. C., Dec. 13-Jan 22.

Trabner Stock Co., Al. Trabner, mgr.: San Antonio, Tex., Nov. 14, indef.

Treadwell-Whitney Stock Co.: Lansing, Mich., indef.

Trousdale Stock Co.: Cedar Rapids, Ia., Sept. 27, indef.

Taylor, Albert, Co., Henry Roquemore, mgr.: Port Lavaca, Tex., 12-13; Cuero 14-15; Hallettsville 17-18; Beeville 19-20; Corpus Christi 21-22.

Test, The, with Blanche Walsh, A. H. Woods, mgr.: Spokane, Wash., 13-15; Seattle 16-22.

Turner, Wm. H., Co., Chas. E. Blaney Am. Co., mgrs.: Wheeling, W. Va., 9-12; Youngstown, O., 13-15.

Thurston, Adelade, in Contrary Mary, Francis N. Hope, mgr.: Williamsport, Pa., 12; Scranton 13; Pottsville 14; Reading 15.

Thurston, Howard, Dudley McAdoo, mgr.: Co. Juba, O., 10-12; Dayton 13-15; Toledo 16-19; Grand Rapids, Mich., 20-22.

Tempest and Sunshine (W. F. Mann's Western), Richard Chapman, mgr.: Payson, Utah, 12; Springville 13; Price 14; Grand Junction, Col., 15; Montrose 17; Orony 18.

Tempest and Sunshine (W. F. Mann's Central), Howard Brandon, mgr.: Ottawa, Can., 10-12; Cornwall 13; Brockville 14; Kingston 15; Napawan 17; Belleville 18.

Tempest and Sunshine (W. F. Mann's Eastern), A. J. Woods, mgr.: Clarksburg, W. Va., 12; Morgantown 13; Shinnston 14; Fairmont 15; Manungton 17; Belleair, O., 18.

Tempest and Sunshine (W. F. Mann's Southern), Harry Baumster, mgr.: Jackson, Miss., 12; Durant 13; Lexington 14; Yazoo City 15; Clarksdale 17; Greenville 18; Indianola 19.

Third Degree (A), Henry H. Harris, mgr.: Buffalo, N. Y., 10-15; Rochester 17-19; Syracuse 20-22.

Third Degree (B), Henry H. Harris, mgr.: Duluth, Minn., 10-15; Hibbing 16; St. Cloud 17; Stillwater 18; Eau Claire, Wis., 19; Winona, Minn., 20; La Crosse, Wis., 21; Rochester, Minn., 22.

Third Degree (C), Henry H. Harris, mgr.: Cornhusk, N. Y., 12; Hornell 13; Olean 14; Bradford, Pa., 15; Warren 17; Jamestown, N. Y., 18; Erie, Pa., 19-20; Titusville 21; Meadville 22.

Travelling Salesman (A), Henry H. Harris, mgr.: Jersey City, N. J., 10-15; Baltimore, Md., 17-22.

Travelling Salesman (B), Henry H. Harris, mgr.: Wichita, Kan., 12; Emporia 13; Topeka 14-15; Kansas City, Mo., 16-22.

Travelling Salesman (C), Henry H. Harris, mgr.: New Castle, Pa., 12; Franklin 13; Oil City 14; Meadville 15; Titusville 17; Sharon 18; Greenville 19; Warren 20; Lisbon, O., 21; New Philadelphia 22.

Thief, The (Special), Chas. Frohman, mgr.: Rochester, N. Y., 11-12; Binghamton 13; Syracuse 14-15; Auburn 17; Elmira 18; Ithaca 19; Youngstown, O., 22.

Thief, The (Western), Chas. Frohman, mgr.: Red Wing, Minn., 12; LaCrosse, Wis., 13; Stevens Point 14; Merrill 15; Wausau 17; Menominee 18; Manitowoc 19; Appleton 20; Fond du Lac 21; Sheboygan 22.

Turner, Clara Co., Ira W. Jackson, mgr.: Bangor, Me., 10-15; Waterville 17-22.

Taylor Stock Co., H. W. Taylor, mgr.: Haverstraw, N. Y., 10-15; Kingston 17-22.

Three Weeks, Chicago, Ill., 10-15.

Uncle Tom's Cabin (Stetson's), Leon Waahborn, mgr.: Brockville, Ont., Can., 12; Ottawa 13-15; Ogdensburg, N. Y., 17; Carthage 18; Watertown 19; Oswego 20; Rome 21; Utica 22.

Uncle Zeke, Talmage Crawford, mgr.: Corning, Miss., 17.

Under Southern Skies, Harry Dool Parker, mgr.: Newark, N. J., 10-15; Phila., 17-22.

Uncle Josh Perkins, Frank Hall, mgr.: Nevada City, Cal., 12; Auburn 13; Placerville 14; Vacaville 15; Napa 16; Marysville 17; Oroville 18; Chico 19; Red Bluff 20; Corning 21; Calusa 22.

Uncle Tom's Cabin (Al. W. Martin's), Wm. Kilbie, mgr.: Braddock, Pa., 12; Latrobe 13; Johnstown 14; Altoona 15; Huntingdon 16; Harburg 18; Middletown, N. Y., 19; Carlisle, Pa., 20; Colesville 21; New York 22.

Van Dyke Stock Co.: Denver, Sept. 5, indef.

Van Dyke & Eaton Co., F. Mack, mgr.: Chicago, Nov. 20, indef.

Vinton, Myrtle Co., H. P. Bulmer, mgr.: Long Beach, Cal., 10-12; San Pedro 13-15; Pomona 17-19; Ontario 20-22.

Vesta, Berne, with Mrs. Leslie Carier, Anstia, Tex., 12; Galveston 13; Houston 14; San Antonio 15.

Virginian, The, J. H. Palsor, mgr.: Salt Lake City, Utah, 9-15; Ogden 17; Reno, Nev., 18; Sacramento, Cal., 20; Marysville 21; Woodland 22.

Via Wireless, Jules Murry, mgr.: Milwaukee, Wis., 10-15.

Walker, Charlotte: See Just a Wife.

Walsh, Blanche: See The Test.

Warfield, David: See The Music Master.

Whiteside, Walker: See The Melting Pot.

Williams, Hattie: See Detective Sparkes.

William, Francis: See The Bachelor's Baby.

Wagner Comedy Co., Ben R. Warner, mgr.: McGregor, Ia., indef.

Wolfe Stock Co., John A. Wolfe, mgr.: Welch, Ia., Kan., Sept. 20, indef.

Woodward Stock Co., O. D. Woodward, mgr.: Kansas City, Mo., Aug. 28, indef.

Wanted by the Police, Mittonthal Bros., Am. Co., Inc., mgrs.: St. Louis, Mo., 9-15; Kansas City 16-22.

Wilson, Al. H., Sidney R. Ellis, mgr.: Phila., 10-22.

Workingman's Wife, A. H. Woods, mgr.: Montreal, Can., 10-15.

Whyte Dramatic Co., Chas. P. Whyte, mgr.: Cherokee, Okla., 10-15; Clinton 17-22.

Whitire, Harry Dool Parker, mgr.: Salda, Cal., 12; Leadville 13; Grand Junction 14; Provo, Utah 15; Salt Lake City 16-22.

Writing On the Wall, with Olga Nethersole, Wallace Munro, mgr.: San Francisco, Cal., 10-22.

Writing Hour, The Shuberts, mgrs.: Rock Island, Ill., 15.

Wrights, The Wakefield, Kan., 14-15.

Warner, Henry B., Liebler & Co., mgrs.: Chicago, Ill., Nov. 28, indef.

White Squaw, John F. Sullivan, mgr.: Waverly, N. Y., 12; Circleville 13; Marion 14; Gallon 15; Sibley 17.

William, Chas., Chas. Frohman, mgr.: Norfolk, Va., 12; Atlantic City, N. J., 14-15; N. Y. C., 17 Feb. 5.

Whiteside-Strauss Stock Co., W. H. Strauss, mgr.: Plattsburg, N. Y., 10-15; Burlington, Vt., 17-22.

What Every Woman Knows, with Maude Adams, Chas. Frohman, mgr.: N. Y. C., 3-15; Meriden, Conn., 17; Springfield, Mass., 18-19; New Haven, Conn., 20; Hartford 21-22.

Wolf, The, Madison, Ind., 19.

Woman's Way, with Grace George, Wm. A. Brady, mgr.: Champaign, Ill., 14; Decatur, Ill., 15.

Yonder Stock Co., S. M. Yonder, mgr.: Richmond, Ind., indef.

Your Humble Servant, with Otis Skinner, Chas. Frohman, mgr.: N. Y. C., Jan. 3, indef.

Young Buffalo, Chas. E. Blaney Am. Co., mgrs.: Pittsburg, Pa., 10-15; Cincinnati, O., 17-22.

Zeke, the Country Boy, H. T. Gilck, mgr.: Clarksville, O., 13; Sabina 14; Williamsburg 15.

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THE MEDLEY MAN AND MAID IN BROWN.

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LATEST FILM RELEASES.

(Continued from page 33.)

URBAN-ECLIPSE. (George Kleine.)

Table listing film releases for December and January with titles and foot lengths.

VITAGRAPH COMPANY.

Table listing film releases for November and December for Vitagraph Company with titles and foot lengths.

IMP. (Carl Laemmle.)

Table listing film releases for November and December for IMP with titles and foot lengths.

PHOENIX.

Table listing film releases for November and December for Phoenix with titles and foot lengths.

FILM IMPORT AND TRADING CO.

Table listing film releases for November and December for Film Import and Trading Co. with titles and foot lengths.

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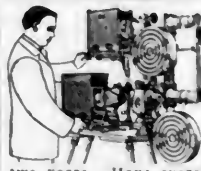
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Two "Imp" Releases a Week! Then Three! and Then Four!

Beginning in about a month, the "Imp" will release two reels per week. Both will come from our New York Studio. Later, when our Florida studio is ready, we will increase to three and then four releases per week. We are not doing this on speculation, but as the result of an insistent and irresistible demand on the part of Independent exhibitors and exchanges. We could start the two release plan this week, but we first want to be dead certain that every little detail is complete



to insure two weekly reels as perfect as the one a week we are now producing. So we allow ourselves about a month of margin in order to be able to start the double release without apologies or excuses. The "Imp" factory has established a record unparalleled in the history of moving pictures. Only a few weeks of age, it has put behind it all the amateurishness which other factories required months and years to eliminate. From the very inception of the "Imp" factory the demand for its product has been sensational. News of this success has flashed across the waters to Europe to such an extent that English, German, Russian and French moving picture agencies are clamoring for ex-

clusive control of "Imp" films in their own respective bailiwicks. Exhibitors in all parts of America, hitherto using licensed films because they feared the Independent kind would not satisfy their clientele, are now joining the Independent ranks hourly, absolutely safe in the knowledge that "Imp" films will fulfill the most exacting demands. The Independent exchanges have felt this sudden movement in their increased business and it has given them new energy and encouragement to wage war on their licensed competitors. All this is not an accident. It is not bone-headed luck. It is the result of employing the best stage directors, the best performers, the best camera men, the best factory workers; buying the finest equipment that the age has produced and spending money lavishly on productions. The "Imp" intends to put every cent it makes for months back into the business, adding, improving, growing, overcoming any and all obstacles until even its bitterest enemies acknowledge its supremacy just as its friends now do. If you are an exhibitor and want the benefit of this campaign, tell your exchange you want "Imp" films and don't let up until you get them!

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RELEASED MONDAY, JAN. 17--"THE TIDE OF FORTUNE"

This is in keeping with the magnificent improvement in "Imp" films and is exactly the sort of picture the exhibitors are crying for. It tells the story of the ups and downs of a rich family and proves that in some cases the blacksheep turns out to be the bell cow. Keep asking for this and other "Imp" films till you get them. Write for names of exchanges which are buying all the new releases.

Last week's release "THE WINNING PUNCH." This week's "BY RIGHT OF LOVE."



The Week in New York

(Continued from page 6.) OFF FOR EUROPE.

Merk L. Stone, one of the best-known amusement promoters in America, sails for Europe this week for an extended tour.

CONCERNING BEETHOVEN.

Rene Fauchois, the author of Beethoven, which is to be presented at the New Theatre, is not thirty years old.

Beethoven, a three-act drama written in verse, was his next effort. The conception of this play was somewhat novel.

The Green Room at the New Theatre is greatly appreciated by the company members. It is located just off the stage, on the ground floor.

MRS. FISKE TRIUMPHS.

Although Mrs. Fiske is a native of the South—she was born in New Orleans—she has rarely acted in that section of the country.

Entering the South at Nashville, Mrs. Fiske has acted Salvation Nell in Memphis, Little Rock and Hot Springs.

Salvation Nell has met with continuous success from one end of the country to the other since its first performance a year ago last autumn.

The Week in Chicago (Continued from page 7.) SAID AND SEEN IN CHICAGO.

Last week all the Chicago theatres underwent a double inspection, one made by the Electric and the other by the city's chief electrician.

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that the loop theatres were violating the city fire regulations, but after the investigation this was found not to be true.

Joseph C. Smith, who staged The Follies of 1907 and The Flirting Princess, now running at the LaSalle, will also stage the new show that is to come to the Princess.

Vera Michelena, formerly prima donna of The Soul Kiss, succeeded Miss Violet Dale last Saturday night in The Flirting Princess, now current at the LaSalle Theatre.

It is said that the act in which John Slavin is appearing in vaudeville is made up of parts from A Knight for a Day, in which he appeared at the Whitney Opera House.

Florence Baines' vaude, Miss Lanshire Limited, did not prove to be to Chicagoans' liking and consequently was withdrawn from the Fine Arts Theatre.

Last Friday week, players appearing in Chicago responded generously to the invitation to witness The Fortune Hunter, now current at the Olympic.

In account of the withdrawal from the road of Joseph Weber's burlesque, The Merry Widow and the Devil, the Auditorium, all last week, was dark.

Clas. A. Finkelow, last week, Wednesday, returned to his role in Miss Innocence, piece having been declared between him and Mr. Flo Ziegfeld.

Leonie Chan, who was formerly with the Princess Theatre Company, has returned to vaudeville and is doing a singing and dancing act.

A building which is said will contain a theatre, is planned at the corner of Sixty-third street and Kiplark avenue.

January 23 will find Margaret Anglin with us in The Awakening of Helena Richie at Power's Theatre.

It is said that the next attraction to come in at the Odonal will be The Love Cure.

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- 1 CHADRON—Population 3,000. Opera House; cap. 700. P. H. Nelson, mgr.
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- 1 DAVID CITY—Population 2,500. Opera House; cap. 650. T. R. Gilmore, mgr.
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- 1 FREMONT—Population 13,000. Larson; cap. 1,500. W. A. Lowery, mgr.
- 1 GENOA—Population 1,200. Opera House; cap. 350. A. M. Molln, mgr.
- 1 GORHAM—Population 832. Opera House; cap. 812. E. C. Swigert, mgr.
- 1 GUTHRIE—Population 2,500. New Opera House; cap. 1,000. Barnes & Wambach, mgrs.
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- 1 HILDEBETH—Population 750. Ramona; cap. 500. A. L. Beck, mgr.
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- 3 Seville; cap. 300. M. Moran, mgr.
- 1 KIMBALL—Population 500. Fraternal Hall; cap. 250. I. S. Walker, mgr.
- 1 LINCOLN—Population 50,000. Oliver; cap. 1,500. F. C. Zehrung, mgr.
- 2 Lyric; cap. 1,000. L. M. Gorman, mgr.
- 3 Orpheum; cap. 1,200. H. E. Billings, mgr.
- 1 LOUP CITY—Population 1,500. Opera House; cap. 400. T. L. Pilger, mgr.
- 1 MADISON—Population 2,200. Madison O. H.; cap. 600. Blakman & Hollow, mgr.
- 1 McCOOK—Population 5,000. Temple; cap. 1,000. L. W. McConnel, mgr.
- 3 Electric; cap. 300. Elly & Wilcox, mgrs.
- 3 Pastime; cap. 200. W. H. Harman, mgr.
- 1 NEBRASKA CITY—Population 10,000. Overland; cap. 850. Chas. Wolf, mgr.
- 1 NORFOLK—Population 7,000. Auditorium; cap. 980. E. F. Huse, mgr.
- 1 NORTH BEND—Population 1,200. Opera House; cap. 650. L. M. Kern, mgr.
- 1 NORTH PLATTE—Population 5,000. Keith's; cap. 650. C. H. Stamp, mgr.
- 3 Crystal; cap. 300. M. Westfall, mgr.
- 1 OHIOA—Population 400. Opera House; cap. 300. P. J. Gundermann, mgr.
- 1 OMAHA—Population 207,000. Woodward; cap. 1,178. E. L. Johnson, mgr.
- 1 Boyd; cap. 1,900. E. J. Monaghan, mgr.
- 2 Krug; cap. 1,503. Charles Breed, mgr.
- 3 Orpheum; cap. 2,400. Wm. P. Byrne, mgr.
- 1 ORD—Population 2,200. Opera House; cap. 600. J. A. Wentworth, mgr.
- 1 PAWNEE CITY—Population 2,500. New Opera House; cap. 750. H. C. Van Horn, mgr.
- 1 PONCA—Population 1,200. Opera House; cap. 400. G. L. Wood, mgr.
- 1 ST. PAUL—Population 1,600. Opera House; cap. 600. N. J. Paul, mgr.
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**NEVADA.**

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- 3 Bijou; cap. 1,000. Bert Howard, mgr.
- 3 Park; cap. 600. Doc Adams, mgr.
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- 1 CLINTON—Population 1,200. Music Hall; cap. 600. Geo. A. Hall, mgr.
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- 2 HOBOKEN—Population 75,000. Empire; cap. 1,200. A. M. Brueggeman, mgr.
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- 1 Krueger Auditorium; cap. 1,400. J. M. Lederer, mgr.
- 3 Proctor's. R. C. Stewart, mgr.
- 3 American. Geo. A. McBermitz, mgr.
- 3 Lyric Dream; cap. 300. Martin Singer, mgr.
- 3 Vreede. L. O. Mumford, mgr.
- 4 Milner's Empire; cap. 1,500. Leon Evans, mgr.
- 4 Waldamann's Opera House; cap. 1,200. Lee Ottolenger, mgr.
- 3 NEW BRUNSWICK—Population 25,000. Opera House; cap. 1,100. J. P. Hill, mgr.
- 1 PATERSON—Population 125,000. Lyceum; cap. 1,580. F. J. Gilbert, mgr.
- 3 Empire; cap. 1,400. A. M. Brueggeman, mgr.
- 1 Opera House; cap. 1,400. J. J. Goetschius, mgr.
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- 1 WASHINGTON—Population 4,000. Opera House; cap. 600. Robert Petty, mgr.

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(Continued next week.)

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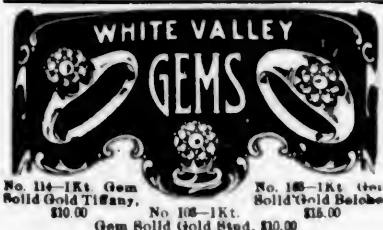
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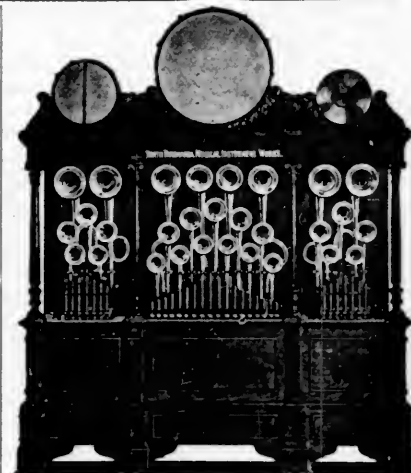
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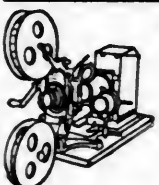
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# Conventions

**NOTICE.**—Only such dates as have not been published in this list before appear under the general heading, "CONVENTIONS." Back numbers containing previous instalments can always be obtained by addressing the publishers, if they are not to be had from newdealers.

Under the caption, "Corrections and Changes," errors will be enodated and changes indicated. Those who wish to collect copies of the Convention complete list are advised to preserve their copies of The Billboard from week to week.

### ALABAMA

Mobile—Alabama Pharmaceutical Assn. April 19. W. E. Blugiant, Tusculousa, Ala.

### CALIFORNIA

Riverside—California Bankers' Assn. May 12-14. R. M. Welch, care San Francisco Savings Fund, San Francisco, Cal.

### FLORIDA

Jacksonville—State Pharmaceutical Assn. June 15-16. J. H. Houghton, Palatka, Fla.  
Lakeland—State B. Y. P. U. Convention. June —. Rev. Geo. Hyman, Brooksville, Fla.

### GEORGIA

Savannah—Great Council of G. A. Imp. Order of Red Men. June 15-16. M. J. Daniel, Griffin, Ga.

Savannah—Georgia Federation of Labor. June 15-17. W. C. Pickett, Box 671, Atlanta, Ga.

### ILLINOIS

Springfield—Illinois State Undertakers' Assn. June —. H. M. Kilpatrick, Elmwood, Ill.

### KANSAS

Hutchinson—Kansas State Sportsmen's Assn. May 3-5. C. T. Rankin, 719 E. 4th ave., Hutchinson, Kan.

### MASSACHUSETTS

Boston—National Electric Medical Assn. June 25-July 1. Wm. P. Best, 2218 E. 10th st., Indianapolis, Ind.

Boston—O. O. F. Manchester Unity, Mass. District. May 11. Jas. W. Gregg, 34 School st., Boston, Mass.

### NEBRASKA

Lincoln—Nebraska Cement Users' Assn. Feb. 1-4. Peter Palmer, Oakland, Neb.

### NEW YORK

Troy—Hebekeh State Assembly. I. O. O. F. May —, 1910. Mrs. Marion E. Murray, 254 Clermont ave., Brooklyn, N. Y.

### PENNSYLVANIA

Philadelphia—American Academy of Political and Social Science. April 8-9. Carl Kelsey, Logan Hall, 367 Woodland ave., Philadelphia, Pa.

### TEXAS

Houston—National Dental Assn. Southern Branch. May 11-14. Carroll H. Frink, Suite 301-302 Masonic Temple, Jacksonville, Fla.

### UTAH

Eureka—Utah State Council K. of C. May 10. S. A. Meginnis, 422 Eccles Bldg., Ogden, Utah.

### VERMONT

Burlington—Grand Lodge of Vermont, New England order of Protection. April 26. H. A. Bartlett, St. Johnsbury, Vt.

### VIRGINIA

Richmond—American Pharmaceutical Assn. May 1.

### WASHINGTON

North Yakima—Hebekeh State Assembly. I. O. O. F. of Washington. June 8-10. Mrs. Nellie M. Knouff, Seattle, Wash.

### KANSAS CITY, MO.

**Fritzi Scheff, Tim Murphy and Others**  
Furnish Attractions.

This week, Fritzi Scheff in The Prima Donna, is at the Willis Wood for the first half. The house was practically sold out in advance, and at this writing, at each performance, S. R. O. only is available. Tim Murphy comes the last half of the week.

O. H. Buckley, business manager of the Willis Wood, is proving a genuine wonder. He is in the box office when occasion demands, is business manager, house manager, general overseer, in fact almost every position.

Ruth Maycliff, who was with Charles Cherry at the Shubert Theatre, last week, is a Kansas City girl, known here as Fern Krebill. In The Bachelor, she was very charming. The Bachelor was one of the most pleasing of comedies that has been seen here. Kansas City was completely won by Mr. Cherry's amusing and delicious interpretation of The Bachelor. Bertha Wallard, in The Return of Eve, is at the Shubert this week. The business for this engagement and that of Charles Cherry, last week was exceptionally good.

St. Elmo was at the Grand Opera House, week of January 2, and the usual capacity business had for this show.

School Days, with Harry Timberg, is making every one "attend" at the Grand Theatre, this week. With its tawny music and pretty girls, every one likes it.

Edith Hinkle, with Bowser, Hinkle and Company, in Superstition, at the Orpheum Theatre, last week, is a Kansas City girl. Miss Hinkle is a beautiful woman, and proved that she was a character actress. Miss Mary Norman, at the Orpheum, last week, gave Kansas City some splendid portrayals of types of woman.

Camille is being essayed this week by The Woodward Stock Company, at the Auditorium Theatre. Mary Hall, who by the way is a sure enough Kansas City girl, although the town is just finding this out, is splendid as Camille. Last week Miss Hall was Dorothy Vernon of Hadley Hall.

Comedy and tragedy combined to make a very acceptable melodrama of The Convict's Sweetheart, last week, at the Girls. This week, The Fatal Wedding, and business for both was and is capacity. J. K. Sherlock is still in the box office, and by his courtesy makes many friends for the house. Leroy S. Simons, the business manager, is much pleased with the way his end of the line is keeping up. Business is always good and generally capacity.

We have a new ten-cent vaudeville theatre, the Globe, located at the old Majestic Theatre, which has been completely remodeled and refurnished. Vaudeville and animated pictures are continuous from ten in the morning until 10:30 p. m. The house opened December 30, and business has been so encouraging that success is predicted.

Louis Robie's Kickerhookers are at the Gayety, this week. Kansas City as a chorus girl center, is coming rapidly to the front. Last week when the Al. Reese's Big Beauty Show was coming here the manager wired ahead to Manager Hodgeman that he wanted four chorus girls. Mr. Hodgeman immediately supplied the demand. Mr. Hodgeman says that this is nothing unusual. He has gotten many Kansas City girls postitious "on the road."

The Fay Foster Company is doing things for the Century, this week. We all know Miss Fay and welcome her and her company.

The Hippodrome is keeping up its pace. The vaudeville is good and constantly improving. Roller skating, dancing, etc., amuse the Hippodrome's patrons.

WILLIAM W. SHELLEY.

### SPOKANE, WASH.

**The Holiday Season Brought Many Good, Drawing Shows.**

The Christmas holidays brought good shows to Spokane. Max Fiquan, in Mary Jane's Pa, was thoroughly enjoyed at the Auditorium, three nights and Christmas matinee, to large audiences. Max Fiquan as Hiram Perkins, Miss Helen Lackey as Portia Perkins, and Miss Gretchen Hartman as Mary Jane are good characters, with a good supporting company.

George M. Cohau in The Yankee Prince, made one of the hits of the season, to three packed houses, 26-28. The part of Miss Josephine Cohau was taken by Miss Lila Rhodes, who dances well. The military drill was a feature, and the chorus was one of the largest seen here.

The Soul Kiss, with Mile. Pertina, whose dancing is charming, and the work of Ben Grinnell are features of the play. Fair houses.

The Beverly company closed a successful week's engagement at the Spokane, week of 20. House is dark this week, till 31. Jan. 1, the Johnson-Ketchel fight pictures; Jan. 2 and week, The Land of Nod.

Vilmos Westony, Hungarian pianist, is one of the big features of the bill at the Orpheum. Eight Golsa Girls, real Japanese dancing girls with beautiful settings; Brown, Harris, Brown, Claud and Fannie Usher in their playlet, Fagan's Decision; Veronica, Hurl and Falls, comedy numbers; Gil Brown, clever dancer; Cook and Stevens, No Check ee, No Wash-ee; and motion pictures conclude the bill.

Nerd, the diving beauty, is headliner at the Washington, and is heralded as the most brilliant aquatic artist in the world. Bessie Valdere and her pony cyclists are good. Alfred Jackson is a fair cartoonist. Miller and Mack are clever dancers. Roberts and Fulton are good in their sketch, Six in Service.

The Great Sycual, hypnotist, features a good bill at Pantages. Billy Halligan and Harry Ward create a big laugh with song and chatter. The Three Lyres are clever in their musical stunts. Eldon and Clifton, in His Awful Nightmare, and motion pictures.

Manager Charles W. York, of Spokane Theatre, announces that there will be a change in the policy of the house March 20. Baker and Hellig, of Portland, will install a first-class stock company in connection with Betasco, who will have a chain of stock houses in the large cities from here to San Francisco.

E. AXELSON.

### MINNEAPOLIS, MINN.

**The Mill City Had an Exceptionally Good Week.**

With the original New York cast and production, Charles Cherry in The Bachelor is winning the highest praise from Lyric patrons this week, and crowded houses prevail. The Yankee Girl, Herod, The Man from Home, The Chocolate Soldier, and many others of equal repute are to follow soon.

The Yankee Prince, with Geo. M. Cohau, is at the Metropolitan Opera House. The engagement closes January 12, when The Merry Widow fills in the balance of the week. January 16-19, The Cidney.

The Bijou Theatre has The Lion and the Mouse. Next week, The Girl and the Detective, to be followed at various dates by The Clansman, The Man of the Hour, The Squaw Man, School Days, and many others.

The Proflesome Lambs are at the Dewey (Western Wheel) this week, to crowded houses. The additional attraction is Battling Nelson. Next week, Dreamland Burlesques, with Dave Marlow.

At the Orpheum Theatre, Capt. Geo. Auger and Co., headline a bill including Mile. Planet, Aherns Troupe, Four Dancing Pugs, Melody Lane Girls, Rosa Roma, Mars-illies and the Kinetoscope.

A Minneapolis girl, Minnie Erickson Green, has just opened on the Orpheum Circuit at the Columbia Theatre, St. Louis. Her act is entitled A Minnesota Romance.

After a long absence of animal acts from the bill, the Unique offers as its headliner a spec-

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taeular and entertaining group of trained animals, in Valencetti's Leopards. Supporting numbers are The Francelias, Miller and Russell, Vera de Bassini, Carroll and Hretvoort, Arthur Perry and the Kinetoscope.

The Runaway Girls are this week at the Gayety (Eastern Wheel). Next week, Al. Reese's Beauty Show.

At the Miles, the Balton Troupe, European acrobats, are heading a bill of unusual merit. Keese Prosser & Co.'s Minstrels, Smith and Harris, Pero and Wilson, Bert Melbourne, Alva George, and the Milescope round out the program.

During the appearance of Anna Eva Fay, at the Majestic Theatre, St. Paul, last week, the seat sale became so heavy that Saturday, January 1, it was necessary to send men selling tickets from satchels out on the street, as many people were unable to get near the box office.

Dr. A. L. Fetterling, who, together with J. Rome Rice, of St. Louis, is associated in the Liberty Lyceum Co., of Omaha, Neb., has been in Minneapolis for a couple of weeks putting on his lecture, Behind Prison Bars at Joliet, being a full description of life at Joliet prison. It has drawn heavy patronage at the Isis and Wonderland theatres.

At the Princess, the Neill Stock Company is offering Held by the Enemy, in which James Neill and Edythe Chapman are seen to good advantage in leading roles. The houses have so far been very good.

RODERIC STE. FLEURE.

### WHAT OPPOSITION IS DOING.

That opposition is a great factor in arousing interest in vaudeville as in other branches, is again evidenced at Erie, Pa., where the Colonial and Alpha are battling with the result that business is up to a high mark. Last week (January 3) both these houses recorded capacity and in some instances turnaway.

The Colonial, the Wm. Morris house, had The Hamblins, Wendick and Lulu, Five Men—McGregors, Quigley and Adair, Gardner, West and Sunshine and The Newmans.

At the Alpha, booked through the E. B. O. One Strung Schultz, Little Allright and Company, Anna Batlu Edwards, Palmer and Lewis-McClell and Kelly and Celine's Circus made up the bill.

The International Amusement Company has been organized by Ed. Davis and Vincent Roy, with headquarters at Superior, Wis. The company will form concert companies and vaudeville shows to tour Wisconsin and Michigan.

Leonard P. Light, of Decatur, Ill., will shortly take out a hypnotic company. In connection with his hypnotic show he will put on a number of high-class vaudeville acts.

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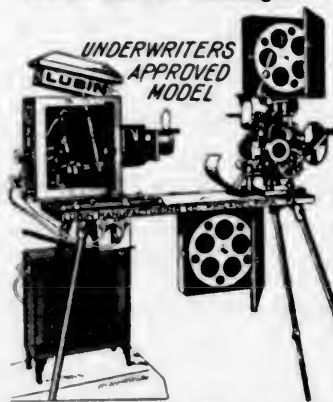
He was a college boy who wanted to join a Greek letter fraternity and it was first demanded that in feminine dress he sub-

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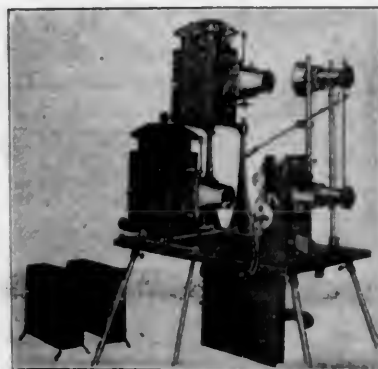
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